



PHOTOGRAPHY AND AUDIOVISUAL.

Educational programme

Photo- graphy and audio- visual- crea- tion



Critical, intensive, practical, project-based training that guides students towards becoming professionals in the field of photography and audiovisual creation.

The growing importance of photography and audiovisual creation in contemporary design, art and communication calls for professionals with increasing levels of competence. This has to go beyond traditional, rudimentary and self-taught training which is no longer sufficient.

Animation
Audiovisual design: graphics
for television
Documentary photography
Photojournalism
Advertising photography
Fashion photography
Architecture and interior
design photography
Fine art photography
Motion graphics
Multimedia
Photography
post production
Audiovisual production
Advertising
Television
Video creation

Edu- catio- nal pro- gram- me

1 st & 2 nd SEMESTER	ECTS
DESIGN BASICS	4
BASIC PROJECTS	6
DRAWING AND GRAPHIC TECHNIQUES	6
SPACE AND VOLUME	6
SYSTEMS OF REPRESENTATION	6
DIGITAL LANGUAGES AND TECHNIQUES	6
PHOTOGRAPHY AND AUDIOVISUAL MEDIA	6
SCIENTIFIC PRINCIPLES OF DESIGN	4
PRINCIPLES OF DESIGN HISTORY	6
DESIGN AND BUSINESS	4
NARRATIVE AND EDITING	6
TOTAL	60

3 rd & 4 th SEMESTER	ECTS
CULTURE OF DESIGN	6
THEORY OF IMAGE	4
REPRODUCTION: PRE-PRESS	6
PHOTOGRAPHY WORKSHOP	6
PRODUCTION TECHNIQUES AND DIGITAL EDITING	4
LIGHTING	6
PHOTO PROJECTS	8
AUDIOVISUALCREATION PROJECTS	8
VIDEOCREATION	6
HISTORY AND CULTURE OF THE IMAGE	6
TOTAL	60

5th & 6th SEMESTER

ECTS

AESTHETICS AND CONTEMPORARY TRENDS OF THE IMAGE	4
TELEVISION, ADVERTISING AND PIECES OF COMMUNICATION	6
MULTIMEDIA DESIGN PROJECTS	6
PHOTOGRAPHY OF PLACES, OBJECTS AND PEOPLE	6
FINE ART PHOTOGRAPHY	6
PRESENTATION AND COMMUNICATION WORKSHOP	4
MARKETING AND COMMUNICATION	6
AUDIOVISUAL DESIGN MANAGEMENT	6
MODELLING AND ANIMATION	6
THEORY OF PHOTOGRAPHIC AESTHETIC AND TECHNIQUE	6
PHOTO EDITING AND RETOUCHING	6
TOTAL	60

7th & 8th SEMESTER

ECTS

OPTIONAL SUBJECTS	30
WORK PLACEMENT	12
FINAL PROJECT	18
TOTAL	60

1st & 2nd semester

DRAWING AND GRAPHIC TECHNIQUES

Photography and image professionals in general need tools to observe, analyse and manipulate the visual environment. This is what makes them trained, creative, expert professionals in this area that forms part of all media today. In addition to the theoretical and technological basis of the course, the formal study of image and its elements provides future creative professionals with the knowledge that they will need to carry out their work to the highest standards, and this is what they will specifically learn in the drawing and graphic techniques subject.

Students will gain knowledge and basic skills in drawing to sketch out ideas and projects in their professional field in order to artistically and aesthetically manipulate the photographic image and to create images that communicate powerful messages.

DESIGN BASICS

Design Basics shows students a way of understanding graphic communication as the interlinking of all the elements of visual communication that make it possible to learn and use visual language.

In this subject students will cover all the foundations of visual communication, which unlike visual arts is subject to the objectives set out by the client. They will finally perceive it as a language that is always adapted to the needs and culture of the times.

DESIGN AND BUSINESS

Design and Business is a basic subject in Design Management and forms part of the Legal and Economic department content area.

This subject provides students with basic knowledge on the workings of the economy and industry.

Society is changing quickly. In a highly competitive setting, designers now more than ever need basic knowledge on business management and regulations that affect their professional area. Decision-making, internal company practices and the relationships that businesses make with the market, as well as the protection of designers' rights, are key areas of knowledge for future designers to be able to successfully apply and exercise their technical and creative skills in the professional world.

PHOTOGRAPHY AND AUDIOVISUAL MEDIA

Photography and audiovisual media are elements of iconic representation that are a key part of photography and image professionals' training. This is fully justifiable as both disciplines have a broader context than just image and they participate in a common language and have common references.

The subject (PAM) moves in two different directions: on one hand it builds

on students' knowledge of processes, knowledge and research into the characteristics, properties, qualities, behaviour, handling capacity and functionality of materials that make up photographic and audiovisual languages, all of which are studied within the technological and conceptual context in which the course is carried out. On the other hand, students' sensitivity towards visual representation is stimulated, providing them with a rich audiovisual culture so that, through the study and analysis of the communicative, symbolic and aesthetic message, we are able to foster solid, coherent projects.

SCIENTIFIC PRINCIPLES OF DESIGN

As its name suggests, this acts as a foundation course for the scientific and technical knowledge that students need to complete their degree in graphic design, photography and audiovisual creation, and to carry out their future profession, and equips them with technical skills and establishes the foundations of sustainable design.

This subject provides students with the necessary scientific and technological information, terminology and nomenclature to study other specific, technological subjects related to their specialisation in later years.

Given its scope for innovation, it has a huge impact on progress and the creation of new technologies in all fields of this area.

The subject combines theory and practice in its approach to aspects such as image formation and capture; colour and how to reproduce it; and various problems that may arise and their potential solutions.

DIGITAL LANGUAGES AND TECHNIQUES

The aim of this subject is for students to learn the importance, relevance and application of IT tools in the photography and audiovisual sector and in all

image-related media in general. It helps them to gain the necessary skills to use basic procedures employed in computer-based drawing and design. In short, students will use new technologies as a technique in their creative and productive process and as a tool for communication and management.

BASIC PROJECTS

With this course we aim to confer photography a specific skill set, contributing towards training professionals to develop solid project-based skills. The course is committed to both advances in techniques and traditional systems, while also focusing on humanist interests and critical analysis abilities.

Basic Projects equips students with project-based knowledge through studying the characteristics of photographic messages, their determining factors, contexts and media, and considering the target audience.

Throughout the units of the course, in-depth work will be carried out in the theory and methodology of photographic projects and the way it links with the creative, production, commercial, institutional and cultural sectors from an implementation and conceptual perspective.

SYSTEMS OF REPRESENTATION

In the Systems of Representation course, students will build on their knowledge and learn different communication and information languages. In this course, students will gain a deeper insight into the basic procedures used in computer-based drawing, modelling and design and in the creation of virtual spaces. The use of these programmes is promoted as a technique to be applied both in the creative and production processes, and as a tool for communication and management.

The use of various professional programmes is essential to be able to carry out and interpret projects, and to go about presenting them in a contemporary way. In this sense, this subject rounds off training for these future professionals.

SPACE AND VOLUME

Space and Volume is a pivotal subject for students to understand three-dimensional space and form in the fields of photography and audiovisual creation. Space in itself as a point of study is covered across the different teaching units.

Within the Photography and Audiovisual Creation syllabus, the aim of this module is to introduce students to the operational concepts of three-dimensional language and essential representation techniques, enabling them to conceptualise and carry out formal proposals. On one hand, the aim is to develop their ability to analyse and encapsulate volumetric and spatial configurations, while on the other hand to also learn the technical skills that are inherent in the subject.

The concepts and procedures taught during this course will promote a diversity of solutions in their personal projects throughout their career. They will be able to develop their creativity with concepts and applications that go beyond a two-dimensional vision, to be able to develop them in a real space and then apply them in a two-dimensional context.

PRINCIPLES OF DESIGN HISTORY

Principles of Design History (Image) is a basic subject that forms part of the Art and Design History area. Each teaching unit gives a detailed view of design and photographic image history and links it to examples of contemporary art and architecture.

The subject provides future professionals with essential training in styles, movements, trends and image makers. In this regard, the course contents support and add to the technical education of designers by asking them to critically consider the historical-conceptual context.

NARRATIVE AND EDITING

Audiovisual media constitute elements of iconic representation that are essential when training image makers. Images participate in the same language and share the same references. Narrative and Editing is twofold while at the same time, does not generally stray far from teaching practices in art colleges. Students learn audiovisual language and the various production and audiovisual articulation techniques and carry out a technical analysis of audiovisual practice.

The Narrative and Editing course will move in two different directions: on one hand it builds on students' knowledge of processes, knowledge and research into the characteristics, properties, qualities, behaviour, handling capacity and functionality of materials that make up audiovisual language, all of which are studied within the technological and conceptual context in which the course is carried out. On the other hand, students' sensitivity towards visual representation is stimulated, providing them with a rich audiovisual culture so that, through the study and analysis of the communicative, symbolic and aesthetic message, we are able to foster solid, coherent projects.

3rd & 4th semester

CULTURE OF DESIGN

Through Culture of Design students will become familiar with and understand the meaning of design in contemporary societies, with the aim of being able to effectively communicate with the support of semiotics, aesthetics and the theory of form, function and structure.

Culture of design focuses its study on the tangible and intangible aspects of everyday life. On one hand it is structured around images, words, forms and spaces; but on the other, it combines discourses, actions, beliefs, structures and relationships. The concepts of value, creation and practice that make design an object of study are also processes that refer to designers, production and consumption, respectively.

In short, when a designer enters the professional world of work, he or she will need to intuitively sense and understand cultural, social and artistic changes to plan well-suited and responsible solutions in their cultural and social context.

VIDEO CREATION

Video creation or video art are artistic, audiovisual pieces. They normally come in the form of shorts but are of indefinite length and generally non-narrative. Among other distribution channels, they are shown in galleries, museums, exhibitions, art halls, cultural centres, alternative circuits and occasionally sold as art pieces in the same way as paintings or sculptures. Until the eighties, video art was, as its name suggests, filmed on video. Later, it was recorded in different types of digital formats. Video artists are considered to be visual artists. Upon setting out to be creative works, the pieces are presented in a poetic, abstract, or experimental tone or as documentaries on social issues.

The work of video artists is also characterised by their pursuit of formulas that are far-removed from conventional narrative models. That is, they have alternative script structures or they might not have actors in order to enhance visual experimentation and the development of a poetic or personal viewpoint. These premises will be studied and put into practise by students when they build their own visual discourses and create their own visual pieces.

IMAGE THEORY

This subject will provide students with an explanation of the phenomenon of multiple images in today's society and aims to show their communicative function. At the same time, students will be given useful guidelines to understand the mechanisms to perceive and represent multiple images in different media, in newspapers, weekly magazines and books. This is a theory-based subject aimed at teaching students how to understand the foundations of narrative and the specialisation of sequential photography and its repercussion on aesthetic photography.





PHOTOGRAPHIC REPRODUCTION TECHNIQUES: PRE-PRINTING AND PRINTING

This subject has been designed for students to learn about the techniques, processes and protocols related to photographic reproduction and how to use them, in order to obtain technically correct and foreseeable results on any surface.

Students will develop their analytical skills by working with printing materials selected according to the type and nature of the images. They will also acquire technical skills that will enable them to represent any photographic image in the printing process.

The aim is for students to learn an effective, coherent work methodology in the field of photographic representation, to apply the skills they have learned as a work tool in the various phases of a photography project, both in the ideation; in seeking formal and technical solutions; and in the final presentation of the design.

PHOTOGRAPHY WORKSHOP

Building on students' basic knowledge, the main objective of the Photography Workshop is for students to understand and gain first-hand experience in the creative photographic process. They will gain advanced skills in the use of materials, equipment, techniques and software involved in analogical and digital photography processes.

Students will be given the tools to learn independently and will use the work methodologies that are best suited to solve problems that may arise in their photographic productions.

Students will be able to take photographs that are technically correct, both in analogical and digital systems, with different light sources and exposure conditions. The main aim is for students to gain a global, inclusive view of equipment and techniques that are used professionally today. This subject

also doubles up as a tool for the Photography Projects subject, whose visual productions enable students to build up their portfolios and CVs. In short, this subject will allow students to consolidate and perfect the techniques and procedures they will need in their professional careers.

AUDIOVISUAL CREATION PROJECTS

The progressive implementation of audiovisual culture, media culture and culture of the image has created new forms of communication, such as audiovisual design.

The development of audiovisual design has been influenced by continuous technological advances. Exploring the expressive possibilities of each of these technological innovations has had an enormous influence on its ongoing development and increases its influence in creating our society's aesthetic awareness.

This subject is an introduction to the skills that students need to carry out an audiovisual project. To do this they will need to know which creation methods and stages are available to them, and have a basic knowledge of the tools that are essential to apply them correctly.

VISUAL HISTORY AND CULTURE

This subject takes students on a journey in which they will analyse and study photographic history from the mid-nineteenth century to the late twentieth century.

It will look at photography from the time it was considered to be a "painting machine" to the moment it marked out its own language, on an equal footing with painting. In this process students will study the different stages that have marked this transition and its main representatives. At the same time, photographic practice will be explained within an analysis of cultural context.

Photographic genres will be studied, as well as photography as mass media and the relationship between art and design. Students will also see how photography, through its own artistic language has, at the end of the 20th and beginning of the 21st century, together with video, gained ground in the main events, museums and artistic collections.

Also included throughout the course are aspects such as cinema and audiovisual creation, their development, main artistic trends and their relationship with photography.

DIGITAL EDITION AND PRODUCTION TECHNIQUES (DEPT)

Is an initiation into broadcast video post production software, which covers editing, colour correction and effects. DEPT is a technical and practical subject, yet still considers the necessary conceptual observation that adjusts and focuses this application towards a specific aesthetic and artistic purpose. The technique is our way of learning, even if only superficially; its scientific basis and *raison d'être* result in a more rational and careful use, not only towards technological innovation but also towards creative innovation. In TEPD students will come into contact with video formats, video post production work flows (editing, effects and colour correction) and basic soundtrack work through practical projects. Teaching staff will oversee students' work on a one-to-one basis, adapting this supervision to students' expectations and to their initial level.

LIGHTING

The aim of this subject is for students to understand light as primordial matter and as the main tool of photographers. Understanding and knowing how light works will help to control it, allowing the professional to have full control over their work. To do this we will cover the following points:

Different light sources: natural and artificial light and their variations (continuous or flash).

Technical study of different light sources and when it is appropriate to use each one.

Measuring light for full control over the exposure of the image.

Knowing how light affects different materials, surfaces and volumes to highlight its characteristics and reinforce its expressive ability.

These points will be applied over various practical projects, both in the professional and creative fields.

PHOTOGRAPHY PROJECTS

This subject introduces students to the process of a photography project and provides them with the tools and resources that will enable them to carry out coherent photography projects.

In terms of theory, they will work on concepts related to pre-production, production and post-production, mainly focusing on the internal coherence between the idea developed in the research phase and its final, physical form in the appropriate material and format.

On a practical level students will work in two fields: in professional photography and creative photography.

In the first they will work on a predefined assignment, whose requirements will be defined by the professional field that they choose to work in (photo essays, architecture, fashion, etc.)

In the field of creative photography, the project will be open and will depend on what the student aims to achieve.

In both cases students will create an individual photography project that they will submit, together with an explanatory report that they will present in class.

EASD

Valencia

PHOTOGRAPHY AND AUDIOVI- SUAL CREATION.

