

Hybrid Professional Master's Degree

Editorial Design





Hybrid Professional Master's Degree Editorial Design

Modality: Hybrid (Online + Internship)

Duration: 12 months

Certificate: TECH Global University

60 + 5 ECTS Credits

Website: www.techtute.com/us/desing/hybrid-professional-masters-degree/hybrid-professional-editorial-design

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01

Introduction

The irruption of new technologies and the Internet has brought about a real revolution in the publishing sector, an area where content is key, but where design plays a fundamental role in attracting the public or making reading easier, whether in traditional or digital formats. This program offers the designer a specialization in an industry that requires creative and highly qualified profiles to achieve quality designs. An online teaching in its theoretical phase and with a practical training that allows students to apply all the learning acquired in a 3-week internship.



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This Hybrid Professional Master's Degree gives you the opportunity to access all the latest multimedia content in design from the very first moment"

Books, newspapers, brochures, blogs: in all these formats the figure of the graphic designer is present who is able to lay out and compose different titles making them really attractive to readers regardless of the medium in which it is written.

The publishing industry continues to maintain a good pace of growth, with daily and constant publications worldwide. That is why the specialty of Editorial Design within the field of design is a professional outlet for those seeking specialization in a sector that has been able to adapt to the digital transformation.

This Hybrid Professional Master's Degree provides the designer with a broad knowledge of the main concepts that make up the publishing field, as well as the software most used by professionals in the sector. In this way, you will delve into the planning, development and final stage of the graphic project, typographic and layout elements, as well as ethics and deontology in this sector. At the same time, this syllabus is distinguished by its emphasis on layout tools and the visual and creative trends that mark the choice of typefaces and chromatic palettes for all kinds of editorial projects. The program also delves into the impact of digital photography within this professional sector.

Thanks to this learning the designer will be able to function naturally in an industry that requires knowledge of bookbinding, photography, color and aesthetics. TECH offers an excellent opportunity for professionals who wish to progress in this sector with a program that offers flexibility, allowing access from any device with internet connection to the agenda with multimedia content integrated in this program. A 100% online teaching in its theoretical phase, without timetables, which will allow you to expand your knowledge and apply it in an internship that will take place once the theoretical part of this Hybrid Professional Master's Degree is finished.

This **Hybrid Professional Master's Degree in Editorial Design** contains the most complete and up-to-date program on the market. Its most notable features are:

- ◆ Development of more than 100 cases proposed by experts in the Editorial Design sector
- ◆ The graphic, schematic and practical contents with which they are conceived, gather practical information on those disciplines that are essential for professional practice
- ◆ Graphic, schematic, and highly practical contents
- ◆ The latest developments and cutting-edge advances in this field
- ◆ Practical Exercises where the Self-assessment Process can be Carried Out in Order to Improve Learning
- ◆ Innovative and highly efficient methodologies
- ◆ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ◆ Content that is accessible from any fixed or portable device with an Internet connection
- ◆ All this will be complemented by theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ◆ In addition, you will be able to do an internship in one of the best companies in the sector



Bold, classic or modern designs, whatever your style is, learn in this program to follow the essential guidelines of Editorial Design. Enroll now"

“

It is part of the best editorial design companies in the world. Click and enroll"

This Hybrid Professional Master's Degree will provide you with the necessary tools to master the software used in the publishing industry.

Publications, newspapers, digital brochures... with this blended Master you will be prepared to design for any medium. Enroll now.

In this proposal for a Hybrid Professional Master's Degree, of a professionalizing nature and blended learning modality, the program is aimed at updating Editorial Design professionals who work in companies in the sector, and who require a high level of qualification. The contents are based on the latest scientific evidence, and oriented in a didactic way to integrate theoretical knowledge in the practice of design, and the theoretical-practical elements will facilitate the updating of knowledge and will allow decision making in editorial creation.

Thanks to their multimedia content developed with the latest educational technology, they will allow the medical professional to learn in a contextual and situated learning environment, i.e., a simulated environment that will provide immersive learning programmed to train in real situations. This program is designed around Problem-Based Learning, whereby the physician must try to solve the different professional practice situations that arise during the course. For this purpose, students will be assisted by an innovative interactive video system created by renowned and experienced experts.



02

Why Study this Hybrid Professional Master's Degree?

This learning modality has been designed to update in a practical and theoretical way those professionals with a background in Editorial Design. Throughout their study, they will be able to master the main tools and creative trends in this field. The program has multiple academic features, among which the innovative, 100% online and interactive TECH study platform stands out. At the same time, the student will be able to complete an intensive internship in a company dedicated to the visual elaboration of audiovisual projects during 120 didactic hours.



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TECH provides you with the most updated software for the layout of Editorial Design projects and the most complex knowledge to manage them"

1. Updating from the Latest Technology Available

For the choice of fonts, colors and the layout of contents, the discipline of Editorial Design makes use of various programs and applications. Its correct use and advanced management will be one of the academic objectives of this program. In this way, its graduates will distinguish themselves in the labor market for their innovative and decisive skills.

2. Gaining In-depth Knowledge from the Experience of Top Specialists

Through this Hybrid Professional Master's Degree program, students will expand their skills, resolve doubts and clarify concepts of interest with the most distinguished specialists in Editorial Design. These experts will be available to you at two fundamental educational moments: during the theoretical study of all didactic subjects and during the professional practice period.

3. Enter into environments of excellence in Editorial Design.

For this type of studies, TECH has carefully selected internationally renowned centers that will host its students for 3 weeks. All the companies chosen for this program have extensive experience and specialized technologies for Editorial Design.





4. Combining the Best Theory with State-of-the-Art Practice

At present, many programs of study fail to reconcile the professional interests of their students with a rapid and feasible assimilation of practical knowledge. For this reason, TECH has created this program in which students will learn alongside the most demanding and competent experts in the Editorial Design sector.

5. Expanding the Boundaries of Knowledge

This Hybrid Professional Master's Degree has been designed to extend the horizons of its students on an international scale. This is only possible thanks to the network of contacts and agreements within reach of TECH, the largest digital university in the world at this time.

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You will have full practical immersion at the center of your choice”

03

Objectives

The objective of this Hybrid Professional Master's Degree is to offer design professionals a comprehensive, up-to-date learning experience with content at the forefront of academic education so that they can successfully enter this industry. The Relearning system, based on the reiteration of content, implemented by TECH in all its programs, will facilitate the foundation of knowledge.

“

*Reach your goals with this program
and become an expert in Editorial
Design. Enroll now"*



General Objective

- Este Máster Semipresencial en Diseño Editorial contempla como objetivos que el alumnado sea capaz de idear un desarrollo gráfico, determinar los materiales adecuados para poder realizar el diseño, definir las técnicas idóneas atendiendo a la situación comunicativa gráfica, realizar todo el proceso de creación de piezas, adaptándolos a diferentes formatos y aplicar correctamente las artes finales



Reach your goals with this program and become an expert in Editorial Design. Enroll now"





Specific Objectives

Module 1. History of Design

- ♦ Have basic knowledge of human and social sciences to be able to plan future research, according to the needs of each design project
- ♦ Critically understand the history of artistic practices and contemporary design, the arguments and theoretical assumptions that support them, and the strategies and mechanisms in which they intervene in order to adapt to the new issues and challenges of digital design
- ♦ Understand the development of design throughout history as an integration of various disciplines: Art, contemporary culture, philosophy, sociology, history of media in digital design, linguistics-semiotics
- ♦ Develop an evaluative and critical spirit in order to acquire the ability to analyze and synthesize in the practice and execution of the functions of a designer
- ♦ Act as mediators between technology and art, ideas and goals, culture and design
- ♦ Understand the relationship between heritage and design, and understand that it is a characteristic of contemporary culture

Module 2. Introduction to Color

- ♦ Understand the importance of color in the visual environment
- ♦ Acquire the capacity to observe, organize, distinguish between and manage color
- ♦ Apply the psychological and semiotic foundations of color in design
- ♦ Capture, manipulate and prepare color for its use in physical and virtual supports
- ♦ Acquire the ability to formulate independent judgments, by means of arguments
- ♦ Know how to document analyze and interpret documentary and literary sources with their own criteria

Module 3. Editorial Design

- ♦ Know the fundamentals of Editorial Design in the printed and digital context, as well as its interrelation with other areas
- ♦ Know the scope and importance of the designer in the editorial field
- ♦ Know the specific terminology, techniques and language applied to the design processes: pre-press and printing systems, digital techniques and media, and multimedia
- ♦ Design editorial publication taking into account the graphic set and its elements
- ♦ Capture, manipulate and prepare text and images for use in different media
- ♦ Designing eye-catching visual communications that meet current graphic criteria
- ♦ Begin to use Adobe InDesign and learn about the elements available in the program in order to design your own graphic ideas

Module 4. Design Methodology

- ♦ Know the basic processes of scientific methodology in the history of design: state of the question, integral analysis of the design work, problem rethinking, search for unpublished information, hypothesis formulation, critical synthesis processes, orderly formulation of conclusions
- ♦ Understand how innovation works as a design driver
- ♦ Identify problems related to design, collect and analyze the information required to evaluate and provide solutions according to efficiency criteria: functional, environmental, structural, constructive and expressive in the field of the profession
- ♦ Justify, by means of a coherent and critical argumentation, the development of a design project
- ♦ Gain in-depth knowledge of the dynamics of design management, which allows the application of marketing and business administration knowledge to design projects
- ♦ Understand the practice of design as a research method in itself, based on creativity

Module 5. Graphic Design

- ♦ Know the fundamentals of graphic design, as well as its interrelation with other areas: advertising graphic design, editorial design, corporate identity design, web design, packaging design, typographic design, posters, signage, multimedia design, new media design, etc.
- ♦ Understand the basis, functions and value of graphic design
- ♦ Analyze the profile of a graphic designer throughout history and in today's landscape
- ♦ Understand the basic and formal elements in graphic design
- ♦ Learn which are the most used digital tools in the field of Graphic Design
- ♦ Know and apply basic elements of project organization and management

Module 6. Ethics, Legislation and Professional Deontology

- ♦ Acquire the ability to gather and interpret relevant data to make judgments that include a reflection on ethical, environmental and social issues
- ♦ Carry out professional practice in an ethical manner, respecting the law and in accordance with universal rights
- ♦ Develop the learning skills necessary to undertake further studies with a high degree of autonomy
- ♦ Understand the professional relationship between designer and client
- ♦ Acquire skills that demonstrate that problems can be solved through argumentation and constructive criticism
- ♦ Develop the ability to decide in advance what needs to be done, who needs to do it, and how it should be done

Module 7. Corporate Image

- ♦ Capture, manipulate and prepare the image for use in different media
- ♦ Know the basics of photographic and audiovisual technology
- ♦ Know the language and expressive resources of photography and audiovisuals
- ♦ Know relevant photographic and audiovisual works
- ♦ Interrelate the formal and symbolic languages with the specific functionality
- ♦ Handle the basic lighting and measuring equipment in photography
- ♦ Understand the behavior and characteristics of light and valuing its expressive qualities

Module 8. Typography

- ♦ Know the main syntax of graphic language and apply its rules to clearly and precisely describe objects and ideas
- ♦ Know the origin of letters and their historical importance
- ♦ Recognize, study and apply typography to graphic processes in a coherent way
- ♦ Know and apply the fundamental aesthetics of typography
- ♦ Know how to analyze the layout of texts in the design object
- ♦ Be able to carry out professional work starting from typesetting

Module 9. Layout

- ♦ Design editorial publication taking into account the graphic set and its elements
- ♦ Know the task of a layout designer and the importance of their role in the editorial field
- ♦ Know the digital media and their importance in the current context
- ♦ Use Adobe InDesign for the proper development of graphic projects
- ♦ Use social networks from an artistic perspective, being aware of the importance of a good graphic strategy
- ♦ Develop an editorial language to advertise a product or service, with a clear and specific purpose

Module 10. Final Art

- ♦ Know the specific terminology, techniques and languages applied to design processes: prepress and printing systems, digital and multimedia techniques, supports
- ♦ Know the printing systems in order to be able to evaluate which is the best alternative when it comes to physically capture a graphic project
- ♦ Know the procedures to be followed to properly prepare a final artwork for printing
- ♦ Know what is binding and learn in depth the types of binding that exist
- ♦ Incorporate the necessary technical vocabulary to achieve a fluent communication with the technicians and sectors involved in publishing



This 100% online program in its theoretical framework will give you the opportunity to access the latest content in Editorial Design"

04 Skills

This Hybrid Professional Master's Degree provides the designer with a broad knowledge of the publishing industry in order to acquire the necessary technical skills to master with absolute security each of the tools and elements that make up an excellent Editorial Design. The use of case studies provided in this program will be very useful in the learning process of this teaching.



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Specialize in a sector that has undergone a major transformation in the digital field. Actualiza tus conocimientos”



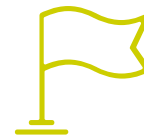
General Skills

- Create and design the different pieces of a graphic design
- Analyze the co-existence of different plans
- Efficiently make an impact on target audiences
- Control the internal and external production processes of the pieces produced

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Manage color in its graphic application to perfection with this Hybrid Professional Master's Degree”





Specific Skills

- ◆ Describe the history of graphic design
- ◆ Manage colors in their graphic application
- ◆ Perform editorial design
- ◆ Establish the appropriate methodology for each type of design
- ◆ Know the legal framework within which graphic design operates
- ◆ Work with digital images
- ◆ Recognize the different typographies suitable for each design
- ◆ Layout publications
- ◆ Create final artwork

05

Course Management

TECH has assembled an outstanding teaching team to develop a world-class training program in Editorial Design. With extensive international experience in renowned publications, such as TIME magazine, these experts provide students with distinctive skills in a highly competitive field.

This collaboration guarantees the highest quality and relevance of content, adapted to the most demanding professional requirements.





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Benefit from the knowledge of internationally renowned editors and their experience in the world's best publications"

International Guest Director

D.W. Pine is an international reference in the field of editorial design. As Creative Director of Time magazine, he is in charge of designing, marketing and directing the print runs of one of the most important editorial publications in the world. Over the course of his career, he has designed more than 850 covers and overseen seven "Person of the Year" projects.

In this role, Pine is responsible for designing and producing the cover of Time each week and managing a creative team of more than a dozen art directors, designers, infographic artists and researchers. He also oversees the design of the Time brand, and other digital properties such as Time for Kids.

In addition to his design work, Pine serves as an occasional feature writer for Time magazine and has more than 1,100 published pieces as a staff writer for the Atlanta Journal-Constitution.

As a speaker, Pine has presented at events and workshops around the world, including the design workshop for journalists in Beijing, China, as well as other high-profile conferences in Europe. He has also presented at conferences, universities and festivals across the United States including New York, San Francisco, San Diego, Washington, D.C., Portland, Tampa and Atlanta.

His work has received dozens of top industry awards, including being named twice to the Folio 100 list (2016 and 2017) and receiving Best Designed Magazine 2013 and Best Cover of the Year 2017 awards from the American Society of Magazine Editors.



D. D.W., Pine

- Creative Director of TIME Magazine, New York
- Creative Director, Time Magazine
- Designer of the weekly cover of Time magazine
- Designer for the Atlanta Journal-Constitution
- B.S. in Marketing and Management from the University of Georgia
- Awards: Best Designed Magazine 2013, Best Cover of the Year 2017 and Folio List 2016 and 2017
- Speaker at design events in Asia, Europe and America

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

06

Educational Plan

The syllabus of this program has been designed to provide a global vision of the history of design in order to provide students with a basic knowledge before delving into the more technical and equally necessary aspects such as layout, typography or photography. This is complemented by a library of multimedia resources and essential readings contributed by specialists in the field of Editorial Design.





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The case studies provided in this program will be very useful and applicable in the publishing industry"

Module 1. History of Design

- 1.1. Why Learn About the History of Design?
 - 1.1.1. Valuing History
 - 1.1.2. Anticipate the Future
 - 1.1.3. The Past Frees Us
 - 1.1.4. Conclusions
- 1.2. Considering "Design History" as a Discipline
 - 1.2.1. How Do We Make History Out of History?
 - 1.2.2. Background Information Considered
 - 1.2.3. Development of the Discipline: 70, 80 and 90
 - 1.2.4. The Object of Study in the History of Design
 - 1.2.5. Trends and Lines of Research
- 1.3. Industrial Revolution and Other Channels
 - 1.3.1. Consequences of the Industrial Revolution on Design
 - 1.3.2. Oriental Influence
 - 1.3.3. Arts & Crafts. William Morris
 - 1.3.4. Aestheticism
 - 1.3.5. Art Nouveau
- 1.4. Historical Overview I
 - 1.4.1. Viennese Session
 - 1.4.2. Deutscher Werkbund
 - 1.4.3. Russian Constructivism
 - 1.4.4. The De Stijl Movement and Neoplasticism
- 1.5. Bauhaus
 - 1.5.1. What is the Bauhaus Movement?
 - 1.5.2. First stage
 - 1.5.3. Second Stage
 - 1.5.4. Third stage
 - 1.5.5. Basic Principles
 - 1.5.6. Influences
- 1.6. Historical Overview II
 - 1.6.1. Art Deco
 - 1.6.2. International Style
 - 1.6.3. Post-War Design
 - 1.6.4. The Ulm School
 - 1.6.5. Swiss Design
- 1.7. Functional and Functionalist
 - 1.7.1. The Functionalist View
 - 1.7.2. The Beautiful and the Practical
 - 1.7.3. Analogies of Functionalism
 - 1.7.4. Functionalism as a Style
- 1.8. Historical Overview III
 - 1.8.1. The New York School
 - 1.8.2. American Aerodynamism
 - 1.8.3. Scandinavian Design
 - 1.8.4. Democratic Design
- 1.9. Other Trends
 - 1.9.1. Pop
 - 1.9.2. High TECH
 - 1.9.3. Minimal
 - 1.9.4. Kitsch
- 1.10. The Digital Era
 - 1.10.1. Information Revolution
 - 1.10.2. Computer-Assisted Design
 - 1.10.3. Biodesign, Neobiomorphism, Friendly Design
 - 1.10.4. The Digital Image and New Typography

Module 2. Introduction to Color

- 2.1. Color, Principles and Properties
 - 2.1.1. Introduction to Color
 - 2.1.2. Light and Color: Chromatic synesthesia
 - 2.1.3. Color Attributes
 - 2.1.4. Pigments and Colorants
- 2.2. Colors in the Chromatic Circle
 - 2.2.1. Chromatic Circle
 - 2.2.2. Cool and Warm Colors
 - 2.2.3. Primary Colors and their Derivatives
 - 2.2.4. Chromatic Relationships: Harmony and Contrast
- 2.3. Color Psychology
 - 2.3.1. Construction of the Meaning of a Color
 - 2.3.2. Emotional Load
 - 2.3.3. Denotative and Connotative Values
 - 2.3.4. Emotional Marketing. The Charge of the Color
- 2.4. Color Theory
 - 2.4.1. A Scientific Theory. Isaac Newton
 - 2.4.2. Goethe's Theory of Colors
 - 2.4.3. Joining Goethe's Color Theory
 - 2.4.4. Psychology of Color According to Eva Heller
- 2.5. Insisting on Color Classification
 - 2.5.1. Guillermo Ostwald's Double Cone
 - 2.5.2. Albert Munsell's Solid
 - 2.5.3. The Alfredo Hicethier Cube
 - 2.5.4. The CIE Triangle (Commission Internationale de l'Eclairage)
- 2.6. Individual Study of Colors
 - 2.6.1. Black and White
 - 2.6.2. Neutral Colors. The Gray Scale
 - 2.6.3. Monochrome, Duochrome, Polychrome
 - 2.6.4. Symbolic and Psychological Aspects of Colors
- 2.7. Color Models
 - 2.7.1. Subtractive Model. CMYK Mode
 - 2.7.2. Additive Model. RGB Mode
 - 2.7.3. HSB Model
 - 2.7.4. Pantone System. Pantone Color Charts
- 2.8. From Bauhaus to Murakami
 - 2.8.1. Bauhaus and its Artists
 - 2.8.2. Gestalt Theory of Color
 - 2.8.3. Josef Albers. The Interaction of Color
 - 2.8.4. Murakami: Connotations of the Absence of Color
- 2.9. Color in Project Design
 - 2.9.1. Pop Art. Color of Cultures
 - 2.9.2. Creativity and Color
 - 2.9.3. Contemporary Artists
 - 2.9.4. Analysis of Diverse Optics and Perspectives
- 2.10. Color Management in the Digital Environment
 - 2.10.1. Color Spaces
 - 2.10.2. Color Profiles
 - 2.10.3. Monitor Calibration
 - 2.10.4. What We Should Consider

Module 3. Editorial Design

- 3.1. Manual Communication Technology and Written Information
 - 3.1.1. Introduction
 - 3.1.2. The Initial Forms of Writing
 - 3.1.3. The Supports of Manual Writing
 - 3.1.4. Levels of Graphic Representation in Early Writing
 - 3.1.5. General Classification of Writing Signs
 - 3.1.6. The Birth and Development of the Alphabet: The Independence of the Written Sign
 - 3.1.7. Writing, Information Memory
 - 3.1.8. The Forms of the Latin Alphabetic Writing: Diachronic Observation
 - 3.1.9 Images in the world of handwriting
- 3.2. Printing System
 - 3.2.1. Introduction
 - 3.2.2. From Manual Reproduction to Mechanized Reproduction of Handwriting
 - 3.2.3. Imitation, Common Denominator of the First Mechanical Copies of Information
 - 3.2.4. Background of the Mechanized Reproduction of Information in Antiquity
 - 3.2.5. Xylography, the Closest Precedent to Gutenberg's Technology
 - 3.2.6. Pre-Existing Knowledge and Technological Elements Necessary for Gutenberg's Printing Press.
 - 3.2.7. The Gutenberg Printing Press
 - 3.2.8. The Development of the Phases of Composition and Printing of Written Information
- 3.3. Forms and Functions of the Elements of Journalistic Design
 - 3.3.1. Introduction
 - 3.3.2. What Is Journalistic Design of Written Communication and Information?
 - 3.3.3. The Elements of Journalistic Design
- 3.4. Images
 - 3.4.1. Introduction
 - 3.4.2. Journalistic Images
 - 3.4.3. Infographics: Nature, Characteristics, Functions and Forms.
 - 3.4.4. Non-Textual and Non-Iconic Graphic Resources





- 3.5. Color
 - 3.5.1. Introduction
 - 3.5.2. Nature, Function and Processes of Color Synthesis
 - 3.5.3. Color Separation in Graphic Arts
 - 3.5.4. Functions and Expressive Possibilities of Color in a Written Medium.
 - 3.5.5. Characteristics of Spot Colors
- 3.6. Typefaces: Identity and Use
 - 3.6.1. Introduction
 - 3.6.2. What Is Typography?
 - 3.6.3. Character Morphology: Semantic Implications.
 - 3.6.4. Classifications of Typographic Characters
 - 3.6.5. The Functions of Typography
 - 3.6.6. Computer Typography
- 3.7. Formats and Journalistic Information Design
 - 3.7.1. Introduction
 - 3.7.2. Diachronic Evolution of the Journalistic Design of Print Media
 - 3.7.3. The Format, the First Spatial Circumstance
 - 3.7.4. The Distribution and Architecture of the Page Space
 - 3.7.5. Modular Design
 - 3.7.6. The Gutenberg Diagram
 - 3.7.7. The VIC
- 3.8. Journalistic Design and Communication Order and Hierarchy
 - 3.8.1. Introduction
 - 3.8.2. The Fundamental Objective of Journalistic Design
 - 3.8.3. Criteria for the Distribution of Information
 - 3.8.4. Basic Page Layout Structures
 - 3.8.5. Balance Systems in the Expression of Informative Significance
 - 3.8.6. Basic Principles Applicable in Journalistic Design
 - 3.8.7. The Front Page
 - 3.8.8. The Inside Pages of the Newspaper

- 3.9. Technological Change in Communication Processes
 - 3.9.1. Introduction
 - 3.9.2. The Technological Change in Communication and Written Information Processes Immediately Prior to Digitization
 - 3.9.3. Digitization, a Change of Gear in the Development of Written Communication and Information
- 3.10. Digital Mediation in Today's Journalism
 - 3.10.1. Introduction
 - 3.10.2. Digital Mediation in Today's Journalism
 - 3.10.3. Written Information in Digital Publishing Journalism

Module 4. Design Methodology

- 4.1. Methodology and Design
 - 4.1.1. What is the Design Methodology?
 - 4.1.2. Differences Between Method, Methodology and Technique
 - 4.1.3. Types of Methodology Techniques
 - 4.1.4. Deduction, Induction and Abduction
- 4.2. Introduction to Design Research
 - 4.2.1. Inheriting the Scientific Method
 - 4.2.2. General Concepts of Research Processes
 - 4.2.3. Main Phases of the Research Process
 - 4.2.4. Schedule
- 4.3. Some Methodological Proposals
 - 4.3.1. Proposals for a New Methodology by Burdek Bernhard
 - 4.3.2. Bruce Archer's Systematic Approach for Designers
 - 4.3.3. Victor Papanek's Integrated Generalizing Design
 - 4.3.4. Bruno Munari's Design Method
 - 4.3.5. Bernd Löbach's Creative Problem-Solving Process
 - 4.3.6. Other Authors and Outlines of Other Methods
- 4.4. Defining the Problem
 - 4.4.1. Requirements Identification and Analysis
 - 4.4.2. Briefing, What Is It?
 - 4.4.3. What Should a Good Briefing Include?
 - 4.4.4. Tips for Preparing a Briefing

- 4.5. Project Research
 - 4.5.1. Background Study
 - 4.5.2. Implication of the Project
 - 4.5.3. Study of the Target Audience
 - 4.5.4. Tools for the Target Audience Study
- 4.6. The Competitive Environment
 - 4.6.1. In Relation to the Market
 - 4.6.2. Competitive Analysis
 - 4.6.3. Value proposition
- 4.7. Viability study
 - 4.7.1. Social Viability. SWOT Analysis
 - 4.7.2. Technical Feasibility
 - 4.7.3. Economic Viability
- 4.8. Possible Solutions to the Briefing
 - 4.8.1. Emotionality in Creative Processes
 - 4.8.2. Divergence, Transformation and Convergence
 - 4.8.3. Brainstorming
 - 4.8.4. Comparison of Ideas
- 4.9. Establishment of Objectives
 - 4.9.1. General Objective
 - 4.9.2. Specific Objectives
 - 4.9.3. Technical Objectives
 - 4.9.4. Aesthetic and Communicational Objectives
 - 4.9.5. Market Objectives
- 4.10. Idea Development
 - 4.10.1. Feedback in the Ideas Phase
 - 4.10.2. Sketches
 - 4.10.3. Presentation of Ideas
 - 4.10.4. Control Methods and Assessment Criteria

Module 5. Graphic Design

- 5.1. Introduction to Graphic Design
 - 5.1.1. What Is Graphic Design?
 - 5.1.2. Graphic Design Functions
 - 5.1.3. Areas of Action in Graphic Design
 - 5.1.4. The Value of Graphic Design
- 5.2. Graphic Design as a Professional Activity
 - 5.2.1. Influence of Technology on the Development of the Profession
 - 5.2.2. What is the Role of the Graphic Designer?
 - 5.2.3. Professional Fields
 - 5.2.4. The Designer as a Citizen
- 5.3. Basic Elements
 - 5.3.1. Point
 - 5.3.2. Line
 - 5.3.3. The Shape
 - 5.3.4. Texture
 - 5.3.5. The Space
- 5.4. Formal Elements
 - 5.4.1. Contrast
 - 5.4.2. The Balance
 - 5.4.3. The Proportion
 - 5.4.4. Rhythm
 - 5.4.5. Harmony
 - 5.4.6. The Movement
 - 5.4.7. Unit
- 5.5. Graphic Design References of the 20th and 21st Centuries
 - 5.5.1. Graphic Designers Who Have Made a Mark in History
 - 5.5.2. Most Influential Designers
 - 5.5.3. Graphic Designers Today
 - 5.5.4. Visual References
- 5.6. Posters
 - 5.6.1. Advertising Poster
 - 5.6.2. Functions
 - 5.6.3. 19th Century Posters
 - 5.6.4. Visual References
- 5.7. Graphic Style
 - 5.7.1. Iconic Language and Mass Culture
 - 5.7.2. Graphic Design and Its Relationship with Art
 - 5.7.3. Own Graphic Style
 - 5.7.4. Design Isn't a Profession, It's a Lifestyle
- 5.8. From the Streets to the Office
 - 5.8.1. Design as the Latest Avant-Garde
 - 5.8.2. Street Art
 - 5.8.3. Street Art Applied to Advertising
 - 5.8.4. Street Art and Brand Image
- 5.9. Most Used Digital Tools
 - 5.9.1. Adobe Lightroom
 - 5.9.2. Adobe Photoshop
 - 5.9.3. Adobe Illustrator
 - 5.9.4. Adobe InDesign
 - 5.9.5. Corel Draw
- 5.10. Starting a Design Project
 - 5.10.1. El briefing
 - 5.10.2. Definition
 - 5.10.3. Justification
 - 5.10.4. Implications
 - 5.10.5. Objectives
 - 5.10.6. Method

Module 6. Ethics, Legislation and Professional Deontology

- 6.1. Ethics, Morals, Law and Professional Deontology
 - 6.1.1. Basic Questions on Ethics. Some Moral Dilemmas
 - 6.1.2. Conceptual Analysis and Etymological Origin
 - 6.1.3. Differences Between Morals and Ethics
 - 6.1.4. The Connection Between Ethics, Morals, Law and Deontology
- 6.2. Intellectual Property
 - 6.2.1. What is Intellectual Property?
 - 6.2.2. Types of Intellectual Property
 - 6.2.3. Plagiarism and Copyright Infringement
 - 6.2.4. Anticopyright
- 6.3. Practical Aspects of Current Ethics
 - 6.3.1. Utilitarianism, Consequentialism and Deontology
 - 6.3.2. Acting Consistently vs. Acting on Principle
 - 6.3.3. Dynamic Efficiency of Acting on Principles
- 6.4. Legislation and Morality
 - 6.4.1. Concept of Legislation
 - 6.4.2. Concept of Morality
 - 6.4.3. Connection Between Law and Morality
 - 6.4.4. From Fairness to Unfairness based on Logical Reasoning
- 6.5. Professional Conduct
 - 6.5.1. Dealing with the Customer
 - 6.5.2. The Importance of Agreeing Terms and Conditions
 - 6.5.3. Customers Don't Buy Design
 - 6.5.4. Professional Conduct
- 6.6. Responsibilities Toward Other Designers
 - 6.6.1. Competitiveness
 - 6.6.2. Prestige of the Profession
 - 6.6.3. Impact on the Rest of the Professions
 - 6.6.4. Relationship with Other Colleagues from the Profession. Criticism
- 6.7. Social Responsibility
 - 6.7.1. Inclusive Design and Its Importance
 - 6.7.2. Characteristics to Consider
 - 6.7.3. Change of Mentality
 - 6.7.4. Examples and References
- 6.8. Responsibilities with the Environment
 - 6.8.1. Ecodesign. Why Is It So Important?
 - 6.8.2. Characteristics of Sustainable Design
 - 6.8.3. Environmental Implications
 - 6.8.4. Examples and References
- 6.9. Ethical Conflicts and Decision-Making
 - 6.9.1. Responsible Conduct and Practices in the Workplace
 - 6.9.2. Best Practices of the Digital Designer
 - 6.9.3. How to Resolve Conflicts of Interest
 - 6.9.4. How to Deal with Gifts
- 6.10. Free Knowledge: Creative Commons Licenses
 - 6.10.1. What are they?
 - 6.10.2. Types of Licences
 - 6.10.3. Symbology
 - 6.10.4. Specific Uses

Module 7. Corporate Image

- 7.1. The Importance of Image in Businesses
 - 7.1.1. What is Corporate Image?
 - 7.1.2. Differences between Corporate Identity and Corporate Image
 - 7.1.3. Where can the Corporate Image be Manifested?
 - 7.1.4. Corporate Image Change Situations. Why Achieve a Good Corporate Image?
- 7.2. Research Techniques in Corporate Image
 - 7.2.1. Introduction
 - 7.2.2. The study of the Company's Image
 - 7.2.3. Corporate Image Research Techniques
 - 7.2.4. Qualitative Image Study Techniques
 - 7.2.5. Types of Quantitative Techniques
- 7.3. Image Audit and Strategy
 - 7.3.1. What is Image Audit?
 - 7.3.2. Guidelines
 - 7.3.3. Audit Methodology
 - 7.3.4. Strategic Planning
- 7.4. Corporate Culture
 - 7.4.1. What is Corporate Culture?
 - 7.4.2. Factors Involved in Corporate Culture
 - 7.4.3. Functions of Corporate Culture
 - 7.4.4. Types of Corporate Culture
- 7.5. Corporate Social Responsibility and Corporate Reputation
 - 7.5.1. CSR: Concept and Application of the Company
 - 7.5.2. Guidelines for Integrating CSR into Businesses
 - 7.5.3. CSR Communication
 - 7.5.4. Corporate Reputation
- 7.6. Corporate Visual Identity and Naming
 - 7.6.1. Corporate Visual Identity Strategies
 - 7.6.2. Basic Elements
 - 7.6.3. Basic Principles
 - 7.6.4. Preparation of the Manual
 - 7.6.5. The Naming
- 7.7. Brand Image and Positioning
 - 7.7.1. The Origins of Trademarks
 - 7.7.2. What is a Brand?
 - 7.7.3. The Need to Build a Brand
 - 7.7.4. Brand Image and Positioning
 - 7.7.5. The Value of Brands
- 7.8. Image Management through Crisis Communication
 - 7.8.1. Strategic Communication Plan
 - 7.8.2. When it All Goes Wrong: Crisis Communication
 - 7.8.3. Cases
- 7.9. The Influence of Promotions on Corporate Image
 - 7.9.1. The New Advertising Industry Landscape
 - 7.9.2. Promotional Marketing
 - 7.9.3. Features
 - 7.9.4. Dangers
 - 7.9.5. Promotional Types and Techniques
- 7.10. Distribution and Image of the Point of Sale
 - 7.10.1. The Main Players in Commercial Distribution
 - 7.10.2. The Image of Retail Distribution Companies through Positioning
 - 7.10.3. Through its Name and Logo

Module 8. Typography

- 8.1. Introduction to Typography
 - 8.1.1. What is Typography?
 - 8.1.2. The Role of Typography in Graphic Design
 - 8.1.3. Sequencing, Contrast, Shape and Contrashape
 - 8.1.4. Relationship and Differences between Typography, Calligraphy and Lettering
- 8.2. Multiple Origins of Writing
 - 8.2.1. Ideographic Writing
 - 8.2.2. The Phoenician Alphabet
 - 8.2.3. The Roman Alphabet
 - 8.2.4. The Carolingian Reform
 - 8.2.5. The Modern Latin Alphabet
- 8.3. The Beginnings of Typography
 - 8.3.1. The Printing Press, a New Era. First Typographies
 - 8.3.2. The Industrial Revolution: Lithography
 - 8.3.3. Modernism: The Beginnings of Commercial Typography
 - 8.3.4. The Avant-Garde
 - 8.3.5. Interwar Period
- 8.4. The Role of Design Schools in Typography
 - 8.4.1. Bauhaus
 - 8.4.2. Herbert Bayer
 - 8.4.3. Gestalt Psychology
 - 8.4.4. Swiss Design
- 8.5. Current Typography
 - 8.5.1. 1960-1970, Precursors to the Revolution
 - 8.5.2. Post-modernism, Deconstructivism and Technology
 - 8.5.3. In What Direction is Typography Going?
 - 8.5.4. Typographies that Mark Trends
- 8.6. The Typographic Form I
 - 8.6.1. Anatomy of Letters
 - 8.6.2. Measurements and Attributes of the Type
 - 8.6.3. Typographic Families
 - 8.6.4. High Box, Low Box and Small Caps
 - 8.6.5. Difference between Typography, Font and Typeface Family
 - 8.6.6. Fillets, Lines and Geometric Elements
- 8.7. The Typographic Form II
 - 8.7.1. The Typographic Combination
 - 8.7.2. Typographic Font Formats (PostScript-TrueType-OpenType)
 - 8.7.3. Typographic Licenses
 - 8.7.4. Who Should Buy the License? The Client or the Designer?
- 8.8. Typographic Correction. The Composition of the Text
 - 8.8.1. Spacing Between Letters. Tracking and Kerning
 - 8.8.2. Space Between Words. Quad
 - 8.8.3. Line Spacing
 - 8.8.4. The Body of the Text
 - 8.8.5. Attribute of the Text
- 8.9. The Drawing of the Letters
 - 8.9.1. Creative Process
 - 8.9.2. Traditional and Digital Materials
 - 8.9.3. The Use of the Graphic Tablet and the iPad
 - 8.9.4. Digital Typography: Contours and Bitmaps
- 8.10. Typographic Posters
 - 8.10.1. Calligraphy as a Basis for the Drawing of Letters
 - 8.10.2. How to Create a Typographic Composition that Makes an Impact?
 - 8.10.3. Visual References
 - 8.10.4. Doodle Phase
 - 8.10.5. Project

Module 9. Layout

- 9.1. Definition and Contextualization
 - 9.1.1. Relationship between Editorial Design and Layout
 - 9.1.2. Evolution in the Layout Process The Future
 - 9.1.3. Design Factors: Proportion, Color, Tension, Balance and Motion
 - 9.1.4. The Importance of Blank Spaces
- 9.2. Magazine Editorial Design
 - 9.2.1. Magazines, the Pinnacle of Beauty
 - 9.2.2. Types of Magazine Designs References
 - 9.2.3. Digital Magazines and Their Current Importance
 - 9.2.4. Publishing Elements
- 9.3. Newspaper Editorial Design
 - 9.3.1. Newspapers, between Information and Graphical Beauty
 - 9.3.2. How to Differentiate in Generalist Information
 - 9.3.3. Newspaper Formats
 - 9.3.4. Editorial Tendencies References
- 9.4. Introduce Advertising in the Layout Process
 - 9.4.1. What Is Advertising? Types
 - 9.4.2. Advantages and Disadvantages of Including Advertising in a Layout
 - 9.4.3. How to Introduce Advertising in Printed Media?
 - 9.4.4. How to Introduce Advertising in Digital Media?
- 9.5. The Choice of Font
 - 9.5.1. Editorial Fonts
 - 9.5.2. The Importance of Size
 - 9.5.3. Typography in Printed Media
 - 9.5.4. Typography in Digital Media
- 9.6. Orthotypography
 - 9.6.1. What Is Orthotypography?
 - 9.6.2. Microtypography and Macrotypography
 - 9.6.3. Importance of Orthotypography
 - 9.6.4. Mistakes in Orthotypography
- 9.7. Layout Design in Social Networks?
 - 9.7.1. The Field of Layout Design in Social Media
 - 9.7.2. The Hashtag and Its Importance
 - 9.7.3. The Instagram Biography
 - 9.7.4. Grids on Instagram
- 9.8. Copywriting
 - 9.8.1. What Is Copywriting?
 - 9.8.2. Simplify the Copy. The First Impact Is What Counts
 - 9.8.3. Copywriting applications
 - 9.8.4. Become a Good Copywriter
- 9.9. Learning More about the Use of InDesign
 - 9.9.1. Adding Text to a Layout
 - 9.9.2. Using the Character and Paragraph Panel
 - 9.9.3. Differences between Underlined Text and Paragraph Fillets
 - 9.9.4. Control of Widow and Orphan Lines
 - 9.9.5. Orthotypography View Hidden Characters
- 9.10. Layout Design Projects
 - 9.10.1. Creating a Magazine in InDesign
 - 9.10.2. Aspects to take into account
 - 9.10.3. Visual References Great Layouts on Instagram
 - 9.10.4. Updating Instagram with a Layout Strategy

Module 10. Final Art

- 10.1. Introduction to Final Art
 - 10.1.1. What Is Final Art?
 - 10.1.2. The Start of Final Art
 - 10.1.3. The Evolution of Final Art
 - 10.1.4. Basic Tools
- 10.2. Elements Required for Printing
 - 10.2.1. Support
 - 10.2.2. Coloring Material
 - 10.2.3. The Shape
 - 10.2.4. The Machines
- 10.3. Planographic Printing
 - 10.3.1. What Is Planographic Printing?
 - 10.3.2. Offset Systems
 - 10.3.3. Properties of Offset Printing Systems
 - 10.3.4. Advantages and Disadvantages
- 10.4. Gravure Printing
 - 10.4.1. What Is Gravure Printing?
 - 10.4.2. Rotogravure
 - 10.4.3. Properties of Rotogravure Printing Systems
 - 10.4.4. Finishing
- 10.5. Embossed Printing
 - 10.5.1. What Is Embossed Printing?
 - 10.5.2. Typographic Cliches and Flexographic Cliches
 - 10.5.3. Properties
 - 10.5.4. Finishes
- 10.6. Permeography Printing
 - 10.6.1. What Is Permeography Printing?
 - 10.6.2. Screen Printing
 - 10.6.3. Physicochemical Properties of Screen-Printing Stencils
 - 10.6.4. Advantages and Disadvantages





- 10.7. Digital Printing
 - 10.7.1. What Is Digital Printing?
 - 10.7.2. Advantages and Disadvantages
 - 10.7.3. Offset or Digital Printing?
 - 10.7.4. Digital Printing Systems
- 10.8. Exploring the Formats
 - 10.8.1. Paper Format
 - 10.8.2. Rigid Format
 - 10.8.3. Textile format
- 10.9. Binding
 - 10.9.1. What Does Binding Consist Of?
 - 10.9.2. Industrial Binding
 - 10.9.3. Tradition Lives On
 - 10.9.4. Types of Binding
- 10.10. Preparing Final Arts Environmental Considerations
 - 10.10.1. The PDF Format: Adobe Acrobat
 - 10.10.2. The Preflight. Checking of color, typography, measurements, etc.
 - 10.10.3. Think before Printing The Environmental Impact
 - 10.10.4. Sustainable Printing Supports

“ *This Hybrid Professional Master's Degree will provide you with all the necessary experience to be able to create spectacular designs in paper and digital format*”

07

Internship

Once the theoretical phase of this Hybrid Professional Master's Degree has been completed, students will have the opportunity to put into practice all the knowledge acquired in a relevant company in the sector, where design professionals specialized in the publishing industry will show them the main techniques and software used.





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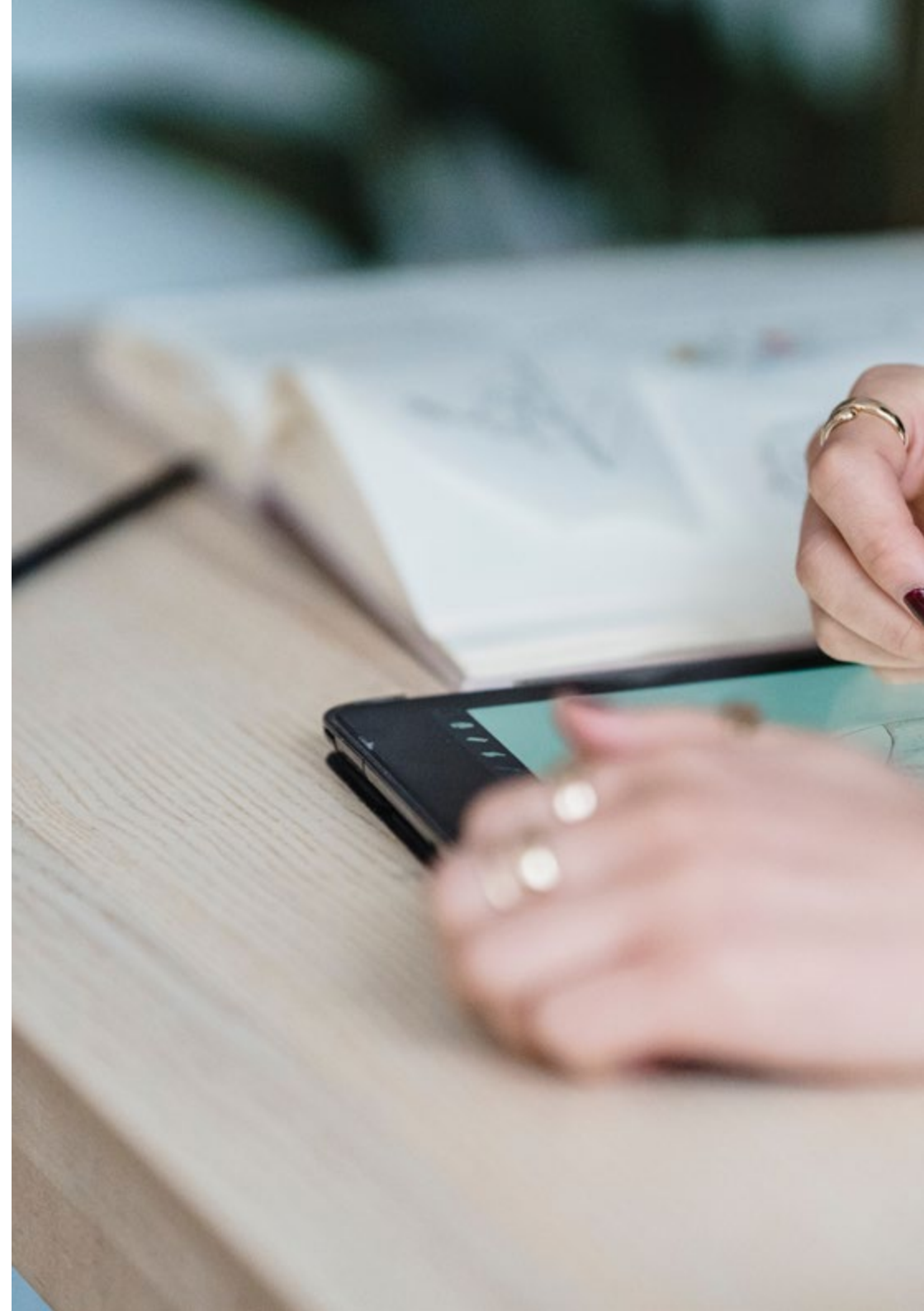
Do your internship with the most used software by Editorial Design companies. Enroll"

The Internship Program of this program has been designed so that students can obtain the most complete learning experience possible thanks to a 3-week internship in a leading company in the field of Editorial Design. In this way, from Monday to Friday, the students will spend 8 consecutive hours in an intensive internship with design professionals

who will be able to contribute all their knowledge in the publishing world, layout, photography, graphic design, typography or corporate image.

It is an excellent opportunity for the professional who seeks specialization in a field that requires mastery of the main software used in the industry, while mastering the concepts of graphic design composition within the Editorial Design attending to textures, spaces, contrast, balance, proportions. Therefore, among the activities to be carried out during this internship are the choice of a correct image strategy, managing the use of color in a practical digital and Editorial Design project, handling different types of typography, adapting to the medium in which it will be published and mastering the final art of the layout.

The practical part will be carried out with the active participation of the student performing the activities and procedures of each area of competence (learning to learn and learning to do), with the accompaniment and guidance of teachers and other training partners that facilitate teamwork and multidisciplinary integration as transversal competencies for the praxis of physical therapy (learning to be and learning to relate).



The procedures described below will be the basis of the practical part of the training, and their implementation will be subject to the center's own availability and workload, the proposed activities being the following:

Module	Practical Activity
Graphic Design and corporate image for the Editorial field	Compose a good Graphic Design within the Editorial Design attending to textures, spaces, contrast, balance, proportions, etc.
	Create functional posters in digital or traditional format with modern visual references.
	Correctly start the Editorial Design project through a briefing, with a definition, justification and adequate objectives.
	Build a corporate image strategy to establish specific guidelines for Editorial Design.
Methodologies and techniques of Editorial Design	Integrate images and color in a practical way in the Editorial Design, respecting the underlying journalistic intent.
	Create a predetermined format when preparing the Editorial Design, adapting to the needs of the information and the work itself.
	Analyze the market and competitive environment to establish realistic general, specific and technical objectives.
Colors and typographies of major relevance for Editorial Design	Apply different types of typography, adapting it to the work required and the required and the medium in which it will be published.
	Using digital elements such as tablets or iPads to produce good digital typography
	Manage the use of color in a practical digital and Editorial Design project.
Layout and final artwork in Editorial Design	Layout the texts and images in a good composition, according to the business strategy.
	Create a layout suitable for the social media environment.
	Creating complex layouts in InDesign
	Adjust the final format of the work according to the medium in which it will be published.

Civil Liability Insurance

This institution's main concern is to guarantee the safety of the trainees and other collaborating agents involved in the internship process at the company. Among the measures dedicated to achieve this is the response to any incident that may occur during the entire teaching-learning process.

To this end, this entity commits to purchasing a civil liability insurance policy to cover any eventuality that may arise during the course of the internship at the center.

This liability policy for interns will have broad coverage and will be taken out prior to the start of the practical training period. That way professionals will not have to worry in case of having to face an unexpected situation and will be covered until the end of the internship program at the center.



General Conditions of the Internship Program

The general terms and conditions of the internship agreement for the program are as follows:

1. TUTOR: During the Hybrid Professional Master's Degree, students will be assigned with two tutors who will accompany them throughout the process, answering any doubts and questions that may arise. On the one hand, there will be a professional tutor belonging to the internship center who will have the purpose of guiding and supporting the student at all times. On the other hand, they will also be assigned with an academic tutor whose mission will be to coordinate and help the students during the whole process, solving doubts and facilitating everything they may need. In this way, the student will be accompanied and will be able to discuss any doubts that may arise, both clinical and academic.

2. DURATION: The internship program will have a duration of three continuous weeks, in 8-hour days, 5 days a week. The days of attendance and the schedule will be the responsibility of the center and the professional will be informed well in advance so that they can make the appropriate arrangements.

3. ABSENCE: If the students does not show up on the start date of the Hybrid Professional Master's Degree, they will lose the right to it, without the possibility of reimbursement or change of dates. Absence for more than two days from the internship, without justification or a medical reason, will result in the professional's withdrawal from the internship, therefore, automatic termination of the internship. Any problems that may arise during the course of the internship must be urgently reported to the academic tutor.

4. QUALIFICATION: Professionals who completes the Hybrid Professional Master's Degree will receive a certificate accrediting their attendance at the center.

5. EMPLOYMENT RELATIONSHIP: the Hybrid Professional Master's Degree shall not constitute an employment relationship of any kind.

6. PRIOR EDUCATION: Some centers may require a certificate of prior education for the Hybrid Professional Master's Degree. In these cases, it will be necessary to submit it to the TECH internship department so that the assignment of the chosen center can be confirmed.

7. DOES NOT INCLUDE: The Hybrid Professional Master's Degree will not include any element not described in the present conditions. Therefore, it does not include accommodation, transportation to the city where the internship takes place, visas or any other items not listed

However, students may consult with their academic tutor for any questions or recommendations in this regard. The academic tutor will provide the student with all the necessary information to facilitate the procedures in any case.

08

Where Can I Do the Internship?

This Hybrid Professional Master's Degree program includes in its itinerary an internship in a relevant company of the sector and with professionals in its team with experience in graphic design and specialized in the publishing industry. In this way, students will acquire a complete learning experience with the guarantee of knowing first-hand the current work being done in this field.




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*Complete your learning with an
Internship Program with designers
specialized in Editorial Design”*



The student will be able to complete the practical part of this Hybrid Professional Master's Degree at the following centers:



Design

Goose & Hopper

Country	City
Spain	Valencia

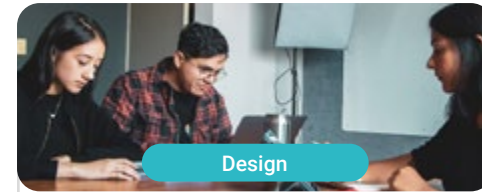
Address: La Marina de Valencia, Muelle de la Aduana S/N Edificio Lanzadera 46024

Advertising, design, technology and creative agency

Related internship programs:

- Digital Communication and Reputation Management
- Organic 3D Modeling





Design

Goose & Hopper

Country	City
Mexico	Michoacán de Ocampo

Address: Avenida Solidaridad Col. Nueva Chapultepec Morelia, Michoacan

Advertising, design, technology and creative agency

Related internship programs:

- Digital Communication and Reputation Management
- Organic 3D Modeling



Design

Grupo Fórmula

Country	City
Mexico	Mexico city

Address: Cda. San Isidro 44, Reforma Soc, Miguel Hidalgo, 11650 Ciudad de México, CDMX

Leading company in multimedia communication and content generation

Related internship programs:

- Graphic Design
- People Management



Design

Piensamarketing

Country: Argentina City: Río Negro

Address: Campichuelo 580 (8400),
Ciudad de Bariloche, Río Negro

Social and digital marketing and communication
agency

Related internship programs:

- Creation and Entrepreneurship in Digital Business
- MBA in Digital Marketing





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Make the most of this opportunity to surround yourself with expert professionals and learn from their work methodology”

09

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.



A photograph of a desk with a laptop, a blue pen, and a silver marker. The image is partially obscured by a teal and white geometric overlay.

“

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 to solve complex situations in real business environments through collaborative activities and real cases.

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 is the most widely used learning system in the best faculties in the world. 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.

With this methodology we have 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, markets, and financial 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.

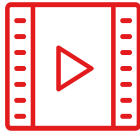
Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

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 competencies and skills in each thematic 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.



10 Certificate

The Hybrid Professional Master's Degree in Editorial Design guarantees students, in addition to the most rigorous and up-to-date education, access to a Hybrid Professional Master's Degree diploma issued by TECH Global University.



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

This program will allow you to obtain your **Hybrid Professional Master's Degree diploma in Editorial Design** 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.

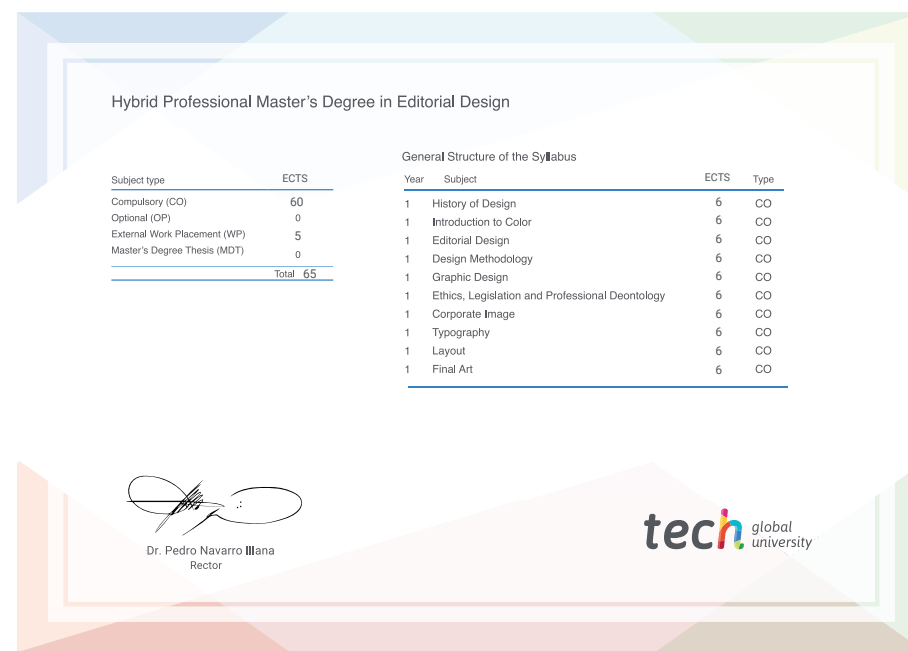
Title: **Hybrid Professional Master's Degree in Editorial Design**

Course Modality: **Hybrid (Online + Internship)**

Duration: **12 months**

Certificate: **TECH Global University**

Recognition: **60 + 5 ECTS Credits**



*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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