# Professional Master's Degree

## Editorial Design

tech technological university

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# Professional Master's Degree

## Editorial Design

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Technological University**
- Dedication: **16h/week**
- Schedule: **at your own pace**
- Exams: **online**

Website: www.techtitute.com/in/design/professional-master-degree/master-editorial-design

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01

# Introduction

Editorial design is a sector which is in constant evolution. A deep knowledge of the keys that determine the different formulas for success at the present time from a historical point of view, allows the professional to anticipate and remain at the forefront at all times. In this complete program, the professionals will be able to understand the fundamental concepts to be able to carry out a communicative process through graphic language, understanding all the factors that determine it, including the historical ones. A path that will lead them to develop graphic design and web design projects, addressing them from their conception to their finalization.

*A complete program that will enable you to work in the different fields of Editorial Design, with specific knowledge of the factors that influence and determine the success of a publication"*

Every designer must start their profession with a solid knowledge of the history of design, which will allow them to understand how current trends have been reached and what are the mechanisms that allow a design to be successful and relevant in a particular social, cultural or historical moment.

This concept of general culture will be taken to the territory of audiovisual culture. The graphic design professional needs to know the audiovisual phenomena that move in the same paradigms as graphic communication. The influence of some media on others, the different combinations of media and the new graphic products that incorporate different techniques and approaches from other communicative areas are a knowledge that will open new lines of thought and work.

In this sense, having knowledge in all possible aspects of work is a gateway to very interesting possibilities and new avenues to explore.

Therefore, this program will address the aspects that a designer needs to know in order to plan, develop and finalize any graphic project. An educational path that will scale up the student's competencies to help them achieve the challenges of a top professional.

Graphic design is presented as a viable option for a professional who decides to work independently, but also to be part of any organization or company. An interesting avenue for professional development that will benefit from the specific knowledge that TECH makes available to you.

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

- Case studies presented by experts
- Graphic, schematic, and highly practical contents
- The latest developments and cutting-edge advances in this area
- 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
- Availability of content from any fixed or portable device with internet connection

*This program will allow you to enhance your skills and update your knowledge in Editorial Design and Digital Publications"*

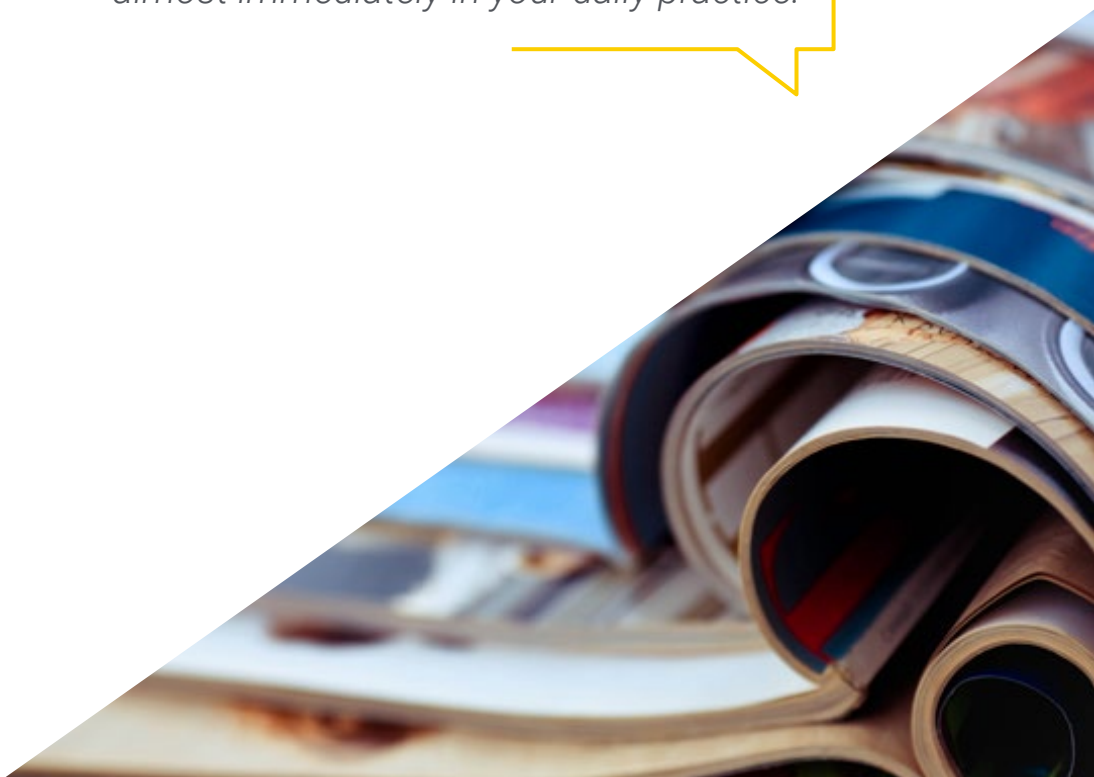
*A comprehensive analysis of the cultural and aesthetic phenomena that affect the criteria for the creation of graphic communication"*

*A practical and intensive learning that will give you all the tools in ideation, development and creation of any graphic project you need to work in this field.*

*A program created to allow you to implement the acquired knowledge almost immediately in your daily practice.*

This program is focused on practicing the proposed theoretical learning. Through the most effective teaching systems and contrasting methods imported from the most prestigious universities in the world, the professional will be able to acquire new knowledge in an eminently practical way. In this way, TECH strives to convert its efforts into real and immediate skills.

The online system is another of the strengths of the educational proposal. With an interactive platform that takes advantage of the latest technological developments, TECH offers you the most interactive digital tools. In this way, it offers a form of learning that is totally adaptable to your needs, so that you can perfectly balance this program with your personal or professional life.



02

# Objectives

The objective of this Professional Master's Degree in Editorial Design is to offer professionals a complete way to acquire knowledge and skills for the professional practice of this sector, through a learning based on practice that will allow them to finish the program with the necessary knowledge to perform their work with total confidence and competence.

*Our goal is simple: to provide you with the most complete update in techniques and current trends in Editorial Design and Digital Publications, in a Professional Master's Degree fully compatible with your professional and personal obligations"*

## General Objectives

- Design a graphic development
- Determine the appropriate tools for its development
- Define the most suitable techniques in each graphic communication situation
- Perform the whole process of creating pieces and adapting them to different formats
- Apply final arts

*Include in your specialization the knowledge of the most advanced tools in Editorial Design and bring to your work in this field the avant-garde you need to compete at the forefront"*

## 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, media history in digital design, linguistics and semiotics
- Develop an evaluative and critical spirit in order to acquire the capacity for analysis and synthesis 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 form independent judgments through arguments
- Know how to document, by analyzing and interpreting documentary and literary sources with your own criteria

### Module 3. Editorial Design

- Know the fundamentals of editorial design in the print and digital context, as well as their 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: question states, 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 ideas by using a coherent and critical argument of 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

- Acquire knowledge about 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.
- Know 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

- Be able 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 the 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 images for use in different media
- Know the basics of photographic and audiovisual technology
- Gain knowledge about the language and expressive resources of photography and audiovisuals
- Get to know relevant photographic and audiovisual works
- Interrelate formal and symbolic languages with specific functionality
- Handle 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 publishing field
- Gain knowledge about 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, with an awareness of the importance of a good graphic strategy
- Develop an editorial language to advertise a product or service, with a clear and specific purpose

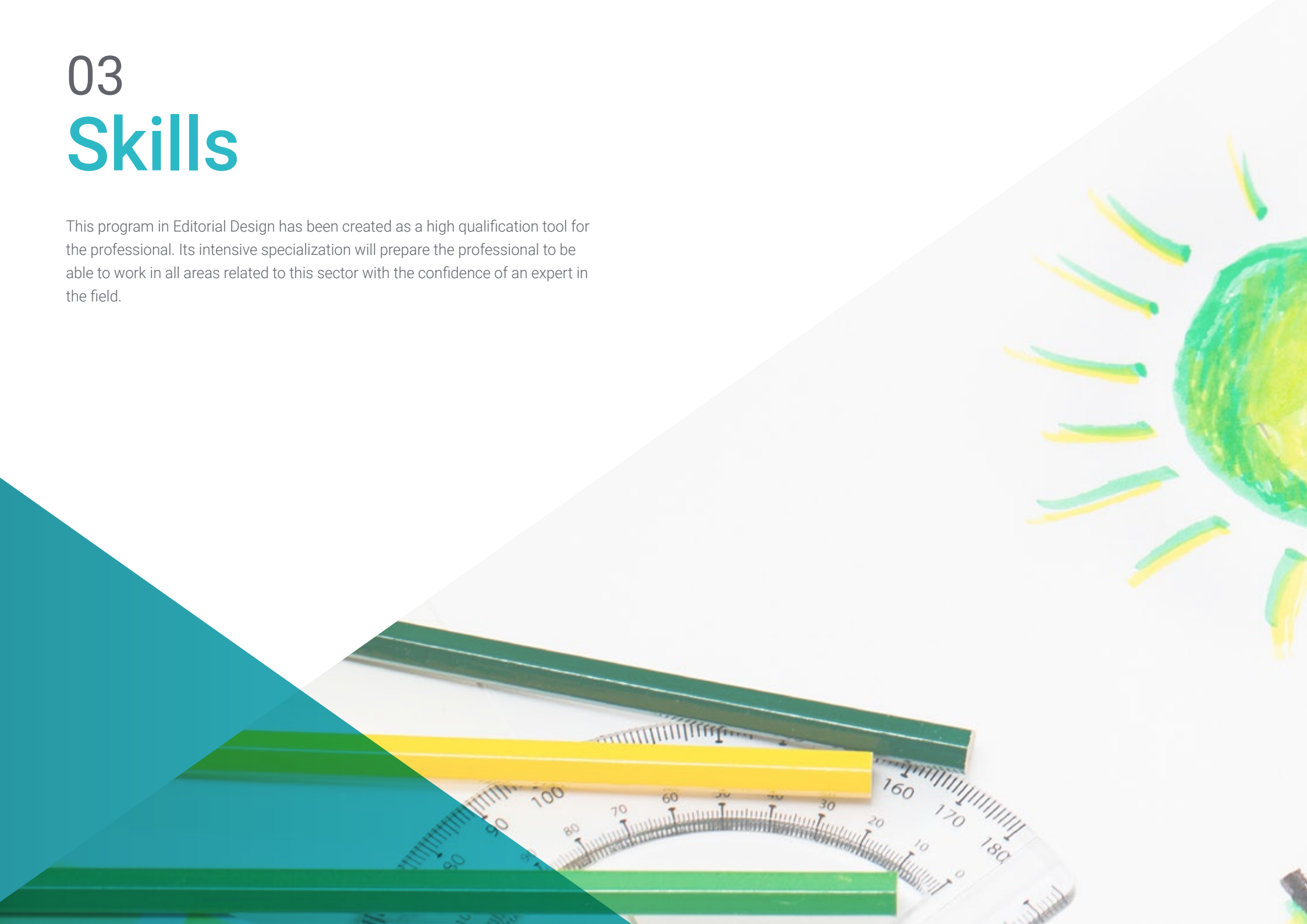
### Module 10. Final Art

- Know the specific terminology, techniques and language applied to the design processes: pre-press and printing systems, digital techniques and media, and multimedia
- Gain knowledge about the printing systems in order to be able to assess which is the best alternative when it comes to physically capture a graphic project
- Learn about printing alternatives that are governed by sustainability principles and to use them in the process of conceiving a design project from scratch
- Learn the procedures to be followed to properly prepare a final artwork for printing
- Get to know what binding is and to learn more about the different types of bindings
- Incorporate the necessary technical vocabulary to achieve a fluent communication with the technicians and sectors involved in the edition

03

# Skills

This program in Editorial Design has been created as a high qualification tool for the professional. Its intensive specialization will prepare the professional to be able to work in all areas related to this sector with the confidence of an expert in the field.

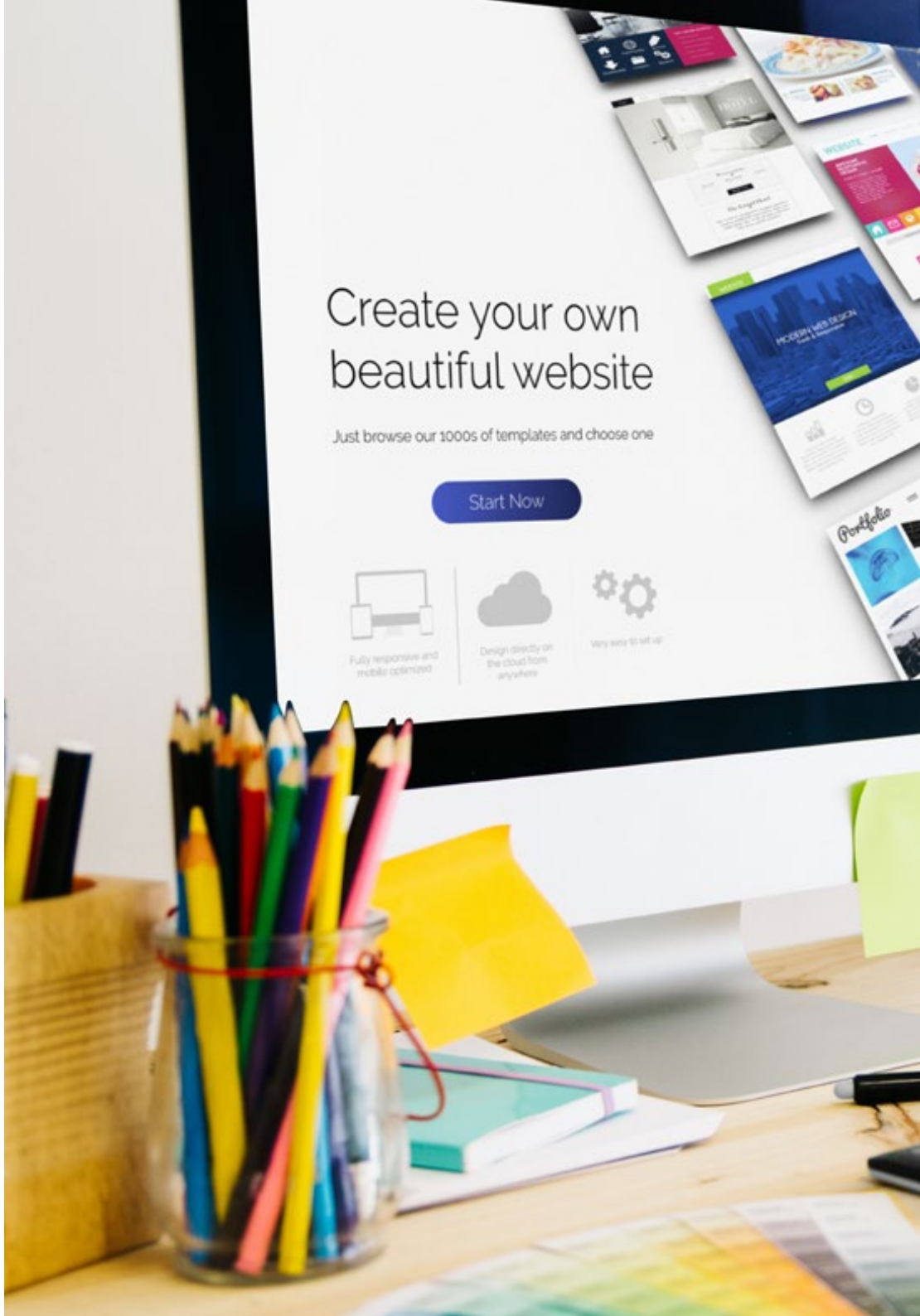


*Acquire the practical work skills and critical decision-making skills you need to create quality and professionally interesting graphic pieces"*

## 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

*Enroll in the best program in Editorial Design in the current university panorama"*



## 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
- Understand the legal framework in which graphic design operates
- Work with digital images
- Recognize the different typographies suitable for each design
- Layout publications
- Perform final arts

04

# Structure and Content

The syllabus covers all the areas of interest that the graphic design professional must master in order to create competitive pieces that gather information and transmit it with impact and permanence in the receiver's mind. A high-quality course that will put you at the forefront of competitiveness in the sector.

*This Professional Master's Degree has been created with the most demanding quality criteria to gather all the necessary fields of knowledge, from the historical review to the use of the most interesting tools of the moment"*

## **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 the "History of Design" 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. 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 Synaesthesia
- 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
- 2.2.1. 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. Alfred Hickethier's Cube
- 2.5.4. The CIE (International Commission on Illumination) Triangle

2.6. Individual Study of Colors
- 2.6.1. Black and White
- 2.6.2. Neutral Colors. The Gray Scale
- 2.6.3. Monochrome, Bichrome, Polychrome
- 2.6.4. Symbolic and Psychological Aspects of Colors

2.7. Color Models
- 2.7.1. Subtractive Model. CMYK Model
- 2.7.2. Additive Model. RGB Model
- 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. 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 Script: 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 Handwriting Reproduction
- 3.2.3. Imitation, Common Denominator of the First Mechanical Copying of Information
- 3.2.4. Background of Mechanized Reproduction of Information in Antiquity
- 3.2.5. Xylography, the Closest Antecedent to Gutenberg's Technology
- 3.2.6. Pre-existing Knowledge and Technological Elements Required for the Gutenberg Printing Press
- 3.2.7. Gutenberg's Printing Press
- 3.2.8. The Development of the Composition and Printing Phases of Written Information

3.3. Forms and Functions of Journalistic Design Elements
- 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. The Images
- 3.4.1. Introduction
- 3.4.2. Newspaper 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 Support
- 3.5.5. Spot Color Characteristics

3.6. Typographies: Identity and Use
- 3.6.1. Introduction
- 3.6.2. What is Typography?
- 3.6.3. The Morphology of Character: 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 Journalistic Design in Print Media
- 3.7.3. The Format, the First Spatial Circumstance
- 3.7.4. The Layout and Architecture of the Page Space
- 3.7.5. Modular Design
- 3.7.6. The Gutenberg Diagram
- 3.7.7. 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. Information Distribution Criteria
- 3.8.4. Basic Page Layout Structures
- 3.8.5. Equilibrium Systems in the Expression of Informative Signifiers
- 3.8.6. Basic Principles Applicable in Journalistic Design
- 3.8.7. The First 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 Written Communication and Information Processes Immediately Preceding Digitization
- 3.9.3. Digitization, Changing Gears in the Development of Communication and Written 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 Edition 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. Bürdek Bernhard's Proposals for a New Methodology
- 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 Brief Contain?
- 4.4.4. Tips for Preparing a Brief

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. DAFO Analysis
- 4.7.2. Technical Feasibility
- 4.7.3. Economic Viability

4.8. Possible Solutions to 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. 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. The 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. Urban Art or 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. Briefing
- 5.10.2. Definition
- 5.10.3. Justification
- 5.10.4. Implications
- 5.10.5. Objectives
- 5.10.6. Methodology

## **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 Principles
- 6.3.3. Dynamic Efficiency of Acting Based 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. Situations of Corporate Image Change. Why Get 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. The Marketing Promotion
- 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 Countershape
- 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. Typeface 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 White Space

9.2. Editorial Design of Magazines
- 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. Publication Elements

9.3. Newspaper Editorial Design
- 9.3.1. Newspapers, between Information and Graphic Beauty
- 9.3.2. How to Differentiate Yourself in Generalist Information
- 9.3.3. Newspaper Formats
- 9.3.4. Editorial Trends. References

9.4. Introduce Advertising in the Layout Process
- 9.4.1. What is Advertising? Types
- 9.4.2. Advantages and Disadvantages of Introducing Advertising into a Layout
- 9.4.3. How to Introduce Advertising in Print Media?
- 9.4.4. How to Introduce Advertising in Digital Media?

9.5. The Choice of Typography
- 9.5.1. Editorial Typography
- 9.5.2. The Importance of Size
- 9.5.3. Typography in Print 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. The Importance of the Orthotypography
- 9.6.4. Orthotypographical Misspellings

9.7. Layout on Social Networks?
- 9.7.1. The Scope of Layout in Social Networks
- 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. Becoming a Good Copywriter

9.9. Delving into the Use of InDesign
- 9.9.1. Adding Text to a Plot
- 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 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 the Final Art
- 10.1.1. What is a Final Art?
- 10.1.2. The Beginning of the Final Art
- 10.1.3. The Evolution of the Final Art
- 10.1.4. Basic Tools

10.2. Elements Necessary to Make a Printout
- 10.2.1. Support
- 10.2.2. Coloring Matter
- 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. Recess Printing
- 10.4.1. What is Recess Printing?
- 10.4.2. Rotogravure Printing
- 10.4.3. Properties of Rotogravure Printing Systems
- 10.4.4. Finishes

10.5. Relief Printing
- 10.5.1. What is Relief Printing?
- 10.5.2. Typographic Clichés and Flexographic Clichés
- 10.5.3. Properties
- 10.5.4. Finishes

10.6. Permeography Printing
- 10.6.1. What is Permeography Printing?
- 10.6.2. Serigraphy
- 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. Deepening in the Supports
- 10.8.1. Paper Supports
- 10.8.2. Rigid Supports
- 10.8.3. Textile Supports
- 10.8.4. Others

10.9. Binding
- 10.9.1. What Does Binding Consist Of?
- 10.9.2. Industrial Binding
- 10.9.3. Tradition is Still Alive
- 10.9.4. Types of Binding

10.10. Preparation of 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. Environmental Impact
- 10.10.4. Sustainable Print Media

*A unique, key, and decisive training experience to boost your professional development"*

05

# Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.

*Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"*

## Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

*At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"*

*You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.*

*The student will learn 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

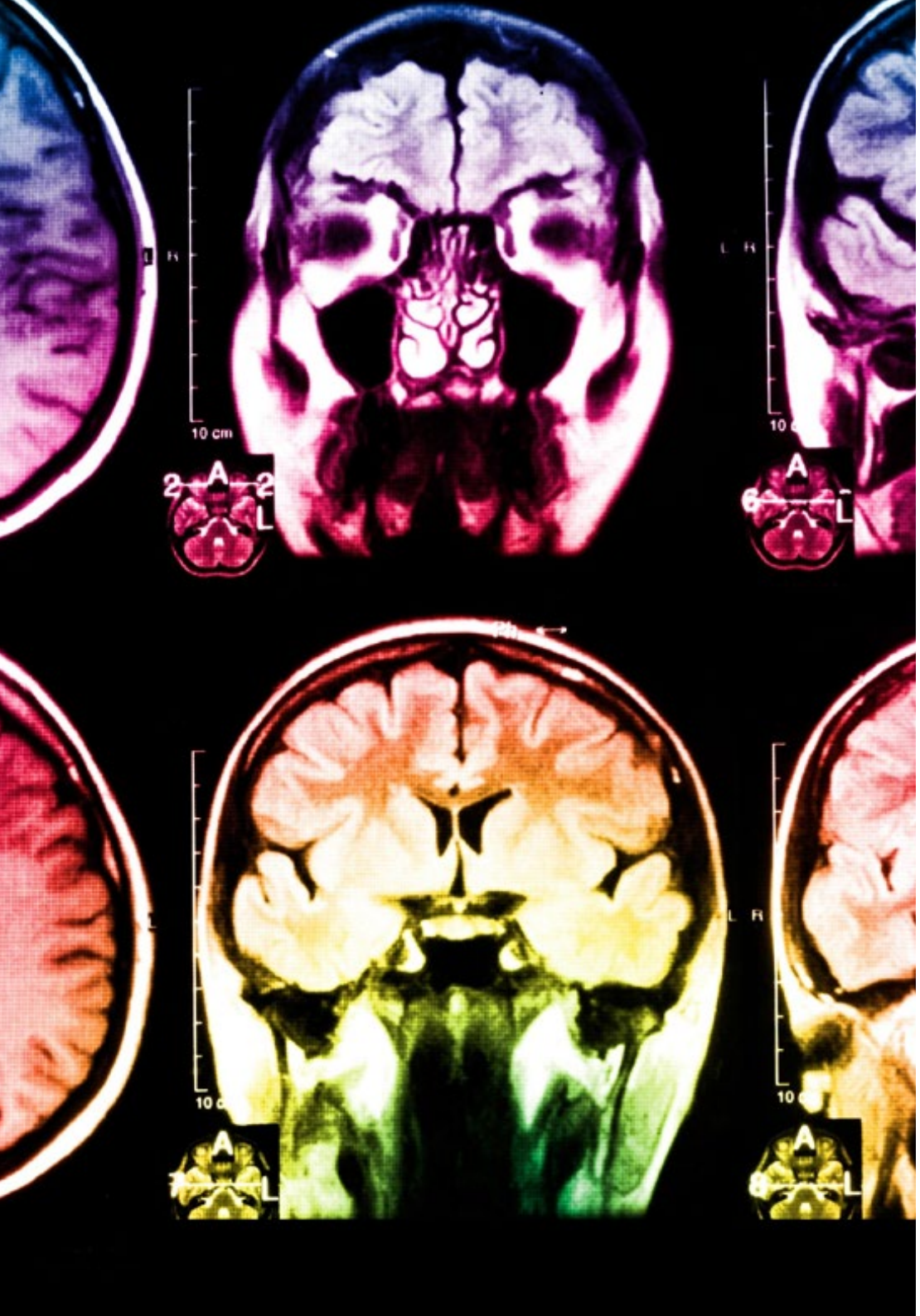
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

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.

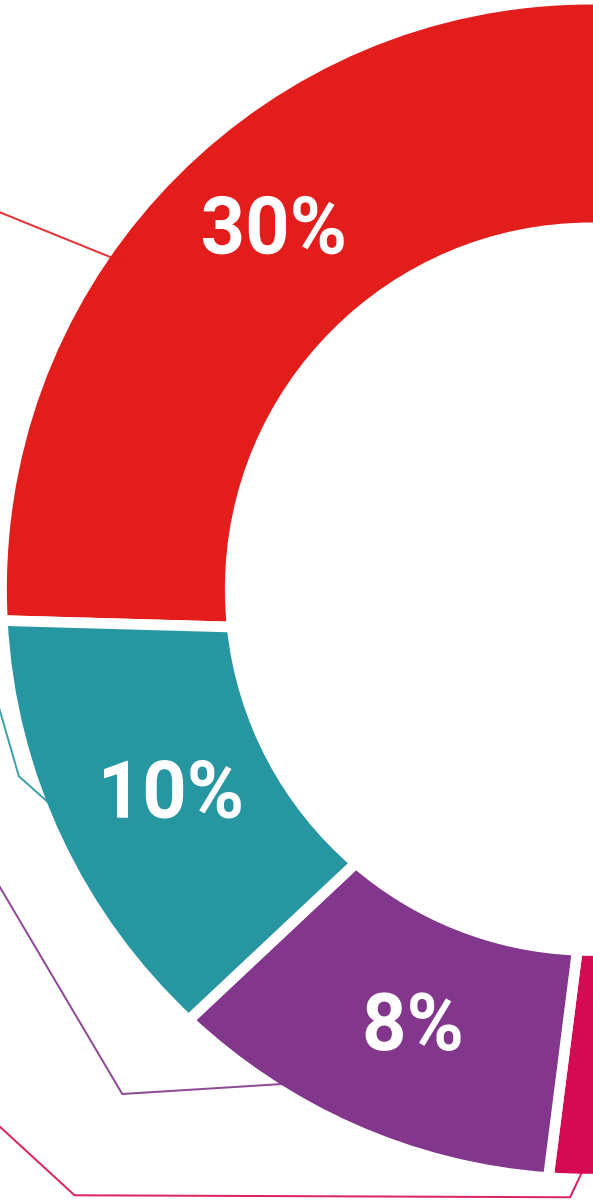
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

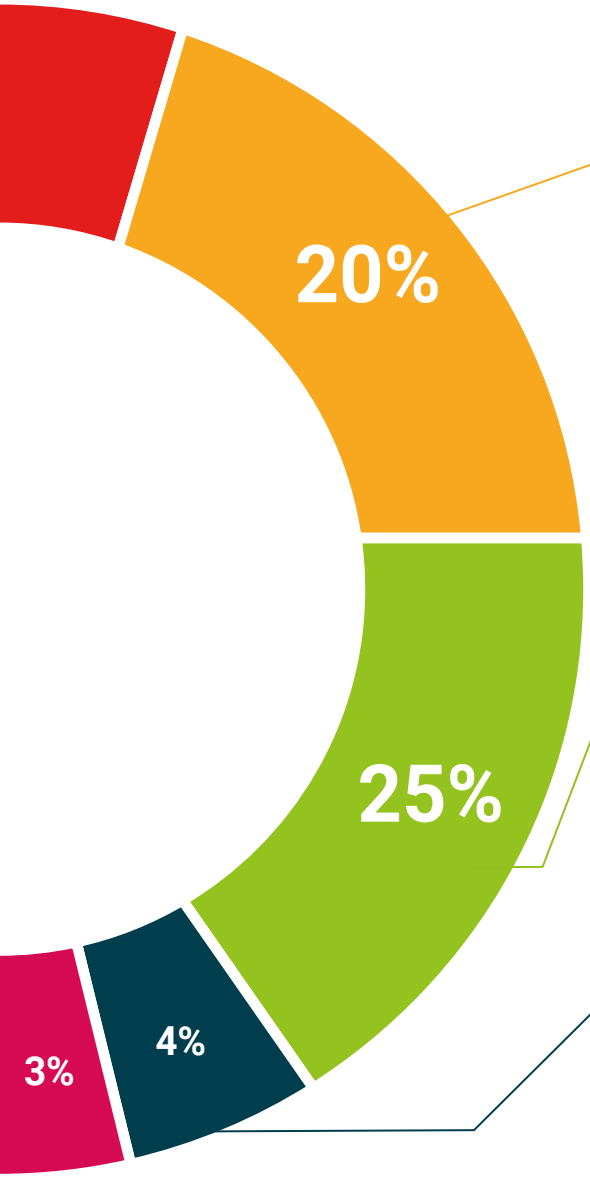
### Practising Skills and Abilities

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.

06

# Certificate

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

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

This **Professional Master's Degree in Editorial Design** contains the most complete and up-to-date scientific program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** diploma issued by **TECH Technological University** via tracked delivery*.

The certificate issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and meets the requirements commonly demanded by labor exchanges, competitive examinations and professional career evaluation committees.

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

Official Nº of Hours: **1,500 h.**

tech technological university

Awards the following

CERTIFICATE

to

Mr./Ms. _____, with identification number _____.

For having successfully passed and accredited the following program

PROFESSIONAL MASTER'S DEGREE

in

Editorial Design

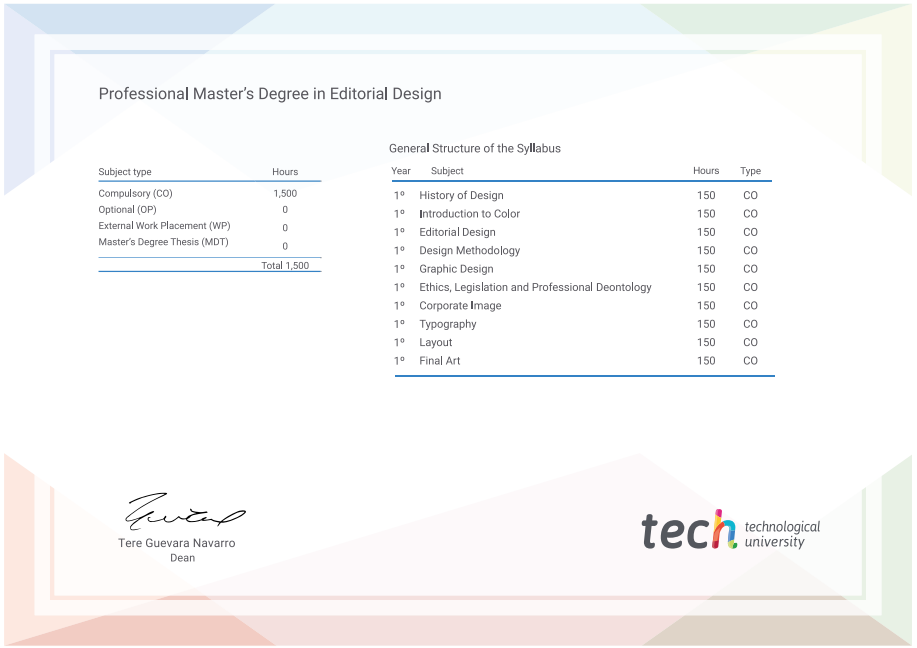
This is a qualification awarded by this University, equivalent to 1,500 hours, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH is a Private Institution of Higher Education recognized by the Ministry of Public Education as of June 28, 2018.

June 17, 2020

Tere Guevara Navarro
Dean

This qualification must always be accompanied by the university degree issued by the competent authority to practice professionally in each country. Unique TECH Code: AFWORD23S techtitute.com/certificates


Professional Master's Degree in Editorial Design

| Subject type | Hours |
|---|---|
| Compulsory (CO) | 1,500 |
| Optional (OP) | 0 |
| External Work Placement (WP) | 0 |
| Master's Degree Thesis (MDT) | 0 |
| | Total 1,500 |

General Structure of the Syllabus

| Year | Subject | Hours | Type |
|---|---|---|---|
| 1º | History of Design | 150 | CO |
| 1º | Introduction to Color | 150 | CO |
| 1º | Editorial Design | 150 | CO |
| 1º | Design Methodology | 150 | CO |
| 1º | Graphic Design | 150 | CO |
| 1º | Ethics, Legislation and Professional Deontology | 150 | CO |
| 1º | Corporate Image | 150 | CO |
| 1º | Typography | 150 | CO |
| 1º | Layout | 150 | CO |
| 1º | Final Art | 150 | CO |

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

# Professional Master's Degree

## Editorial Design

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Technological University**
- Dedication: **16h/week**
- Schedule: **at your own pace**
- Exams: **online**

# Professional Master's Degree
## Editorial Design

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