

A - General Description

Programme Title – Master’s Degree in Photography

Qualification Awarded – Master’s, second cycle degree (120 ECTS credits)

Admission requirements -

- Holders of a *licenciado degree* or legal equivalent in such areas as photography, plastic arts, restoration and related areas;
- Holders of a foreign higher degree in photography, plastic arts and restoration related areas awarded under a cycle of studies organized according to the Bologna Process by an adherent country;
- Holders of a foreign higher degree in photography, plastic arts and restoration related areas that is deemed to meet the goals of the *licenciado degree* as set by ESTT’s Scientific Council;
- Holders of a *bacharel degree* in photography, plastic arts and restoration related areas whose scientific and professional curriculum is recognised by ESTT’s Scientific Council as conferring the capacity to access this cycle of studies.
- Holders of an academic, scientific or professional curriculum in photography, plastic arts and restoration related areas which is recognised by ESTT’s Scientific Council as conferring the capacity to access this cycle of studies.

Educational and Professional Goals - The Master’s degree in photography offers sound theoretical and practical foundations for the development of specialties that meet the demands of this activity sector, with greater emphasis on profession-oriented training.

Educational, scientific and technological goals of the programme include:

- 1- Develop and strengthen knowledge and skills obtained at 1st-cycle level.
- 2- Apply acquired knowledge in new unfamiliar situations and in multidisciplinary contexts.
- 3- Be able to incorporate new knowledge, deal with complex issues, devise solutions or make judgements in situations of restricted or incomplete information, including insights on the implications and ethical and social responsibility of those solutions or judgements.
- 4- Be able to communicate conclusions as well as underlying knowledge and reasoning to specialists or non-specialists in a clear unequivocal manner.
- 5- - Incorporate, through placement or dissertation, the values of this activity sector in particular and enhance educational background by applying the theoretical skills acquired.
- 6- Develop oral and written communication skills by preparing a Training Report or Dissertation and presenting it in public.
- 7- Be able to present conference papers or publish scientific articles in renowned scientific journals, both at national and international level.
- 8- Acquire skills that enable the students to engage in lifelong learning in an autonomous self-oriented manner.
- 9- Expand knowledge in their area of expertise using a multidisciplinary approach.
- 10- Develop competences that allow them to use creative, critical, autonomous and interdisciplinary skills to design, plan and integrate products and processes according to international project regulations and relevant state-of-the-art.
- 11- Acquire knowledge and skills needed to proceed to doctoral studies.

These aims ensure that master's students in photography apply their knowledge and skills to real-world professional activities preferably of a specific speciality.

Access to further studies - The Master's degree in photography allows access to third-cycle programmes in photography, plastic arts and restoration and other related areas as according to admission requirements set forth for those programmes.

Course structure diagram with credits (60 per year) - Two-year course (four semesters, 30 ECTS credits each) including two majors: Applied Photography (PFA) and Photography Conservation (PCF):

Course Title	Year of Study	Semester	ECTS
Major in Applied Photography (PFA)			
Image History and Theories I	1	1	4
Interdisciplinary Seminars	1	1	4
Applied Photography	1	1	6
Digital Photography I	1	1	6
Option A (*)	1	1	4
Photography Conservation (option B)	1	1	6
Art Production I (option C)	1	1	6
Image History and Theories II	1	2	4
Description of Photographic Collections	1	2	4
Applied Photography II	1	2	6
Digital Photography II	2	2	6
Option D (*)	2	2	4
Management of Photographic Collections (optional)	2	2	6
Art Production II (option F)	2	2	6
Placement/Dissertation/Project	2	Annual	60
Major in Photography Conservation (PCF)			

Image History and Theories I	1	1	4
Interdisciplinary Seminars	1	1	4
Photography Conservation	1	1	6
Digital Photography I	1	1	6
Option A (*)	1	1	4
Applied Photography (option B)	1	1	6
Art Production I (option C)	1	1	6
Image History and Theories II	1	2	4
Description of Photographic Collections	1	2	4
Management of Photographic Collections	2	2	6
Digital Photography II	2	2	6
Option D (*)	2	2	4
Applied Photography II (option E)	2	2	6
Art Production II (option F)	2	2	6
Placement/Dissertation/Project	2	Annual	60

(*) – Any module of the Photography, Plastic Art - Painting and Intermedia or Conservation and Restoration degree syllabus with no prerequisite conditions.

Final exam, if any – Not applicable

Placement Report - skills acquired during placement must be demonstrated in a written report and any references given by the student's supervisors.

Dissertation – dissertation must provide evidence of the research work developed in a contextualised consistent way.

Public presentation of report or dissertation – public discussions include content presentation and, besides knowledge and critical skills, they allow to demonstrate oral communication skills.

The formation of a referee committee to evaluate placement reports must include at least the supervisors, a profile A specialist and a lecturer holding a doctoral degree and may admit another specialist from the host institution. The selected referee committees must largely be consisted of doctorates.

Assessment regulations – Assessment rules are set forth in the regulatory standards for the cycle of studies leading to the Master's degree in Photography available in the course webpage.

This cycle of studies is intended to provide the students with the skills established for photography graduates in Article 15 of Decree-Law on Higher Education Degrees and Diplomas.

ECTS Departmental Coordinator – Valter Ventura

B – Description of individual course units	
Course Title	Image History and Theories I (PFA+PCF)
Course Code	30411
Type of Course	Semi-annual
Level of Course	I
Year of Study	First
Semester/Trimester	First Semester
Number of credits	4,0
Name of Lecturer	Valter Ventura
Course goals (preferably expressed in terms of learning outcomes/competences)	Be able to reflect on the various fields associated with the theory, production and use of image as well as to judge their own work. Think image from the suggestion of several topics (journalism, advertising, cinema, exhibitions) or the analysis of some variations of it (myth, narrative, fiction, poetry, memory). Understand the usage of image over time as a vehicle for power, spirituality, rupture and individualism and how its codes accumulated and still subsist to this day.
Prerequisites	NA
Course contents	Image as an imitation, a mediation or a vestige of reality. Photography as the basis for Modernity. Photography as a panoptical instrument: Image in the construction of societies. Image in the post-historic frontier. Narrative image: the times of mute cinema. Real image: photograph as a scientific evidence.
Recommended Reading	AA.VV., <i>Art in Theory, 1900-2000. An Anthology of Changing Ideas</i> , Malden, Blackwell Publishing, 2003. SONTAG (Susan), <i>On Photography</i> , Londres, Penguin Classics, 2002. MAH (Sérgio), <i>A Fotografia e o Privilégio de um Olhar Moderno</i> , Lisboa, Edições Colibri, 2003.
Teaching Methods	Lectures.
Assessment Methods	Continuous assessment: Two mid-term written tests and/or final exam. Presentation of a theoretical essay.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Interdisciplinary Seminars (PFA+PCF)
Course Code	30412
Type of Course	Semi-annual
Level of Course	NA
Year of Study	First
Semester/Trimester	First semester
Number of credits	4,0
Name of Lecturer	Valter Ventura
Course goals (preferably expressed in terms of learning outcomes/competences)	<p>Allow the students to contact with professionals from several photographic sectors. Provide them with specialised skills and allow a space for debate of ideas, theories or methods depending on invited speakers.</p> <p>Provide them with space to reflect on the different issues related with theory, production and use of image.</p>
Prerequisites	NA
Course contents	Topic discussion or practical activities related with Applied Photograph, Photography Conservation and Art Production.
Recommended Reading	NA
Teaching Methods	Seminars covering discussion and analysis of coursework carried out by the students.
Assessment Methods	Ongoing assessment. Evaluation of coursework portfolios. Class participation.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Applied Photography I (PFA, optional for PCF)
Course Code	30413
Type of Course	Semi-annual
Level of Course	I
Year of Study	1
Semester/Trimester	1st semester
Number of credits	6,0
Name of Lecturer	António Ventura
Course goals (preferably expressed in terms of learning outcomes/competences)	The students will develop technical/creative skills that will allow them to rationalise, optimise and adapt available tools to all steps of photographic production and all types of photography: industrial, technical-scientific, documentary, editorial or multimedia.
Prerequisites	NA
Course contents	Painting reproduction. Bench photography. Specific properties of some materials, studio preparation, lighting (theory and practice), photometry, magnifications, application of Scheimpflug rule in object reproduction. Photos from large-size objects. Indoor and outdoor photos, inherent lighting properties. Specific photographic standards for the different scientific and publishing areas. Optimisation of large-size cameras. Objective and interpretative photography: adaptation to the sort of task requested. Understanding space.
Recommended Reading	Blaker, Alfreda; HANDBOOK FOR SCIENTIFIC PHOTOGRAPHY, 2ª ED.; Focal Press, Londres 1989. Brill, Thomas; LIGHT - ITS INTERACTION WITH ART AND ANTIQUITIES; Plenum Press, New York, 1980.
Teaching Methods	Theoretical-practical sessions. Practical laboratory sessions.
Assessment Methods	Ongoing assessment. Mid-term test and/or final exam on the theoretical component (35%). Technical portfolio (60%). - Class participation (5%).
Language of Instruction	Portuguese

B – Description of individual course units <<	
Course Title	Photography Conservation (PCF, optional for PFA)
Course Code	304117
Type of Course	Semi-annual
Level of Course	NA
Year of Study	1
Semester/Trimester	1 st semester
Number of credits	6,0
Name of Lecturer	Luís Miguel Pavão Martins
Course goals (preferably expressed in terms of learning outcomes/competences)	Be able to identify common photographic processes and conservation problems. Familiarise with the materials used in photography, its fragilities and conservation solutions.
Prerequisites	NA
Course contents	Materials used in analogue and digital photography; physical and chemical properties of these materials; forms of deterioration and preservation solutions. Layered materials - structure and interaction problems; instable and dangerous materials. Specific care for each type of materials, diagnosis methods in photography, observation, comparison, reproduction, invasive and non-invasive tests.
Recommended Reading	Luis Pavão - Conservação de colecções de fotografia, Dinalivro 1997 (esgotado). Lavédrine, Bertrand <i>Les Collections Photographiques – Guide de Conservation Préventive</i> , Editions ARSAG, Paris, 2000. Reilly, James, <i>Care and Identification of 19th-Century Photographic Prints</i> , Rochester, New York, Eastman Kodak Company, 1986
Teaching Methods	Tutorials. Laboratory sessions.
Assessment Methods	Ongoing assessment. Mid-term test and/or final exam on the theoretical component. Evaluation of report and coursework portfolios. Class participation.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Digital Photography I (PFA+PCF)
Course Code	30414
Type of Course	Semi-annual
Level of Course	I
Year of Study	1
Semester/Trimester	1 st semester
Number of credits	6,0
Name of Lecturer	Márcio Vilela
Course goals (preferably expressed in terms of learning outcomes/competences)	Be able to apply technical skills for the production of images in technical areas. Be able to use software applications to edit images for fashion/advertising. Be able to optimize images for final release in the printing and dissemination media. Be able to understand and rationalise production media and processes for digital images. Be able to define and apply post-production strategies for the desired purpose.
Prerequisites	NA
Course contents	Study of techniques for digital image generation and capturing with SLR, medium-size digital backs and large-size format cameras applied to the following areas: architecture, bench, portrait/fashion. Study of post-production digital images in the context of its application to architecture, bench and portrait photography. Methods to produce and optimise images for the following purposes: Web and multimedia, ink jet print, offset print and chromogenic print.
Recommended Reading	Adobe Photoshop CS4 for Photographers; Author: Martin Evening
Teaching Methods	Presentation of the different coursework proposed and provision of additional documentary and bibliographic references and handouts related with each speciality. Execution of practical coursework in laboratory or in situ.
Assessment Methods	Ongoing assessment and reports. Individual project. Theoretical-practical exam.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Art Production I (optional)
Course Code	30417
Type of Course	Semi-annual
Level of Course	NA
Year of Study	1
Semester/Trimester	1 st semester
Number of credits	6,0
Name of Lecturer	Duarte Amaral Netto
Course goals (preferably expressed in terms of learning outcomes/competences)	Command of the concepts and techniques used in the different photographic approaches and the necessary tools to carry out a project on technical and author specifics of photography. The different approaches on the documentary method. Be able to develop a theoretically supported research assignment.
Prerequisites	NA
Course contents	August Sander and social typing. The “Farm Security Administration” and the origins of documentary photography. Walker Evans and the “documentary style”. The new surveyors. The new German objectivity and its successors. The new paths of documentary photography.
Recommended Reading	Why Photography Matters as Art as Never Before, Michael Fried The Photography Reader (Paperback, Liz Wells Why People Photograph: Selected Essays and Reviews by Robert Adams
Teaching Methods	Case studies, “brainstorming”, experimental sessions.
Assessment Methods	Ongoing assessment with report presentation. Execution, presentation and assessment of practical assignments.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Image History and Theories II (PFA+PCF)
Course Code	30418
Type of Course	Semi-annual
Level of Course	NA
Year of Study	1
Semester/Trimester	2 nd semester
Number of credits	4,0
Name of Lecturer	Valter Ventura
Course goals (preferably expressed in terms of learning outcomes/competences)	The students should be able to reflect on the different issues related with theory, production and use of image: to judge their own work; to think images from the suggestion of several topics (journalism, advertising, cinema, exhibitions) or the analysis of some variations of it (myth, narrative, fiction, poetry, memory); to understand the usage of image over time as a vehicle for power, spirituality, rupture and individualism and how its codes accumulated and subsist to the present day.
Prerequisites	Image History and Theories I
Course contents	Image, propaganda and power. From mechanical reproducibility to the loss of materiality: the digital era. The master piece and the copy. The significance of authorship and archive process.
Recommended Reading	AA.VV., <i>Art in Theory, 1900-2000. An Anthology of Changing Ideas</i> , Malden, Blackwell Publishing, 2003. SONTAG (Susan), <i>On Photography</i> , Londres, Penguin Classics, 2002. MAH (Sérgio), <i>A Fotografia e o Privilégio de um Olhar Moderno</i> , Lisboa, Edições Colibri, 2003.
Teaching Methods	Lectures.
Assessment Methods	Ongoing assessment. Two mid-term written tests and/or final exam. Presentation of a theoretical essay.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Description of Photographic Collections (PFA+PCF)
Course Code	30419
Type of Course	Semi-annual
Level of Course	NA
Year of Study	1
Semester/Trimester	2 nd semester
Number of credits	4,0
Name of Lecturer	Luís Miguel Pavão Martins
Course goals (preferably expressed in terms of learning outcomes/competences)	Students should be able to: describe a photographic image from the physical and content point according to existing rules and guidelines for archive description and distinguish from the essential and the superfluous in an image; analyse images and distinguish what is subjective from what is obvious; give impartial descriptions; give descriptions at collection and documentary level; organise a photographic collection enhancing its intellectual value.
Prerequisites	NA
Course contents	International standards for the description of a photographic image, specific characteristics of photographic objects, nomenclature, description tools. Description of an image and its physical underlying object. Study of image databases available on the internet. Consultation of some Portuguese and international image databases AFCML, CORBIS, Getty, and others. Observation, consultation and research, critical analysis of image databases. Description of a small collection at group, document, photography, physical description and key-word level. Guidelines for the physical description of photographic collections including the designation of photographic processes and nomenclature for the description of forms of deterioration.
Recommended Reading	Gastaminza, Felix Del Valle; <i>Manual de Documentación Fotográfica</i> , Editorial Sintesis, Madrid, 1999.
Teaching Methods	Seminars covering discussion and analysis of coursework carried out by the students.
Assessment Methods	Ongoing assessment. Mid-term test and/or Final Exam Evaluation of report and coursework portfolios.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Applied Photography II (PFA, optional in PCF)
Course Code	304110
Type of Course	Semi-annual
Level of Course	II
Year of Study	1
Semester/Trimester	2 nd semester
Number of credits	6,0
Name of Lecturer	António Ventura
Course goals (preferably expressed in terms of learning outcomes/competences)	Students will develop technical/creative skills that will allow them to rationalise, optimise and adapt available tools to all steps of photographic output and all types of photography: industrial, technical-scientific, documentary, editorial or multimedia. They will also learn further techniques for the creation, production, exhibition and use of photos taking account of market and clients' needs.
Prerequisites	Applied Photography I
Course contents	Night photography: particulars. Colour correction, CC and CP filters, image processing and digital correction. Specific standards for architecture photography. Usage specificities for different types of lighting and spectra. Invisible spectra in photography applied to scientific examination and analysis: ultraviolet, infrared, x-ray. Raking light and reflectography. Inventory standards. The use of photography in different scientific areas: from medicine to archaeology. Specific standards for property-applied photography.
Recommended Reading	Blaker, Alfreda; HANDBOOK FOR SCIENTIFIC PHOTOGRAPHY, 2 ^a ED.; Focal Press, Londres 1989. Brill, Thomas; LIGHT - ITS INTERACTION WITH ART AND ANTIQUITIES; Plenum Press, New York, 1980.
Teaching Methods	Theoretical-practical sessions. Practical laboratory sessions.
Assessment Methods	Ongoing assessment. Mid-term test and/or final exam on the theoretical component (35%). Technical portfolio (60%). Class participation (5%).
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Digital Photography II (PFA e PCF)
Course Code	304111
Type of Course	Semi-annual
Level of Course	II
Year of Study	1
Semester/Trimester	2 nd semester
Number of credits	6,0
Name of Lecturer	Márcio Vilela
Course goals (preferably expressed in terms of learning outcomes/competences)	Be able to define and organise the tools for the digitalization of photographic supports; to identify quality factors inherent to image production; to edit a colour profile for capture, display and print devices; to implement a colour management model; to understand and rationalise quality control media and processes; to control quality parameters; to use hardware and software tools that allow the execution of proposed works.
Prerequisites	Digital Photography I
Course contents	Study and test of ISO quality standards defining the quality of digital image and a digital capture system. Analysis of intrinsic properties and potentialities of digital images. Study of the methods and techniques for capturing digital images and digitalization methods. Calibration and characterization of capturing systems. Calibration and characterization of print systems.
Recommended Reading	Adobe Photoshop CS4 for Photographers, Martin Evening Real World Color Management, B. Fraser, C. Murphy, F. Bunting
Teaching Methods	Exhibition of different works carried out. Execution of laboratory or fieldwork depending on the planning and scheduling of each specialty; student tutoring in capture and post-production tasks.
Assessment Methods	Ongoing assessment and reports. Individual project. Final exam.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Management of Photographic Collections (PCF, optional for PFA)
Course Code	304119
Type of Course	Annual
Level of Course	NA
Year of Study	2
Semester/Trimester	2 nd semester
Number of credits	6,0
Name of Lecturer	to be defined
Course goals (preferably expressed in terms of learning outcomes/competences)	Be able to assess the preservation needs of a photographic collection. Familiarise with the management policies of some public and private Portuguese photographic collections. Be able to recognise problems and find solutions, to distinguish what is essential from what is secondary, to design plans and put them in practice adapting them to a particular moment and situation.
Prerequisites	NA
Course contents	Analogue photography preservation, environmental control, cold archive for unstable photographs, storage and organization of unstable species. Preservation of digital photos, format updating, backup programs, methods for long-term digital storage strategies. Public photo display and exhibition policies. Generation of image databases, their legal framing, photo copyright and copyright courtesy.
Recommended Reading	Ritzenthaler, Mary Lynn; Munoff, Gerald J.; Long, Margery S.; <i>Archives & Manuscripts: Administration of Photographic Collections</i> . Society of American Archivists, Chicago, 1984. Boadas, Joan; Casellas, Lluís-Esteve; Suquet, M. Àngels; <i>Manual para la Gestión de Fondos y Colecciones Fotográficas</i> , Biblioteca de la Imagen, CRDI, Girona, Espanha, 2001.
Teaching Methods	Lectures. Practical laboratory sessions.
Assessment Methods	Ongoing assessment. Mid-term test and/or final exam on the theoretical component. Evaluation of report and coursework portfolios. Class participation.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Art Production II (optional for PFA e PCF)
Course Code	304114
Type of Course	Semi-annual
Level of Course	NA
Year of Study	2
Semester/Trimester	2 nd semester
Number of credits	6,0
Name of Lecturer	Duarte Amaral Netto
Course goals (preferably expressed in terms of learning outcomes/competences)	An in-depth systematised reflection on the concepts and methods used in the different photographic approaches. Be able to write a dissertation on technical and author specificities of photographs. Be able to make the transition from still pictures to motion pictures. Learn technical and operative specifications of a video camera and non-linear edition systems. Design, plan and execute an image and motion project. An overview of the different approaches to artistic photography. Be able to develop a theoretically supported research assignment. A general perspective of the different methods of applying motion to still images.
Prerequisites	Art Production I
Course contents	The early days of photography as an artistic expression. Photography and abstraction. Photography as an expression medium for non-photographers. Photography and the imagined real. "Time-Lapse" animation. Analogue video cameras and digital video cameras – differences and peculiarities. Operation parameters of video cameras. Non-linear edition and video post-production.
Recommended Reading	Why Photography Matters as Art as Never Before, Michael Fried The Photography Reader (Paperback), Liz Wells
Teaching Methods	Case studies, "brainstorming", experimental sessions.
Assessment Methods	Ongoing assessment with report presentation. Execution, presentation and assessment of practical assignments.
Language of Instruction	Portuguese

B – Description of individual course units	
Course Title	Placement, Dissertation or Project
Course Code	304115
Type of Course	Semi-annual
Level of Course	NA
Year of Study	2
Semester/Trimester	Annual
Number of credits	60,0
Name of Lecturer	José Soudo
Course goals (preferably expressed in terms of learning outcomes/competences)	<p>Regardless of the sort of tasks assigned to students, placement is intended to allow application of all planned competences: understanding of professional practices, skills application, critical judgement of tasks assigned to them, communication skills in professional context and learning skills.</p> <p>Besides contributing to consolidate knowledge and understanding, drawing up of reports or a dissertation also contributes to develop written communication skills.</p>
Prerequisites	NA
Course contents	Tutorials.
Recommended Reading	<p>Mirzoeff, Nicholas. An Introduction to visual culture. London e New York. Ed: Routledge. 2000.</p> <p>Couchot, Edmond. La technologie dans l'art. Nimes. Ed: J. Chambon. 1998.</p> <p>Virílio, Paul. La machine de la vision. Paris. Ed: Galilée. 1998.</p> <p>Rouillé, André. La photographie - entre document et art contemporaine. Paris. Ed: Gallimard. 2005</p>
Teaching Methods	One-to-one support.
Assessment Methods	Public presentation of reports and projects.
Language of Instruction	Portuguese.