DEGREE IN: ADVERTISING & PUBLIC RELATIONS

1. GENERAL DETAILS OF THE SUBJECT

Name: **THEORY AND TECHNIQUE OF ADVERTISING PHOTOGRAPHY**

Level: THIRD   Semester: FIRST

Type (Basic/Compulsory/Elective subject): ELECTIVE SUBJECT
Weekly class hours: 4   Credits (ECTS): 6

Year of Study Programme: 2010

Lecturer: Michael Vincent Padilla
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2. DESCRIPTION

This unit combines a theoretical and practical approach to advertising photography. At the end of the course the student will be able to plan and realize an advertising photo assignment. Using slide presentations and group discussions, we will outline an itinerary throughout the main movements in the history of the medium and its evolution until today. There will be weekly practical exercises and one major project that the tutor will supervise and co-edit during the course.

3. SITUATION

Previous knowledge and skills:

At least a B1 or B2 in English. Not necessary. The course will start from the beginning of photography foundations.

Recommendations:

- Students should have access to a computer with Adobe Creative Cloud programs (mainly Photoshop, GIMP and Lightroom) or similar photo-editing software
- Access to Microsoft or Google Workspace
- A reflex or rangefinder camera that can manipulate shutter speed, sensitivity (ISO) and aperture. Students are recommended to use a digital camera, however use of an analog is possible if students can complete the photography tasks on time and have their images duly scanned and digitalized for presentation in class. Students are not required to own a camera, EUSA has cameras available to check out for in-class assignments.
- If there are any doubts about make, model, or other requirements feel free to contact the professor

Adaptation for students with special needs:

Any adaptations that EUSA provides for said situations.

4. OBJECTIVES AND COMPETENCIES

OBJECTIVES

— Acquisition of basic knowledge on the theoretical, historical and technical foundations of photography.
— Analysis of the effects of light and illumination as a vehicle for expression and communication in photography
— Expressive, esthetic and communicative possibilities of photographic language
— Technical practical ability necessary to manipulate images in the digital realm.

COMPETENCES

Specific competences:
E02. Ability to use technological tools in the specific phases of the audiovisual process so that students can express, through images or audiovisual dialogue with the necessary technical quality.
E06. Capacity to critically view the new visual and audio landscapes that the world of communication that surrounds us offers, considering the iconic messages as the fruit of a determined society, product of the sociopolitical and cultural conditions of the specific historical period.
E46. Ability and capability to distinguish and develop the technical and artistic methods for the development of work in different genres and mediums.
E52. Capability to apply processes and techniques involved in the organization and management of technical resources in any of the audio and visual medium that exist.
E70. Mastery of photography and its precursors and origins, first steps, the development of different techniques, consolidation as a medium and technical currents up to its current dimensions linked to digitalization and technological change.

Generic competences:
G01. Ability to adapt to changes in technology, business or work organization of institutional, business and social communication.
G04. Decision making: ability to make a choice when faced with multiple options and to assume responsibilities.
G06. Order and method: ability to organize and schedule tasks, performing them in an organized and logical order with priority decisions in the different audiovisual production processes.
G07. Awareness of solidarity: respect for different peoples, cultures of the planet, as well as knowledge of the larger cultural currents as relates to the values of individuals and collectives with regards to human rights.
G08. Promote the entrepreneurial spirit
G09. Promote guarantee of equality

5. COURSE CONTENTS OR THEMATICS SECTIONS

1. Techniques of photography. Creating an optical image. The digital image
2. Lighting. Technique and styles of lighting. The photo studio
3. Techniques of photographic composition. Formal Elements
4. Photographic and visual language. Photographic expression in time and space
5. Genres of Photography
6. Postproduction. Editing and digital retouching.

6. LIST OF TOPICS

THEME 1: ADVERTISING PHOTOGRAPHY AND ITS CHARACTERISTICS
THEME 2: PHOTOGRAPHIC TECHNIQUE: from automatic to manual
THEME 3: LIGHT, COMPOSITION AND FRAMING
THEME 4: CREATIVITY AND ADVERTISING: Techniques for the creation of ideas and their translation into images.
THEME 5: BRIEF HISTORY OF ADVERTISING PHOTOGRAPHY
THEME 6: ADVERTISING GENRES
THEME 7: ADVERTISING AND GENDER

7. METHODOLOGY AND TEACHING TECHNIQUES

In a world that finds itself falling deeper and deeper into full-digitalization, the work of an advertising photographer can be performed without ever meeting in-person with the editors, art directors, and magazines who hire them.

As advertising photography is a practical and theory based field, **in-person classes** will be used to share information and to reach a better understanding of the field. These classes will be a multi-directional forum

with theory presented to debate between the students and the professor, with critique sessions to specifically evaluate the work produced throughout the course.

Critique sessions are fundamental to the evolution of any photographer, and these sessions will provide direct feedback on the exercises that students do, and improve their understanding of the relationship between the photography techniques presented in the theory sessions and their own photographic results. Critiques will also will also guide students in producing their final assignment, an individual photographic project that they will begin to think about from the beginning of the course. Subject material will be presented in presentations that will be uploaded to EUSA's online platform so students are more easily able to access material or resolve any questions they may have outside of the classroom.

During in-person sessions there will also be **laboratory sessions** dedicated to learning and improving skills with the technology most commonly used in advertising, from workshops with students' digital cameras (or analog) to software such as Lightroom or Photoshop. Tutorials and exercises presented in these sessions will further develop the technological skills necessary to thrive in the field. These tutorials, and additional materials will be posted to the online platform. Students will be presented with a tutorial and provided a task to be completed within the session and the instructor will provide direct feedback and resolve any questions as the students develop the exercises.

To further the students' understanding of the process of developing advertising or corporate communication, a **practical project** will be developed during the course that will require students to create a project briefing and to follow it through to the final photographic images which will be presented to the class.

For a theory-practical class such as Photojournalism it is important to speak with different professionals in the field, and as such we will hear the experiences of **expert professionals** in advertising photography in one or more sessions, who will provide invaluable insight.

8. ASSESSMENT CRITERIA

Evaluation for in-person classes:

Option A: Attendance > 75%

> **Practical Sessions and Exercises** held in class (65%)

> **Final Project** presentation of a finalized advertising campaign ready to be presented to the client. (35%)

Option B: Attendance < 75% (Or student preference)

> **Exercise packet** consisting of 50% of the photographic exercises realized during the course (20%)

> A **Final Exam** with a short and long answer questions based on the theory presented in classes. (40%)

> **A Final Creative Project**. (40%)

2nd AND 3rd EXAM SESSIONS

Evaluation option A will only be available during the **First exam session**. For the **Second exam session**, evaluation option B will be applied. Finally, for the **third exam session**, the exam will represent 100% of the final mark. As explained above, the methodology and evaluation systems seek to promote active participation in the class.

9. REFERENCES

Specific

- Priken, Mario (2008). Creative Advertising: Ideas and Techniques from the World's Best Campaigns
- Sontag, S. (1973) On Photography. Picador USA. New York

- Various (2018). The Copy Book (Bibliotheca Universalis) Taschen
- Sobieszek, Robert A. The art of persuasión: History of advertising photography
General
- Barthes, Roland (2007). Camera lucida: reflections on photography. Barcelona: Paidós.
- Berger, John Ways of Seeing. London. British Broadcasting Corporation and Penguin Books.
- Bright, Susan (2005) Art Photography Now. New York. Aperture.
- Capa, Robert (2009) Slightly out of focus. Madrid. La Fábrica.
- Campany, David (2006). Art and Photography. London. Phaidon Press Limited.
- Cartier-Bresson, Henri (2001) The decisive moment. New York. Aperture
- Dondis, D.A. (2002) A Premier of Visual Literacy. Barcelona. Gustavo Gili
- Easterby, John (2010): 150 Photographic Projects for Art Students. London.Quarto Inc.
- Evening, Martin (2014): Adobe Photoshop CC for Photographers: A professional image editor's guide to the
creative use of Photoshop for the Macintosh and PC. Oxon. Focal Press.
- Jacobs, Jr., Lou (2010) Professional Commercial Photography. Buffalo-Amherst Media.
- Kessels, E. (2017) Failed it! London, Phaidon.
- Kobré, Kennteh (2004) Photojournalism: the proffesional´s approach. San Diego. Elsevier Inc.
- Lewis, E. (2017) …Isms. Undestanding Photography. London, Bloomsbury.
- Mirzoeff, Nicholas (2015): How to see the world. Penguin Random House UK.
- Newhall, B. (1988 (1937)). The History of Photography : from 1839 to the present. Little, Brown. Boston.
- Sontag, S. (2003). Regarding the pain of others. Farrar, Straus and Giroux, New York.
- Sontag, S. (1973) On Photography. Picador USA. New York
- Sturken, Marita; Cartwright, Lisa (2005): practices of looking: an introduction to visual culture. New York.
Oxford University Press.
- Wells, L. (Ed.) (1996). Photography: a critical introduction. London, Routledge.

Others (web addresses, etc)

- www.americansuburbx.com
- www.aperture.org
- www.bjp-online.com - British Journal Of Photography - London
- www.camera-austria.at Camera Austria Magazine
- www.deepsleep.org.uk - Edited by a London photographers collective
- www.exitmedia.net Spanish Editorial on Phtography
- www.fulltable.com - Bank of resources on visual narratives
- www.icp.org - International Center of Photography N.Y.
- www.lensculture.com On-line Magazine
- www.photovision.es -Revista Photovision - Sevilla
- www.seesawmagazine.com
- www.hyperallergic.com - Magazine on Art and its Discontents
- www.1000wordsmag.com - On contemporary photography

Tecnique:

- http://camerasim.com/camera-simulator/
- http://dofsimulator.net/en/
- Image analysis:
- http://www.analisisfotografia.uji.es/root2/intr_ingl.html

Other:

- Centro Virtual Instituto Cervantes
- http://cvc.cervantes.es/artes/fotografia/default.htm

Films:

- WAYS OF SEEING John Berger
- LIFE THROGH A LENS Annie Leibovitz
- DARKNESS AND LIGHT Richard Avedon