

# Advanced Master's Degree Audiovisual Journalism and Television Reportage



## Advanced Master's Degree Audiovisual Journalism and Television Reportage

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: [www.techtitute.com/in/journalism-communication/advanced-master-degree/advanced-master-degree-audiovisual-journalism-television-reportage](http://www.techtitute.com/in/journalism-communication/advanced-master-degree/advanced-master-degree-audiovisual-journalism-television-reportage)

# Index

01

Introduction

---

*p. 4*

02

Objectives

---

*p. 8*

03

Skills

---

*p. 16*

04

Structure and Content

---

*p. 20*

05

Methodology

---

*p. 44*

06

Certificate

---

*p. 52*

# 01

# Introduction

Broadcast journalism programs are one of the most demanded in universities around the world. Specialization in this field is crucial for those who wish to develop in front of and behind the cameras and microphones, both in the field of writing, voice-over, research or reporting, since, in the Information Science degrees and bachelor's degrees, studies are more focused on the theoretical part. If you want to increase your training in the field of audiovisual journalism and television reporting, don't think twice and join our community of students.





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*The specialization in audiovisual journalism will allow you to broaden your scope of action and your job opportunities"*

The Advanced Master's Degree in Audiovisual Journalism and Television Reportage is focused on the professional who wishes to develop professionally on the small screen, especially in the field of reportage. A profession that requires a high degree of specialization and for which there is a large number of postgraduate training courses. However, none offers you what we propose at TECH, because we are the only ones with a Professional Master's Degree that is divided into two main blocks: on the one hand, audiovisual journalism and, on the other hand, journalistic research and television reportage.

As such, throughout the course of this program, students will learn all the current approaches to the different challenges posed by their profession. A high-level step that will become a process of improvement, not only on a professional level, but also on a personal level. And for this, our program includes everything from written journalism to the documentation process or audiovisual narrative. And, although this specialization is especially dedicated to the field of television, with a very complete syllabus on journalism and television communication, there is also space to learn about the particularities of radio, the other major audiovisual media, or the research process in television.

In addition, we will not only take you through the theoretical knowledge we offer, but we will show you another way to study and learn, more organic, simpler and more efficient. We will work to keep you motivated and to create in you a passion for learning. And we will push you to think and develop critical thinking.

This Advanced Master's Degree is designed to give you access to the specific knowledge of this discipline in an intensive and practical way. A great value for any professional. And in a 100% online format, thanks to which you can decide from where and when to study. Without the restrictions of fixed timetables or having to move between classrooms, this course can be combined with work and family life.

This **Advanced Master's Degree in Audiovisual Journalism and Television Reporting** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ The latest technology in e-learning software
- ♦ Intensely visual teaching system, supported by graphic and schematic contents that are easy to assimilate and understand
- ♦ Practical case studies presented by practising experts
- ♦ State-of-the-art interactive video systems
- ♦ Teaching supported by telepractice
- ♦ Continuous updating and recycling systems
- ♦ Self organised learning which makes the course completely compatible with other commitments
- ♦ Practical exercises for self-assessment and learning verification
- ♦ Support groups and educational synergies: questions to the expert, debate and knowledge forums
- ♦ Content that is accessible from any fixed or portable device with an Internet connection
- ♦ Complementary resource banks that are permanently available



*A high-level specialization, supported by advanced technological development and the teaching experience of the best professionals"*

“*An educational program created for professionals who aspire to excellence that will allow you to acquire new skills and strategies in a smooth and effective way*”

Our teaching staff is made up of working professionals. In this way we ensure that we deliver the educational update we are aiming for. A multidisciplinary team of professionals prepared and experienced in different environments, who will develop theoretical knowledge efficiently, but, above all, will put at the service of specialization the practical knowledge derived from their own experience.

Developed by a multidisciplinary team of e-learning experts, this Professional Master's Degree integrates the latest advances in educational technology. In this way, you will be able to study with a range of easy-to-use and versatile multimedia tools that will give you the necessary skills you need for your specialization.

The design of this program is based on Problem-Based Learning, an approach that conceives learning as a highly practical process. To achieve this remotely, we will use telepractice. With the help of an innovative, interactive video system and learning from an expert, you will be able to acquire the knowledge as if you were dealing with the case you are studying in real time. A concept that will allow you to integrate and fix learning in a more realistic and permanent way.

*A deep and complete immersion in the latest strategies and approaches to audiovisual journalism.*

*We have the best teaching methodology and a multitude of simulated cases that will help you prepare for real situations.*



# 02

# Objectives

Our goal is to prepare highly qualified professionals for work experience. An objective that is complemented, moreover, in a global manner, by promoting human development that lays the foundations for a better society. This objective is focused on helping professionals reach a much higher level of expertise and control. A goal that you will be able to achieve thanks to a highly intensive and detailed course.





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*If your goal is to improve in your profession, to acquire a qualification that will enable you to compete among the best, look no further: Welcome to TECH”*



## General Objectives

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- ♦ Achieve the necessary knowledge to write and transmit information through the different journalistic genres in audiovisual support
- ♦ Approach Investigative Journalism
- ♦ Learn the methodology of a journalistic investigation
- ♦ Learn about data journalism applied to investigative journalism
- ♦ Learn how to elaborate the narrative discourse in an investigative report
- ♦ See the way in which research is done in digital media
- ♦ To know the characteristics of television reportages
- ♦ Learn everything about television journalism
- ♦ Define the production methods for television reportages
- ♦ Learn to be a television reporter
- ♦ Discover new trends in current communication research





## Specific Objectives

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### Block 1 Audiovisual Journalism

- ◆ Communicate and inform in the language of the press, through the mastery of its various journalistic genres
- ◆ Make decisions related to information tasks, production and editing, which are manifested in the search for the most current news
- ◆ Elaborate periodical publications both in paper and digital format
- ◆ Write journalistic pieces in due time and form according to the specifications of the different informative (news), interpretative (chronicle, interview and report) and opinion (editorial, column, article, etc.) genres
- ◆ Learn and analyze the journalistic genres
- ◆ Bring knowledge, ideas and debates of informative content to society through the different journalistic modalities and the different media
- ◆ Gain knowledge of the historical evolution of contemporary European and international journalistic modes and traditions based on the analysis and research of the messages they transmit and their social impact
- ◆ Understand the main debates and media events arising from the current situation and from how they are generated and disseminated according to communication strategies and interests of all kinds
- ◆ Learn and analyze the concept of journalistic chronicle
- ◆ Learn and analyze the concept of journalistic reportage

- ♦ Identify the professional profiles of journalists, as well as the main skills required in the performance of their professional practice
- ♦ Locating, retrieving and using information, as well as providing an overview of the current situation of documentation in its different facets
- ♦ Documenting news processes and handling new technologies related to the treatment of documents
- ♦ Provide a practical vision of the work performed by a documentalist in the media
- ♦ Master the elements of the information and knowledge society
- ♦ Make decisions related to information tasks, production and editing, which are manifested in the search for the most current news
- ♦ Elaborate periodical publications both in paper and digital format
- ♦ Know the tradition and historical background of written communication technology and journalistic design
- ♦ Get to know the initial forms of writing
- ♦ Assess the suitability of new periodical publications
- ♦ Understand the importance of audiovisual narrative in today's communication environment
- ♦ Master the basic guidelines governing audiovisual communication for the development of different television genres
- ♦ Know the particularities of audiovisual discourse
- ♦ Know the fundamental concepts of visual narrative
- ♦ Encouraging creativity and persuasion through different media and communication media
- ♦ Know the elements, forms and processes of advertising languages and other forms of persuasive communication
- ♦ Use verbal and written communication to convey ideas and decisions with clarity and rigor in exposition
- ♦ Solve problems arising in the professional practice
- ♦ Analyze the television message
- ♦ Know how to place communication in the context of the other social sciences
- ♦ Read and analyze specialized texts and documents on any relevant topic and know how to summarize or adapt them using a language or lexicon understandable to a majority audience
- ♦ Communicate and inform in the language of each of the traditional media (press, photography, radio, television), in their modern combined forms (multimedia) or new digital media (Internet), through hypertextuality
- ♦ Retrieve, organize, analyze, hierarchize and process information and communication
- ♦ Knowing and analyzing the organization of a television newsroom
- ♦ Use informative and communicative technologies and techniques, in the different media or combined and interactive media systems
- ♦ Bring knowledge, ideas and debates of informative content to society through the different journalistic modalities and the different media
- ♦ Gain knowledge about the history of broadcasting at the international level, as well as its impact on society
- ♦ Get to know and understand the structure of the radio landscape and its particularities in the current environment
- ♦ Master the basic guidelines governing radio communication for the development of different radio genres

- ◆ Know the main milestones in the history of radio broadcasting
  - ◆ Understand the structure of the media and their main formats, as expressions of the lifestyles and cultures of the societies in which they perform their public function
  - ◆ Gain knowledge of the historical evolution of contemporary European and international journalistic modes and traditions based on the analysis and research of the messages they transmit and their social impact
  - ◆ Act as a communication professional in accordance with the legal and deontological rules of the profession
  - ◆ Distinguish the elements involved in the elaboration of the radio message
  - ◆ Distinguish the types of radio programs and their composition
  - ◆ Know the evolution of radio information
  - ◆ Understand the structure of the media and their main formats, as expressions of the lifestyles and cultures of the societies in which they perform their public function
  - ◆ Understand the importance of the Internet in the research work in the field of Communication Sciences
  - ◆ Gain knowledge about the new 20 professionals
  - ◆ Gain knowledge of digital journalism in its formats and contents
- Block 2 Investigative journalism and television reporting**
- ◆ Introduce the student to the concept of investigative journalism and make him/her discover all aspects related to the investigative journalism process
  - ◆ Know the rules of investigative journalism, as well as the legislation and ethics concerning this type of journalism
  - ◆ Introduce the student to research sources, indicating their classification and studying their reliability when starting a research project
  - ◆ Introduce students to precision journalism, civic journalism and other forms of journalistic professionalism, taking into account transparency and freedom of access to information
  - ◆ Familiarize students with Data Journalism, introducing them to statistics for this type of journalism
  - ◆ Offer the guidelines for digital storytelling in journalism, introducing the student to the main characteristics of the Digital Era and the media environment, as well as to provide an approach to the new journalistic profiles that arise from all this digital framework
  - ◆ Know the relationship between Journalism and Social Networks, as well as the social impact that these have had on the journalistic tradition
  - ◆ Learn about the new trends in journalism, as well as the new profiles of the professional journalist, reviewing the multimedia company and its emergence
  - ◆ Establish research as a way to expand and update knowledge in the area of communication
  - ◆ Introduce the student to a new concept of journalism and data journalism, focusing mainly on research sources and the treatment of data obtained for the study
  - ◆ Introduce the student to digital tools for data presentation
  - ◆ Show the student the methodology and techniques of research in Journalism, taking into account the empirical nature of all social research, as well as the different stages that the whole research process must have
  - ◆ Know the main quantitative research techniques for journalism, as well as the Qualitative Research Techniques, learning what is their function and what are the main types in both techniques
  - ◆ Study and know the survey as one of the main quantitative research techniques for Social Sciences and Journalism, more specifically to know its characteristics and applications

- ♦ Study and learn about the Questionnaire as another of the main Quantitative Research Techniques for Journalistic Research, reviewing its main characteristics and functionalities
- ♦ Study and learn about the in-depth interview as one of the main qualitative research techniques
- ♦ Study and learn about the Focus Group, another of the main qualitative research techniques
- ♦ Study and learn about participant observation as one of the main qualitative research techniques in journalistic research
- ♦ Bring the student closer to the practices of journalistic narrative, as well as to review the concept of quality in the profession, the social responsibility it entails and the influence of this type of narrative
- ♦ Show the student the discursive and textual nature of any communicative narrative, taking into account the types of text and the different types of communication
- ♦ Mention the new trends in writing, taking into account the new theoretical paradigms
- ♦ Highlight the importance of discourse analysis as a research technique in Journalism
- ♦ Specify the characteristics of journalistic writing in any research
- ♦ Point out the importance of the reports resulting from an investigation, as well as their adequate writing, always bearing in mind the new digital narrative trends
- ♦ Emphasize the importance of digital language as the axis of current investigative journalism, as well as audiovisual narrative
- ♦ Understand Investigative Journalism from a cultural change perspective
- ♦ Implement different methods and techniques for the development of research referring to the study of communicative processes in social environments and in mass and digital media
- ♦ Recognize the types of research applied according to the perspective from which it is approached
- ♦ Contextualize the television industry know its main characteristics, as well as the regulations of the sector, reviewing the general study of the media
- ♦ Know the general audiovisual law, intellectual property and copyright in a legal context of the reportage profession, taking into account the regulatory framework of television reportage
- ♦ Study the report in depth, the characteristics of this genre, as well as its typology and classification
- ♦ Understanding attribution, verification, impartiality, conciseness and human interest as some of the main requirements of reportage
- ♦ Bring the student closer to the structure and criteria of the television news report
- ♦ Point out the importance of human interest in the reportage genre, with an emphasis on general interest topics
- ♦ Consult the resources available to the television report, reviewing the new trends in this journalistic genre
- ♦ Understand the ethical character that the profession must have when it comes to television reportage
- ♦ Advise the student on the television production process
- ♦ Show the roles of television production
- ♦ Know the research techniques for television news reports
- ♦ Specify the necessary sources of investigation that a journalist must have when making a report
- ♦ Specify the phases of the elaboration of a television report
- ♦ Specify how to elaborate the script to carry out a television report, as well as the in-depth interview, a key technique when elaborating a television report

- ◆ Know first-hand the production team of a television report
- ◆ Know the essential processes of recording, editing and post-production of the report
- ◆ Show the student the main characteristics of journalistic writing, taking into account the resources of press writing
- ◆ Know the handling of the camera and the edition of the report
- ◆ Know and practice the techniques of presentation and expression in front of the camera
- ◆ Know the techniques of voice-over
- ◆ Know the guidelines in pre-production, production and realization in the world of reportage, understanding the technical and human needs in the process of creating the report
- ◆ Discover the concept of "Photojournalism" and the importance of photography in television reporting
- ◆ Show the student the remarkable presence of contents in the new trends presented by television
- ◆ Understand the transition process experienced by contents and the supplanting of the audience by content consumers, which will be emphasized
- ◆ Understand the link between television and the field of digital engineering
- ◆ Study the concept of "Big Data" and understand the profound process of change that audiences are undergoing in the television world
- ◆ Make an introduction to drone journalism and its implementation in Investigative Journalism
- ◆ Point out the importance of the concept of journalism of things, as well as to know the new platforms to watch television
- ◆ Know the link between Influencers and their strategy in Social Networks, as well as their link with the television field



*We are the largest online university in the world and we want to help you improve your future"*

# 03 Skills

Once all the contents have been studied and the objectives of the Advanced Master's Degree in Audiovisual Journalism and Television Reportage have been achieved, the professional will have superior competence and performance in this area. A very complete approach, in a high-level Advanced Master's Degree, which makes the difference.







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*Achieving excellence in any profession requires effort and perseverance. But, above all, the support of professionals, who will give you the boost you need, with the necessary means and assistance. At TECH, we offer you everything you need”*

After completing the training, the professional will be able to:



### General Skills

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- ♦ Write and transmit information in audiovisual format
- ♦ Learn how to work as a television reporter
- ♦ Apply methodological paradigms appropriate to the investigative reporting format
- ♦ Accessing data as an information source
- ♦ Work based on the techniques of journalistic investigation
- ♦ Create a quality narrative discourse appropriate to the format
- ♦ Carry out the production of the investigative report for television, handling all its aspects in a solvent way
- ♦ Using the digital environment to work on journalistic research





## Specific Skills

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### Block 1 Audiovisual Journalism

- ◆ Get to know and use the different journalistic genres
- ◆ Write journalistic pieces in audiovisual format
- ◆ Keep up to date with current events
- ◆ Have quality information sources and know how to use and rework the information obtained from them
- ◆ Use narrative and audiovisual discourse in a correct way
- ◆ Use social networks to convey a message

### Block 2 Investigative journalism and television reporting

- ◆ Identify appropriate sources of information
- ◆ Describe the regulations related to the subject
- ◆ Recognize the different types of existing journalism
- ◆ Explain the different journalistic profiles
- ◆ Conduct communication research
- ◆ Master the conceptual bases
- ◆ Master the methodological bases
- ◆ Use systematic procedures to create investigative journalistic works. Use data journalism
- ◆ Know how to apply journalistic research methodology
- ◆ Use quantitative research techniques
- ◆ Apply the survey
- ◆ Use the questionnaire as a quantitative research technique
- ◆ Put into practice the Focus Group, for quantitative research
- ◆ Explain what Participant Observation in Journalism is all about
- ◆ Write journalistically using narrative writing
- ◆ Apply discursive and textual formats in research papers. Recognize the new theoretical paradigms regarding writing. Write research reports

- ◆ Understand the place of Investigative Journalism in cultural change
- ◆ Use different research techniques and methods
- ◆ Apply research to different communicative environments
- ◆ Describe the normative characteristics of TV
- ◆ Recognize the general normative in the field of reportage
- ◆ Explain the characteristics of TV reporting
- ◆ Recognize the peculiarities and requirements of the genre. Knowing the new trends in television reporting
- ◆ Accept the ethics inherent to the investigative genre in television. Work with the different TV journalistic genres with total competence. Distinguish the processes of TV production. Recognize the different roles in this field
- ◆ Discover in each context which are the sources to be resorted to
- ◆ Know how to write a script
- ◆ Write with quality for an investigative report
- ◆ Describe the handling of a camera and intervene in the editing process
- ◆ Present with quality in front of the camera
- ◆ Plan all parts of the process
- ◆ Use photography as a primary means of communication
- ◆ Describe the relationship between digital engineering and television and its influence on the medium. Analyze big data in the audience measurement environment and understand its impact. Use drone journalism in investigative work
- ◆ Use and develop the "journalism of things". Leverage the linkage of networks and the figure of influencers in the television medium.

# 04

## Structure and Content

The contents of this specialisation degree have been developed by the different Professors on this course, with a clear purpose: to ensure that our students acquire each and every one of the necessary skills to become true experts in this field. The content of this course enables you to learn all aspects of the different disciplines involved in this field. A complete and well-structured program that will take you to the highest standards of quality and success.



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*Through a very well compartmentalized development, you will be able to access the most advanced knowledge of the moment in Audiovisual Journalism and Television Reportage"*

## Módulo1. Written Journalism I

- 1.1. Approach to the Theory of Journalistic Genres
  - 1.1.1. Introduction
  - 1.1.2. General Approach
  - 1.1.3. Background, Usefulness, and Assessment Criteria
  - 1.1.4. Classification of Genres
  - 1.1.5. Differential Characteristics. First Phase: Preliminary Concepts
  - 1.1.6. News
  - 1.1.7. Differential Characteristics. Second Phase: Distinctive Features of Each Genre
  - 1.1.8. Another More Simplified and Universal Classification Model
  - 1.1.9. Future Forecasts: Genres in Digital Journalism
- 1.2. The Multimedia Journalist and the Transformation of Genres
  - 1.2.1. Introduction
  - 1.2.2. A New Journalist is Born
  - 1.2.3. Consequences for the Journalist
  - 1.2.4. Difficult Separation between Stories and Comments
  - 1.2.5. New Journalistic Genres
  - 1.2.6. The Difference of Working on the Web
  - 1.2.7. Each Channel Requires a Different Way of Doing
  - 1.2.8. New Radio Physiognomy
  - 1.2.9. Understanding Television History
  - 1.2.10. A Screen for Everything
  - 1.2.11. A Specific Language for the Web
  - 1.2.12. Stephen King's Rule Number 17
- 1.3. Journalistic Language
  - 1.3.1. Introduction
  - 1.3.2. Journalistic Language
  - 1.3.3. The Journalistic Text and its Context
  - 1.3.4. The Choral Language of Icons
- 1.4. The News
  - 1.4.1. Introduction
  - 1.4.2. Definition
  - 1.4.3. Specific Qualities of the News Event
  - 1.4.4. Types of News
- 1.5. Discursive News
  - 1.5.1. Introduction
  - 1.5.2. Preparation and Coverage
  - 1.5.3. Editorial Staff
  - 1.5.4. Parts of the News
- 1.6. The Art of Quotations
  - 1.6.1. Introduction
  - 1.6.2. Quotation Functions
  - 1.6.3. Types of Quotations
  - 1.6.4. Direct Quotation Techniques
  - 1.6.5. When to Use Direct Quotations
- 1.7. The Journalistic Narrative
  - 1.7.1. Introduction
  - 1.7.2. The Journalistic Narrative
  - 1.7.3. Problem in the Journalistic Narrative
- 1.8. News Headlines
  - 1.8.1. Introduction
  - 1.8.2. Functions of Headlines
  - 1.8.3. Characteristics of Headlines
  - 1.8.4. Evolution of Headlines
  - 1.8.5. Elements of Titling in Print, Audiovisual and Digital Media
  - 1.8.6. Types of Headlines
- 1.9. Sources in News Journalism
  - 1.9.1. Introduction
  - 1.9.2. In Search of the News
  - 1.9.3. Types of Sources for News Journalism



- 1:10. Information Production and Production Procedures
  - 1.10.1. Introduction
  - 1.10.2. Organization of Work
  - 1.10.3. Marketing
  - 1.10.4. Some Accounting Aspects
  - 1.10.5. The Image of the Newspapers
  - 1.10.6. Newspaper Redesign

## Module 2. Written Journalism II

- 2.1. Interpretation and Theory of Journalistic Genres
  - 2.1.1. Introduction
  - 2.1.2. Interpretation, a Journalistic Task
  - 2.1.3. The "Martínez Albertos Typology"
  - 2.1.4. Other Finalist Rankings
  - 2.1.5. Objectivity, a Classifying Criteria
  - 2.1.6. Are Facts Sacred and Opinions Free?
- 2.2. The Journalistic Chronicle (I). Origins and Definition
  - 2.2.1. Introduction
  - 2.2.2. Definition of Chronicle
  - 2.2.3. The Chronicle in the Digital Era
  - 2.2.4. Typology of the Chronicle
- 2.3. The Journalistic Chronicle (II). Headlines, Headings and Stylistic Resources
  - 2.3.1. Introduction
  - 2.3.2. The Headline of the Chronicles
  - 2.3.3. Types of Headings
  - 2.3.4. The Body: Main Stylistic Resources
- 2.4. The Journalistic Chronicle (II). Headlines, Headings and Stylistic Resources
  - 2.4.1. Introduction
  - 2.4.2. Events and Judicial Chronicle
  - 2.4.3. The Parliamentary Chronicle
  - 2.4.4. Democratic Spain
  - 2.4.5. The Chronicle of Shows
  - 2.4.6. The Sports Chronicle

- 2.5. The Reportage (I). Definition, Origins and Typology
  - 2.5.1. Introduction
  - 2.5.2. Definition
  - 2.5.3. The Origin of Reportage: its Precedents
  - 2.5.4. The «Interpretive Report»
  - 2.5.5. Style and Differential Characteristics of the Reportage
  - 2.5.6. The Reportage in Digital Format
  - 2.5.7. Types of Reportages
  - 2.5.8. Digital Typology
- 2.6. The Reportage (II). Idea, Approach and Research
  - 2.6.1. Introduction
  - 2.6.2. Poor Pedagogy of the Reportage
  - 2.6.3. The Reporting Project: The Idea and the Approach
  - 2.6.4. Research: Collection, Selection and Ordering of Data
  - 2.6.5. When to Use Direct Quotations
- 2.7. The Reportage (III). Structure and Writing
  - 2.7.1. Introduction
  - 2.7.2. Style and Structure, the Keys of the Reportage
  - 2.7.3. Titling of the Reportage
  - 2.7.4. Lead of the Reportage
  - 2.7.5. Body of the Reportage
- 2.8. The Interview(I). Definition, Origin and Main Milestones
  - 2.8.1. Introduction
  - 2.8.2. Definition of Interview
  - 2.8.3. Historical Origin of the Interview: Dialogues
  - 2.8.4. The Evolution of the Interview
- 2.9. The Interview (II). Typology, Preparation and Implementation
  - 2.9.1. Introduction
  - 2.9.2. Types of Interviews
  - 2.9.3. The Interviewing Process

- 2:10. The Interview (III). Organization of Material and Writing
  - 2.10.1. Introduction
  - 2.10.2. Transcription and Preparation of the Material Obtained
  - 2.10.3. Titling of the Interview
  - 2.10.4. Errors in the Title
  - 2.10.5. The Lead
  - 2.10.6. Body of the Interview

### Module 3. Informative Documentation

- 3.1. Introduction to Documentation as a Science
  - 3.1.1. Introduction
  - 3.1.2. The Information and Knowledge Society
  - 3.1.3. Information and Documentation
  - 3.1.4. Definition of Documentation
  - 3.1.5. The Birth of Documentation as a Science
  - 3.1.6. Documentation Centers
- 3.2. History and Characteristics of Informative Documentation
  - 3.2.1. Introduction
  - 3.2.2. History of Informative Documentation
  - 3.2.3. General Characteristics of Informative Documentation
  - 3.2.4. Principles of Informative Documentation
  - 3.2.5. Functions of Informative Documentation
- 3.3. The Journalistic Chronicle (II). Headlines, Headings and Stylistic Resources
  - 3.3.1. Introduction
  - 3.3.2. The Headline of the Chronicles
  - 3.3.3. Types of Headings
  - 3.3.4. The Body: Main Stylistic Resources
  - 3.3.5. Reference Works: Concept and Classification
- 3.4. Documentary Analysis I
  - 3.4.1. Introduction
  - 3.4.2. The Documentary Chain
  - 3.4.3. Documentary Selection



- 3.4.4. Documentary Analysis
- 3.4.5. Cataloging
- 3.4.6. Documentary Description and Bibliographic Entry
- 3.5. Documentary Analysis II
  - 3.5.1. Introduction
  - 3.5.2. Classification
  - 3.5.3. Indexing
  - 3.5.4. Summary
  - 3.5.5. Documentary Reference
  - 3.5.6. Documentary Languages
- 3.6. Information Retrieval and Databases
  - 3.6.1. Introduction
  - 3.6.2. Information Retrieval
  - 3.6.3. Database Management Systems
  - 3.6.4. Interrogation Languages and Search Equations
  - 3.6.5. Information Retrieval Evaluation
  - 3.6.6. Data Bases
- 3.7. Photographic Documentation
  - 3.7.1. Introduction
  - 3.7.2. Photography
  - 3.7.3. The Photographic Document
  - 3.7.4. Criteria for Photographic Selection
  - 3.7.5. Documentary Analysis of the Photographs
- 3.8. Radio Documentation
  - 3.8.1. Introduction
  - 3.8.2. Characteristics of the Sound Document
  - 3.8.3. Typology of Radio documents
  - 3.8.4. The Radiophonic Archives
  - 3.8.5. Documentary Analysis of Sound Information
  - 3.8.6. The Informative Documentation in the Radio

- 3.9. Audiovisual Documentation
  - 3.9.1. Introduction
  - 3.9.2. The Audiovisual Document
  - 3.9.3. Television Documentation
  - 3.9.4. Documentary Analysis of the Moving Image
  - 3.9.5. Cinematographic Documentation
- 3:10. Documentation in the Written and Digital press and in Communication Offices
  - 3.10.1. Introduction
  - 3.10.2. The Basic Documentation Service in the Written Media
  - 3.10.3. The Documentation Process in Digital Media
  - 3.10.4. The Documentation Service in the Digital Newsroom
  - 3.10.5. Documentation in Communication Departments

## Module 4. Publication Design

- 4.1. Manual Communication Technology and Written Information
  - 4.1.1. Introduction
  - 4.1.2. The Initial Forms of Writing
  - 4.1.3. The Supports of Manual Writing
  - 4.1.4. Levels of Graphic Representation in Early Writing
  - 4.1.5. General Classification of Writing Signs
  - 4.1.6. The Birth and Development of the Alphabet: The Independence of the Written Sign
  - 4.1.7. Writing, Information Memory
  - 4.1.8. The Forms of the Latin Alphabetic Writing: Diachronic Observation
  - 4.1.9. Images in the World of Handwriting
- 4.2. Printing System
  - 4.2.1. Introduction
  - 4.2.2. From Manual Reproduction to Mechanized Reproduction of Handwriting
  - 4.2.3. Imitation, Common Denominator of the First Mechanical Copies of Information
  - 4.2.4. Background of the Mechanized Reproduction of Information in Antiquity
  - 4.2.5. Xylography, the Closest Precedent to Gutenberg's Technology

- 4.2.6. Pre-Existing Knowledge and Technological Elements Necessary for Gutenberg's Printing Press
- 4.2.7. The Gutenberg Printing Press
- 4.2.18. The Development of the Phases of Composition and Printing of Written Information
- 4.3. Forms and Functions of the Elements of Journalistic Design
  - 4.3.1. Introduction
  - 4.3.2. What Is Journalistic Design of Written Communication and Information
  - 4.3.3. The Elements of Journalistic Design
- 4.4. Images
  - 4.4.1. Introduction
  - 4.4.2. Journalistic Images
  - 4.4.3. Infographics: Nature, Characteristics, Functions and Forms
  - 4.4.4. Non-Textual and Non-Iconic Graphic Resources
- 4.5. Color
  - 4.5.1. Introduction
  - 4.5.2. Nature, Function and Processes of Color Synthesis
  - 4.5.3. Color Separation in Graphic Arts
  - 4.5.4. Functions and Expressive Possibilities of Color in a Written Medium
  - 4.5.5. Spot Color Characteristics
- 4.6. Typefaces: Identity and Use
  - 4.6.1. Introduction
  - 4.6.2. What Is Typography
  - 4.6.3. Character Morphology: Semantic Implications
  - 4.6.4. Classifications of Typographic Characters
  - 4.6.5. The Functions of Typography
  - 4.6.6. Computer Typography
- 4.7. Formats and Journalistic Information Design
  - 4.7.1. Introduction
  - 4.7.2. Diachronic Evolution of the Journalistic Design of Print Media
  - 4.7.3. The Format, the First Spatial Circumstance
  - 4.7.4. The Distribution and Architecture of the Page Space
  - 4.7.5. Modular Design
  - 4.7.6. The Gutenberg Diagram
  - 4.7.7. The VIC



- 4.8. Journalistic Design and Communication Order and Hierarchy
  - 4.8.1. Introduction
  - 4.8.2. The Fundamental Objective of Journalistic Design
  - 4.8.3. Criteria for the Distribution of Information
  - 4.8.4. Basic Page Layout Structures
  - 4.8.5. Balance Systems in the Expression of Informative Significance
  - 4.8.6. Basic Principles Applicable in Journalistic Design
  - 4.8.7. The Front Page
  - 4.8.8. The Inside Pages of the Newspaper
- 4.9. Technological Change in Communication Processes
  - 4.9.1. Introduction
  - 4.9.2. The Technological Change in Communication and Written Information Processes Immediately Prior to Digitization
  - 4.9.3. Digitization, a Change of Gear in the Development of Written Communication and Information
- 4.10. Digital Mediation in Today's Journalism
  - 4.10.1. Introduction
  - 4.10.2. Digital Mediation in Today's Journalism
  - 4.10.3. Written Information in Digital Publishing Journalism

## Module 5. Audiovisual Narrative

- 5.1. The Audiovisual Narrative
  - 5.1.1. Introduction
  - 5.1.2. Fundamental Concepts of Audiovisual Narrative
  - 5.1.3. A Methodological Approach
  - 5.1.4. Particularities of Audiovisual Discourse
  - 5.1.5. Audiovisual Language
  - 5.1.6. The Image
  - 5.1.7. Sound
- 5.2. The Discourse and the Enunciating Stages
  - 5.2.1. Introduction
  - 5.2.2. The Functions of the Narrative
  - 5.2.3. The Construction of the Narrative Text
  - 5.2.4. The Enunciating Instances
- 5.2.5. Typologies of Narrators
- 5.2.6. Focalization
- 5.2.7. The Narrator
- 5.3. The Story and the Axes of the Narrative
  - 5.3.1. Introduction
  - 5.3.2. The History
  - 5.3.3. The Narrative Action
  - 5.3.4. Time
  - 5.3.5. The Space
  - 5.3.6. Sound
- 5.4. The Construction of the Audiovisual Discourse: the Script
  - 5.4.1. Introduction
  - 5.4.2. The Script
  - 5.4.3. The Idea
  - 5.4.4. The Genres
    - 5.4.4.1. Fantastic and Horror Films
    - 5.4.4.2. War Films
    - 5.4.4.3. Comedy Films
    - 5.4.4.4. The Musical
    - 5.4.4.5. Documentaries
  - 5.4.5. Characters and Dialogue
  - 5.4.6. The Literary Script vs. The Technical Script
- 5.5. Theory and Analysis of Film Editing
  - 5.5.1. Introduction
  - 5.5.2. Assembly Definition
  - 5.5.3. The Basic Units of Film Narrative
  - 5.5.4. First Theoretical Approaches
  - 5.5.5. Types of Montage
  - 5.5.6. Invisible Mounting: The Raccord. Glossary on Mounting

- 5.6. The Cinematographic Narration: From the Origins to the Post-Modernity
  - 5.6.1. Introduction
  - 5.6.2. The Origins of Cinema
  - 5.6.3. The Cinema of the Origins: The Space-Time Articulation
  - 5.6.4. The Avant-Garde and The Cinema
  - 5.6.5. The Hollywood Cinema
  - 5.6.6. The Art Cinema and The Essay
  - 5.6.7. Contemporary Cinema
- 5.7. Computer Cinema: From Newsreels to Documentaries
  - 5.7.1. Introduction
  - 5.7.2. Informative Cinema
  - 5.7.3. The Cinematographic Newsreels
  - 5.7.4. Documentaries
  - 5.7.5. The Informative Fiction Cinema
  - 5.7.6. The Value of Newsreels as a Historical Source
- 5.8. Television Discourse: Information and Entertainment
  - 5.8.1. Introduction
  - 5.8.2. Television Discourse
  - 5.8.3. Narratology of Audiovisual Information
  - 5.8.4. Audiovisual Information Genres
  - 5.8.5. Infotainment
  - 5.8.6. Entertainment Programs
  - 5.8.7. Fiction Television Storytelling
- 5.9. Audiovisual Advertising Discourse: Spots, Trailers and Video Clips
  - 5.9.1. Introduction
  - 5.9.2. Advertising Narrative in the Audiovisual Media
  - 5.9.3. Spot
  - 5.9.4. Trailer
  - 5.9.5. Videoclip
- 5.10. New Media and Narrative Structures in the Digital Era
  - 5.10.1. Introduction
  - 5.10.2. The Digital Paradigm
  - 5.10.3. The New Media of the 21st Century
  - 5.10.4. New Media Practices
  - 5.10.5. The Post-Media Condition

## Module 6. Television Communication

- 6.1. The Message on Television
  - 6.1.1. Introduction
  - 6.1.2. The Message on Television
  - 6.1.3. TV as the Union of Dynamic Image and Audio
- 6.2. History and Evolution of the Television Media
  - 6.2.1. Introduction
  - 6.2.2. Origin of the Television Medium
  - 6.2.3. History and Evolution in the World of Television Media
- 6.3. Television Genres and Formats
  - 6.3.1. Introduction
  - 6.3.2. Television Genres
  - 6.3.3. Format on Television
- 6.4. The Script on Television
  - 6.4.1. Introduction
  - 6.4.2. Types of Scripts
  - 6.4.3. Role of the Script in Television
- 6.5. Television Programming
  - 6.5.1. Introduction
  - 6.5.2. History
  - 6.5.3. Block Programming
  - 6.5.4. Cross Programming
  - 6.5.5. Counterprogramming
- 6.6. Language and Narration in Television
  - 6.6.1. Introduction
  - 6.6.2. Language in Television
  - 6.6.3. Television Narration
- 6.7. Speech and Expression Techniques
  - 6.7.1. Introduction
  - 6.7.2. Speech Techniques
  - 6.7.3. Expression Techniques

- 6.8. Creativity in Television
  - 6.8.1. Introduction
  - 6.8.2. Creativity in Television
  - 6.8.3. The Future of Television
- 6.9. Production
  - 6.9.1. Introduction
  - 6.9.2. Television Production
  - 6.9.3. Pre-Production
  - 6.9.4. Production and Recording
  - 6.9.5. Postproduction
- 6.10. Digital Technologies and Techniques in Television
  - 6.10.1. Introduction
  - 6.10.2. The Role of Technology in Television
  - 6.10.3. Digital Techniques in Television

## Module 7. Television Journalism

- 7.1. Organization of the Newsroom and News Coverage
  - 7.1.1. Introduction
  - 7.1.2. Organization in a Television Newsroom
  - 7.1.3. Posts
  - 7.1.4. News Coverage
- 7.2. Non-Daily News
  - 7.2.1. Introduction
  - 7.2.2. Non-Daily News
    - 7.2.2.1. Weekend News Programs
    - 7.2.2.2. Exceptional News Programs
- 7.3. Daily News Programs
  - 7.3.1. Introduction
  - 7.3.2. Daily News Programs
  - 7.3.3. Types of News Programs
    - 7.3.3.1. Highlights
    - 7.3.3.2. Daily News Program
    - 7.3.3.3. Talk Shows
    - 7.3.3.4. Infotainment
- 7.4. The Chronicle, the Report and the Interview
  - 7.4.1. Introduction
  - 7.4.2. The Chronicle
  - 7.4.3. Types of Reportage
  - 7.4.4. Types of Interviews
- 7.5. The Studio's inlet
  - 7.5.1. Introduction
  - 7.5.2. The Study Nodding
  - 7.5.3. Audiovisual Entrances
- 7.6. Programs According to Formats. Magazines and Reality-Show
  - 7.6.1. Introduction
  - 7.6.2. Definition of Magazine
  - 7.6.3. Definition of Reality - Show
- 7.7. Specialized Programs According to Content
  - 7.7.1. Introduction
  - 7.7.2. Specialized Journalism
  - 7.7.3. Specialized Programs
- 7.8. Television Production
  - 7.8.1. Introduction
  - 7.8.2. Television Production
  - 7.8.3. Pre-Production
  - 7.8.4. Filming
  - 7.8.5. Control of Realization
- 7.9. Treatment of Live and Deferred Information
  - 7.9.1. Introduction
  - 7.9.2. Treatment of Live Information
  - 7.9.3. Treatment of Deferred Information
- 7.10. Editing Techniques
  - 7.10.1. Introduction
  - 7.10.2. Television Editing Techniques
  - 7.10.3. Types of Editing

## Module 8. Radio Communication

- 8.1. History of Broadcasting
  - 8.1.1. Introduction
  - 8.1.2. Origins
  - 8.1.3. Orson Welles and "The War of the Worlds"
  - 8.1.4. Radio in the World
  - 8.1.5. The New Radio
- 8.2. Current Overview of the Radio in Latin America
  - 8.2.1. Introduction
  - 8.2.2. Radio History in Latin America
  - 8.2.3. Currently
- 8.3. Radio Language
  - 8.3.1. Introduction
  - 8.3.2. Characteristics of Radio Communication
  - 8.3.3. Elements that Make Up the Radio Language
  - 8.3.4. Characteristics of the Construction of Radiophonic Texts
  - 8.3.5. Characteristics of Radiophonic Text Writing
  - 8.3.6. Glossary of Terms Used in Radiophonic Language
- 8.4. The Radio Script Creativity and Expression
  - 8.4.1. Introduction
  - 8.4.2. Radio Script
  - 8.4.3. Basic Principles in the Development of a Script
- 8.5. Broadcast Production, Realization and Voice-Over in Broadcasting
  - 8.5.1. Introduction
  - 8.5.2. Production and Realization
  - 8.5.3. Radio Voice-Over
  - 8.5.4. Peculiarities of Radio Voice-Over
  - 8.5.5. Practical Breathing and Voice-Over Exercises
- 8.6. Improvisation in Broadcasting
  - 8.6.1. Introduction
  - 8.6.2. Peculiarities of the Radio Media
  - 8.6.3. What is Improvisation?
  - 8.6.4. How is Improvisation Carried Out?
  - 8.6.5. Sports Information in Radio. Characteristics and Language
  - 8.6.6. Lexical Recommendations
- 8.7. Radio Genres
  - 8.7.1. Introduction
  - 8.7.2. Radio Genres
    - 8.7.2.1. The News
    - 8.7.2.2. The Chronicle
    - 8.7.2.3. The Report
    - 8.7.2.4. The Interview
  - 8.7.3. The Round Table and the Debate
- 8.8. Radio Audience Research
  - 8.8.1. Introduction
  - 8.8.2. Radio Research and Advertising Investment
  - 8.8.3. Main Research Methods
  - 8.8.4. General Media Study
  - 8.8.5. Summary of the General Media Study
  - 8.8.6. Traditional Radio vs. Online Radio
- 8.9. Digital Sound
  - 8.9.1. Introduction
  - 8.9.2. Basic Concepts about Digital Sound
  - 8.9.3. History of Sound Recording
  - 8.9.4. Main Digital Sound Formats
  - 8.9.5. Digital Sound Editing Audacity
- 8.10. New Radio Operator
  - 8.10.1. Introduction
  - 8.10.2. New Radio Operator
  - 8.10.3. The Formal Organization of Broadcasters
  - 8.10.4. The Task of the Editor
  - 8.10.5. The Content Gathering
  - 8.10.6. Immediacy or Quality?



## Module 9. Broadcast Journalism

- 9.1. History of Radio
  - 9.1.1. History of Radio Information in the World
  - 9.1.2. Origin
  - 9.1.3. Evolution of Radio Information
- 9.2. From Literary Genres to Radio Genres
  - 9.2.1. Introduction
  - 9.2.2. The Rationale of the Genres
  - 9.2.3. From Literary Genres to Radio and Journalistic Genres
  - 9.2.4. Classification of Radio Genres
- 9.3. Reports
  - 9.3.1. Introduction
  - 9.3.2. News as Raw Material
  - 9.3.3. Types of Informative Programs
- 9.4. Sports as a Radio Genre
  - 9.4.1. Introduction
  - 9.4.2. History
  - 9.4.3. Sport Formats
  - 9.4.4. The Future of Sports on the Radio
- 9.5. Audience Participation Programs
  - 9.5.1. Introduction
  - 9.5.2. Reasons for the Success of Participation as a Radio Genre
  - 9.5.3. Types of Participation Genres
- 9.6. Dramatic
  - 9.6.1. Introduction
  - 9.6.2. The Subgenres
  - 9.6.3. The Technique
- 9.7. Musical
  - 9.7.1. Introduction
  - 9.7.2. History of the Musical Genre
  - 9.7.3. Subgenres

- 9.8. Magazine
  - 9.8.1. Introduction
  - 9.8.2. Magazine
  - 9.8.3. Specialized Magazines
- 9.9. History of Advertising
  - 9.9.1. Introduction
  - 9.9.2. History of Advertising
  - 9.9.3. Types of Advertising
- 9.10. Advertising as a Radio Genre
  - 9.10.1. Introduction
  - 9.10.2. Advertising on the Radio
  - 9.10.3. Advertising as a Radio Genre
  - 9.10.4. The Radio Advertising Phenomenon in the Communication Process

## Module 10. Digital Journalism and Social Networks

- 10.1. New Professional Profiles
  - 10.1.1. Introduction
  - 10.1.2. From the Traditional Company to the Digital Company
  - 10.1.3. The New 2.0. Professionals
  - 10.1.4. The Era of Bloggers
- 10.2. Organization of Digital Information
  - 10.2.1. Introduction
  - 10.2.2. Usability in the Digital Environment
  - 10.2.3. Tags and Metadata
  - 10.2.4. Search Engine Optimization (SEO and SEM)
- 10.3. Web Content Architecture
  - 10.3.1. Introduction
  - 10.3.2. Cover Structure
  - 10.3.3. Menu
  - 10.3.4. Headline
  - 10.3.5. Body
- 10.4. Journalistic Blogging and Wikis
  - 10.4.1. Introduction
  - 10.4.2. The Journalistic Blog
  - 10.4.3. Structure of the Post
  - 10.4.4. Labels
  - 10.4.5. Comments
  - 10.4.6. Wikis
- 10.5. Microblogging and Journalism
  - 10.5.1. Introduction
  - 10.5.2. Twitter
  - 10.5.3. Twitter Fonts
- 10.6. Social Platforms and Journalism
  - 10.6.1. Introduction
  - 10.6.2. Social Networks and Journalism
  - 10.6.3. Social Content Integration
  - 10.6.4. Writing Techniques in Social Networks
- 10.7. Writing on the Screen
  - 10.7.1. Introduction
  - 10.7.2. The ABCs of Screen Reading
  - 10.7.3. Adaptation of Text to Web Format
  - 10.7.4. The Headline in Digital Content
- 10.8. Hypertext and Multimedia Writing
  - 10.8.1. Introduction
  - 10.8.2. Hypertextuality in Digital Writing
  - 10.8.3. Multimedia Formats
- 10.9. Cyber Journalistic Genres
  - 10.9.1. Introduction
  - 10.9.2. Definition
  - 10.9.3. Informative
  - 10.9.4. Interpretive Genres
  - 10.9.5. Opinion



- 10.10. Legal Aspects on the Internet
  - 10.10.1. Introduction
  - 10.10.2. Legal Liability on the Internet
  - 10.10.3. Online Reputation Management
  - 10.10.4. Sharing Content on the Internet

## Module 11. Introduction to Investigative Journalism

- 11.1. Investigative Journalism Legality and Transparency
  - 11.1.1. History of Investigative Journalism
    - 11.1.1.1. Background
    - 11.1.1.2. Present Day of Investigative Journalism
    - 11.1.1.3. Changing Scenario of Investigative Journalism
    - 11.1.1.4. Data Journalism
  - 11.1.2. Process of Investigative Journalism
    - 11.1.2.1. Identification of the Object of Study
    - 11.1.2.2. Teaching
    - 11.1.2.3. Search and Selection of Research Sources
    - 11.1.2.4. Editorial Staff
    - 11.1.2.5. Publication
  - 11.1.3. Right to Public Information
  - 11.1.4. Transparency and Open Government
  - 11.1.5. Open data and Big Data
  - 11.1.6. Investigative Journalism Regulations
  - 11.1.7. Legislation, Ethics and Citizen Participation
- 11.2. Secondary Sources of Information
  - 11.2.1. What are Secondary Sources?
  - 11.2.2. Reliability of Sources
  - 11.2.3. Spanish Sources
  - 11.2.4. European Sources
  - 11.2.5. Latin American Sources
  - 11.2.6. Other International Sources
- 11.3. Precision Journalism
  - 11.3.1. Principles of Precision Journalism
  - 11.3.2. Transparency and Freedom of Access to Information
  - 11.3.3. Computer Access to Databases in Investigative Journalism
  - 11.3.4. Pragmatic Conflicts Between Freedom of Access to Information and Privacy
  - 11.3.5. Sociological Techniques of Accuracy Journalism
- 11.4. Civic Journalism
  - 11.4.1. What is Civic Journalism?
  - 11.4.2. Difference between "Civic Journalism" and "Citizen Journalism"
  - 11.4.3. Examples of Civic Journalism
  - 11.4.4. Limitations and Real Risks of Civic Journalism
- 11.5. Data Journalism Statistics for this Type of Journalism
  - 11.5.1. Basic Statistical Concepts for Journalism
  - 11.5.2. Measures of Central Tendency
  - 11.5.3. Measures of Dispersion
  - 11.5.4. Graphs
- 11.6. Digital Storytelling in Journalism
  - 11.6.1. Journalism in the Digital Era
  - 11.6.2. Writing on the Internet. New professional profiles
  - 11.6.3. Writing on the Screen
  - 11.6.4. Social Networks
  - 11.6.5. Cyberculture and Cyberdemocracy
    - 11.6.5.1. Transformation of the Media Environment
  - 11.6.6. Genres of Cyberjournalism
    - 11.6.6.1. Hypertext
    - 11.6.6.2. Sound
    - 11.6.6.3. Videos
    - 11.6.6.4. Photography
    - 11.6.6.5. HTML
  - 11.6.7. New Communication Business Models in the Digital Environment

- 11.7. Journalism and Social Networks
  - 11.7.1. History of Social Networks
  - 11.7.2. Impact of Social Networks on Traditional Journalistic Activity
  - 11.7.3. Journalism i Social Networks
  - 11.7.4. Verification of Content in Social Networks
  - 11.7.5. Main Social Networks
- 11.8. New trends in Journalism in the Field of Content
  - 11.8.1. More Social Networks
  - 11.8.2. Predominance of Photography and Video
  - 11.8.3. Specialization
  - 11.8.4. "Fake News" and How To Deal With It
  - 11.8.5. Commercialization of Digital Content
- 11.9. Emerging Journalistic Profiles
  - 11.9.1. Multimedia Reportage
  - 11.9.2. Immersive/360 Degree Journalism
  - 11.9.3. Engagement in the Media
  - 11.9.4. Big Data and Data Journalism
  - 11.9.5. Future Emerging Journalistic Profiles
- 11.10. Research for the Optimization of Resources in the Multimedia Company within the Network-Society
  - 11.10.1. Network Society and Digital Transformation
  - 11.10.2. Strategies for New Organizational Structures
  - 11.10.3. Organizational Complexity and Evolution
  - 11.10.4. The Multimedia Company
  - 11.10.5. The Importance of Multimedia Content
  - 11.10.6. Multimedia Applications in the Enterprise



**Module 12. Research Methodology**

- 12.1. Basic Notions of Investigation: Science and the Scientific Method
  - 12.1.1. Definition of the Scientific Method
  - 12.1.2. Analytical Method
  - 12.1.3. Synthetic Method
  - 12.1.4. Inductive Method
  - 12.1.5. Cartesian Thought
  - 12.1.6. Rules of the Cartesian Method
  - 12.1.7. Methodical Doubt
  - 12.1.8. The First Cartesian Principle
  - 12.1.9. Induction Procedures According to J. Mill Stuart
- 12.2. The General Process of Research: Quantitative and Qualitative Focus
  - 12.2.1. Epistemological Assumptions
  - 12.2.2. Approach to Reality and the Object of Study
  - 12.2.3. Subject-Object Relationship
  - 12.2.4. Objectivity
  - 12.2.5. Methodological Processes
  - 12.2.6. Integration of Methods
- 12.3. Research Paradigms and Methods Derived from These
  - 12.3.1. How do Research Ideas Arise?
  - 12.3.2. What is there to Research in Education?
  - 12.3.3. Research Problem Statement
  - 12.3.4. Background, Justification and Research Objectives
  - 12.3.5. Theoretical Foundation
  - 12.3.6. Hypotheses, Variables and Definition of Operational Concepts
  - 12.3.7. Choosing a Research Design
  - 12.3.8. Sampling in Quantitative and Qualitative Studies
- 12.4. Phases and Stages of Qualitative Research
  - 12.4.1. Phase 1 Conceptual Phase
  - 12.4.2. Phase 2 Planning and Design Phase
  - 12.4.3. Phase 3 Empirical Phase
  - 12.4.4. Phase 4 Analytical Phase
  - 12.4.5. Phase 5 Diffusion Phase
- 12.5. Types of Quantitative Research
  - 12.5.1. Historical Research
  - 12.5.2. Correlation Research
  - 12.5.3. Case Studies
  - 12.5.4. "Ex Post Facto" Research of Completed Events
  - 12.5.5. Quasi-Experimental Research
  - 12.5.6. Experimental Research
- 12.6. Phases and Stages of Qualitative Research
  - 12.6.1. Phase 1 Preparation Phase
  - 12.6.2. Phase 2 Field Phase
  - 12.6.3. Phase 3 Analytical Phase
  - 12.6.4. Phase 4 Informative Phase
- 12.7. Types of Qualitative Research
  - 12.7.1. Ethnography
  - 12.7.2. Grounded Theory
  - 12.7.3. Phenomenology
  - 12.7.4. The Biographical Method and Life History
  - 12.7.5. The Case Study
  - 12.7.6. Content Analysis
  - 12.7.7. Examination of Speech
  - 12.7.8. Participatory Action Research
- 12.8. Techniques and Instruments for Collecting Quantitative Data
  - 12.8.1. The Structured Interview
  - 12.8.2. The Structured Questionnaire
  - 12.8.3. Systematic Observation
  - 12.8.4. Attitude Scales
  - 12.8.5. Statistics
  - 12.8.6. Secondary Sources of Information
- 12.9. Techniques and Instruments for Collecting Qualitative Data
  - 12.9.1. Unstructured Interview
  - 12.9.2. In Depth Interview
  - 12.9.3. Focus Groups
  - 12.9.4. Simple, Unregulated and Participant Observation

- 12.9.5. Life Stories
- 12.9.6. Diaries
- 12.9.7. Content Analysis
- 12.9.8. The Ethnographic Method
- 12.10. Data Quality Control
  - 12.10.1. Requirements for a Measuring Instrument
  - 12.10.2. Processing and Analysis of Quantitative Data
    - 12.10.2.1. Validation of Quantitative Data
    - 12.10.2.2. Statistics for Data Analysis
    - 12.10.2.3. Descriptive Statistics
    - 12.10.2.4. Inferential Statistics
  - 12.10.3. Processing and Analysis of Qualitative Data
    - 12.10.3.1. Reduction and Characterization
    - 12.10.3.2. Clarify, Refine and Compare
    - 12.10.3.3. Programs for Qualitative Analysis of Textual Data

### Module 13. Data Journalism A data-driven approach to investigative journalism

- 13.1. Data Journalism I. Research Sources and Data Processing
  - 13.1.1. Introduction to Data Journalism
  - 13.1.2. Official Data Sources
    - 13.1.2.1. Official Data Sources at the National Level
    - 13.1.2.2. Official Data Sources at the International Level
  - 13.1.3. Unofficial Data Sources
  - 13.1.4. Data Journalism Formats I
    - 13.1.4.1. Internet
    - 13.1.4.2. Press, Television and Radio
- 13.2. Data Journalism II. Digital Tools for Data Presentation
  - 13.2.1. State of the Art
  - 13.2.2. Data Processing
  - 13.2.3. Data Visualization

- 13.2.3.1. Tabular Data Visualization
- 13.2.3.2. Relationship Visualization
- 13.2.3.3. Visualization of Maps
- 13.2.3.4. Java Script Visualization
- 13.3. Research Methodology and Techniques in Journalism
  - 13.3.1. Research Methodology in Social Sciences
    - 13.3.1.1. The Empirical Nature of Social Research
    - 13.3.1.2. The Scientific Method in the Social Sciences
    - 13.3.1.3. Scientific Research
    - 13.3.1.4. The Choice of the Object of Research
  - 13.3.2. Stages in the Research Process
    - 13.3.2.1. Identification, Delimitation, Definition, Description and Explanation of the Problem
    - 13.3.2.2. Formulation of Objectives and Research Questions
    - 13.3.2.3. Literature Review
      - 13.3.2.3.1. Background
      - 13.3.2.3.2. Concepts
      - 13.3.2.3.3. Theories
    - 13.3.2.4. Planning the Research Design
      - 13.3.2.4.1. Sample Selection
      - 13.3.2.4.2. Type of Study
      - 13.3.2.4.3. Procedure
      - 13.3.2.4.4. Collection of Information
    - 13.3.2.5. Analytical Execution of the Investigation
      - 13.3.2.5.1. Obtaining Results
      - 13.3.2.5.2. Presenting Data
      - 13.3.2.5.3. Data Analysis
      - 13.3.2.5.4. Conclusions
    - 13.3.2.6. Writing the Research Report
  - 13.4. Quantitative Research Techniques
    - 13.4.1. What is Quantitative Research?
    - 13.4.2. Features
    - 13.4.3. Research Tools
    - 13.4.4. Data collection

- 13.5. Qualitative Research Techniques
  - 13.5.1. What is Qualitative Research?
  - 13.5.2. Features
  - 13.5.3. Research Tool
  - 13.5.4. Data collection
- 13.6. The Survey
  - 13.6.1. What is the Survey?
  - 13.6.2. Features
  - 13.6.3. Types
  - 13.6.4. Applications
- 13.7. The Questionnaire
  - 13.7.1. What is the Questionnaire?
  - 13.7.2. Features
  - 13.7.3. Types
  - 13.7.4. Applications
- 13.8. In Depth Interview
  - 13.8.1. What is an In-Depth Interview?
  - 13.8.2. Features
  - 13.8.3. Types
  - 13.8.4. Applications
- 13.9. Focus Group
  - 13.9.1. What is the Focus Group?
  - 13.9.2. Features
  - 13.9.3. Types
  - 13.9.4. Question Script
  - 13.9.5. Applications
- 13.10. Participant Observation
  - 13.10.1. What is Participant Observation?
  - 13.10.2. Features
  - 13.10.3. Types
  - 13.10.4. Applications

## Module 14. Narrative and Discursive Component in Investigative Journalism

- 14.1. Journalistic Narrative. Theory and Analysis
  - 14.1.1. Quality Journalism
  - 14.1.2. Journalism and Social Responsibility
  - 14.1.3. Influence of Journalistic Narrative on the Social Environment
  - 14.1.4. Communicative and Discursive Context of Journalism
- 14.2. Discourse, Text and Communication
  - 14.2.1. Types and Organization of Discourse
  - 14.2.2. Types of Text
  - 14.2.3. Communication on the Internet
  - 14.2.4. Audiovisual Communication
- 14.3. New Writing Trends
  - 14.3.1. Social Responsibility and Ethics of Journalism
  - 14.3.2. Semantic, Pragmatic and Semiotic Analysis of Texts
  - 14.3.3. New Theoretical Frameworks of Communication in the Internet Era
  - 14.3.4. New Theoretical-Methodological Paradigms
- 14.4. Research in Journalism
  - 14.4.1. Research Design
  - 14.4.2. Construction of the Theoretical Framework
  - 14.4.3. Construction of the Analytical Framework
  - 14.4.4. Scientific Writing
- 14.5. Discourse Analysis as a Journalism Research Technique
  - 14.5.1. Systematicity
  - 14.5.2. Observation
  - 14.5.3. Recording of Cultural and Socio-Communicative Phenomena
  - 14.5.4. Conversational Character
  - 14.5.5. Description of the Production, Emission and Interpretation of Social Discourses
- 14.6. Informative Writing
  - 14.6.1. New Disciplines in Digital Writing
  - 14.6.2. Writing Criteria
  - 14.6.3. Content Design
  - 14.6.4. New Narrative Trends

- 14.7. Writing Research Reports
  - 14.7.1. Scientific Research Sources
  - 14.7.2. Databases
  - 14.7.3. Electronic Resources
  - 14.7.4. Citations and References
- 14.8. audio-visual language
  - 14.8.1. Concept of Image
  - 14.8.2. Concept of Sound
  - 14.8.3. Basic Rules of Audiovisual Language
  - 14.8.4. Elements of Audiovisual Language
- 14.9. Audiovisual Narrative
  - 14.9.1. Structure of the Television Newscast
  - 14.9.2. Production of News Programs
  - 14.9.3. Styles of Informative Narration
  - 14.9.4. Informative Narration in the Digital Society
- 14.10. Investigative Journalism from a Cultural Change Perspective
  - 14.10.1. Theories and Methods for the Study of Cultural Change
  - 14.10.2. Archives, Sources and Writing to Address Problems in the Study of Cultural Change
  - 14.10.3. Analysis of Cultural Change
  - 14.10.4. Aspects/Components of Cultural Change as it Relates to Investigative Journalism

## Module 15. Research in Digital Media

- 15.1. The Scientific Method and its Techniques
  - 15.1.1. Introduction
  - 15.1.2. The Scientific Method and its Techniques
  - 15.1.3. Scientific Method and Methodological Techniques
  - 15.1.4. Research Design and Phases
  - 15.1.5. Basic Rules for Bibliographic Selection, Verification, Citation and Referencing
  - 15.1.6. Research Approaches and Perspectives
  - 15.1.7. Ethical and Deontological Rules

- 15.2. Methodology I
  - 15.2.1. Introduction
  - 15.2.3. Measurable Aspects: Quantitative Method
  - 15.2.4. Quantitative Techniques
  - 15.2.5. Types of Surveys
  - 15.2.6. Questionnaire Preparation and Presentation of Results
- 15.3. II Methodology
  - 15.3.1. Introduction
  - 15.3.2. Measurable Aspects: Qualitative Method
  - 15.3.3. Qualitative Techniques
  - 15.3.4. Individual Interviews and their Typology
  - 15.3.5. The Group Interview and its Variables: Discussion Groups or Focus Groups
  - 15.3.6. Other Conversational Techniques: Philips 66, Brainstorming, Delphi, Participatory Intervention Cores, Problem and Solution Trees
  - 15.3.7. Participatory – Action Research
- 15.4. III Methodology
  - 15.4.1. Introduction
  - 15.4.2. Revealing Communicative Behaviors and Interactions: Observation and its Variants
  - 15.4.3. Observation as a Scientific Method
  - 15.4.4. The Procedure: Planning Systematic Observation
  - 15.4.5. Different Types of Observation
  - 15.4.6. Online Observation: Virtual Ethnography
- 15.5. IV Methodology
  - 15.5.1. Introduction
  - 15.5.2. Uncovering the Content of Messages: Content and Discourse Analysis
  - 15.5.3. Introduction to Quantitative Content Analysis
  - 15.5.4. Sample Selection and Category Design
  - 15.5.5. Data Processing
  - 15.5.6. Critical Discourse Analysis
  - 15.5.7. Other Techniques for the Analysis of Media Texts

- 15.6. Techniques for Collecting Digital Data
  - 15.6.1. Introduction
  - 15.6.2. Knowing the Reactions: Experimenting in Communication
  - 15.6.3. Introduction to Experiments
  - 15.6.4. What is an Experiment in Communication
  - 15.6.5. Experimentation and its Types
  - 15.6.6. The Practical Design of the Experiment
- 15.7. Techniques for Organizing Digital Data
  - 15.7.1. Introduction
  - 15.7.2. Digital Information
  - 15.7.3. Problems and Methodological Proposals
  - 15.7.4. Online Press: Characteristics and Approach to its Analysis
- 15.8. Participatory Instrumental Services
  - 15.8.1. Introduction
  - 15.8.2. The Internet as an Object of Study: Criteria for Assessing the Quality and Reliability of Internet Content
  - 15.8.3. Internet as an Object of Study
  - 15.8.4. Criteria for Evaluating the Quality and Reliability of Content on the Internet
- 15.9. Internet Quality as a Source: Validation and Confirmation Strategies
  - 15.9.1. Introduction
  - 15.9.2. Research on the Internet and Digital Platforms
  - 15.9.3. Searching and Browsing in the Online Environment
  - 15.9.4. Approach to Research on Digital Formats: Blogs
  - 15.9.5. Approach to Social Network Research Methods
  - 15.9.6. Hyperlink Research
- 15.10. Diffusion of Research Activity
  - 15.10.1. Introduction
  - 15.10.2. Research Trends in Communication
  - 15.10.3. Introduction to the Contemporary Environment of Research in Communication
  - 15.10.4. The Readaptation of the Classic Objects of Communication Research
  - 15.10.5. The Emergence of Classical Research Objects
  - 15.10.6. Towards Interdisciplinarity and Methodological Hybridization

## Module 16. Television Reporting

- 16.1. The Television Industry. A Structural Approach
  - 16.1.1. Main Characteristics of the Television Industry
  - 16.1.2. Legal Regulations of the Sector
  - 16.1.3. Content Creation Production, Distribution and Broadcasting
  - 16.1.4. General Media Study
  - 16.1.5. Business Models
- 16.2. Regulatory Framework for Television Reporting
  - 16.2.1. General Audiovisual Law
  - 16.2.2. Intellectual Property and Copyright
  - 16.2.3. Limitations to Copyright
  - 16.2.4. Legal Regime in Reportage
- 16.3. Characteristics of Television Reportage
  - 16.3.1. Genre The Report
  - 16.3.2. Typology and Classification
  - 16.3.3. Components
    - 16.3.3.1. Images
    - 16.3.3.2. Voice-Over
    - 16.3.3.3. Interviews
    - 16.3.3.4. Ambient Sound
    - 16.3.3.5. Music
  - 16.3.4. Key Factors of Success in Television Reporting
- 16.4. Requirements of the Report
  - 16.4.1. Attribution
  - 16.4.2. Verification
  - 16.4.3. Balance
  - 16.4.4. Impartiality
  - 16.4.5. Accuracy
  - 16.4.6. Clarity
  - 16.4.7. Human Interest

- 16.5. Structure of the Report
  - 16.5.1. Entrance
  - 16.5.2. Body
    - 16.5.2.1. Approach
    - 16.5.2.2. Research
    - 16.5.2.3. Journalist's Selective Capacity
    - 16.5.2.4. Mastery of the Structure of the Report
  - 16.5.3. Closure
- 16.6. Reporting Criteria
  - 16.6.1. Impact
  - 16.6.2. Opportunity
  - 16.6.3. Pre-eminence
  - 16.6.4. Proximity
  - 16.6.5. Conflict
  - 16.6.6. Rarity
  - 16.6.7. Exclusivity
- 16.7. Human Component of the Report
  - 16.7.1. Use of Topics of General Interest
  - 16.7.2. Consultation of Voices. Appeal to People and Familiar Names
  - 16.7.3. The Reportage Does Not Admit Editorializing
  - 16.7.4. What Does the Television Reportage Bring Us?
- 16.8. Resources in the Reportage
  - 16.8.1. Data Documentation
  - 16.8.2. Images of the Event
  - 16.8.3. Witness Statements
  - 16.8.4. News Background
  - 16.8.5. Data Obtained from Primary Sources
  - 16.8.6. Data Obtained from Secondary Sources
  - 16.8.7. Expert Opinions
- 16.9. New Trends in Television Reportage
  - 16.9.1. Rise of Fact-Based Entertainment
  - 16.9.2. Spectacularization of Information
  - 16.9.3. Entertainment, Evasion and Spectacularization of information. Infotainment
  - 16.9.4. Communicative Structures. The Television Report as a Communicating Entity in the Process of Production of Informative Messages

- 16.10. Professional Ethics. Reporting and Journalistic Ethics
  - 16.10.1. Professional Deontology and Ethical Conduct in the Profession
  - 16.10.2. Ethics and Communicative Responsibility
  - 16.10.3. Self-Regulation of the Journalism Profession
  - 16.10.4. Social Responsibility of the Information in the Key of the Television Report

## Module 17. Production of Television Reports

- 17.1. Television Production
  - 17.1.1. Concept
  - 17.1.2. Context
  - 17.1.3. Data Science
  - 17.1.4. Process
- 17.2. Functions/Roles of Television Production
  - 17.2.1. Executive Producer
  - 17.2.2. Audiovisual Designer
  - 17.2.3. Content Advisor
  - 17.2.4. Pedagogue
  - 17.2.5. Screenwriter
  - 17.2.6. Producer
  - 17.2.7. Production Assistant
  - 17.2.8. Camera Director or Filmmaker
  - 17.2.9. Assistant Director or Filmmaker
  - 17.2.10. Stage Manager
  - 17.2.11. Continuity or Raccord
  - 17.2.12. Floor Manager
- 17.3. Research Techniques in Television Reporting
  - 17.3.1. Television report script
  - 17.3.2. Regulatory Framework of Investigative Reporting Techniques
  - 17.3.3. Hidden Camera
  - 17.3.4. Assembly
  - 17.3.5. Final Result



- 17.4. Research Sources for Television Reports
  - 17.4.1. Types of Research Sources
  - 17.4.2. Treatment of Sources
  - 17.4.3. Audiovisual Journalism and Information Sources
  - 17.4.4. The Television Report in Journalistic Investigation
- 17.5. Phases in the Elaboration of a Television Report
  - 17.5.1. Pre-Production Phase
    - 17.5.1.1. Pre-Production Template
    - 17.5.1.2. Expenditure Forecast
    - 17.5.1.3. Pre-Production Management
  - 17.5.2. Production Phase
    - 17.5.2.1. Final Script
    - 17.5.2.2. Justification of the Focus of the Report
    - 17.5.2.3. Justification of the Story Structure
    - 17.5.2.4. Justification of the Selected Sources
    - 17.5.2.5. Budgetary Report
    - 17.5.2.6. Responsibilities of the Team Members
  - 17.5.3. Post-Production Phase
  - 17.5.4. Promotion/Broadcasting Plan
- 17.6. Television report script
  - 17.6.1. Objectives
  - 17.6.2. Topics
  - 17.6.3. Currently
  - 17.6.4. Characteristics of a Script
    - 17.6.4.1. Objectivity
    - 17.6.4.2. Creativity
    - 17.6.4.3. Originality
    - 17.6.4.4. Entertainment
    - 17.6.4.5. Audience
- 17.7. The Production Team
  - 17.7.1. What is To Be Produced?
  - 17.7.2. Means Needed to Start the Project
  - 17.7.3. Organization of Means
  - 17.7.4. Work Plan Budget
  - 17.7.5. How is the Work Being Carried Out?
  - 17.7.6. Assessment of a Market Orientation
- 17.8. Recording, Editing and Post-Production of the Report
  - 17.8.1. Taking Images
  - 17.8.2. Lighting
  - 17.8.3. Editing and Editing of the Reportage
  - 17.8.4. Realization
  - 17.8.5. Production of the Report
- 17.9. Reproduction of Television Reports
  - 17.9.1. Design
  - 17.9.2. Management
  - 17.9.3. Filming Permits
  - 17.9.4. Locations
  - 17.9.5. Accreditations
  - 17.9.6. Contacts with Interviewees
  - 17.9.7. Documentation Search
  - 17.9.8. The Writer and his Logistical Needs
  - 17.9.9. Recording Equipment
  - 17.9.10. Accommodation Management
  - 17.9.11. Transportation
  - 17.9.12. Displacements
- 17.10. The Television Interview; an Essential Tool for Television Reporting
  - 17.10.1. What is the Television Interview?
  - 17.10.2. Features

- 17.10.3. Factors that Intervene in the Process of Communication on Television
  - 17.10.3.1. Personal Appearance
  - 17.10.3.2. What We Say (The Message)
  - 17.10.3.3. How the Message is Transmitted
  - 17.10.3.4. Locution
- 17.10.4. Tools
  - 17.10.4.1. Argument
  - 17.10.4.2. Messages, Key Ideas
  - 17.10.4.3. Targets
  - 17.10.4.4. Questions and Answers
  - 17.10.4.5. The 3 R's

## Module 18. Television Reportage

- 18.1. Journalistic Writing
  - 18.1.1. Reporterism. Features
  - 18.1.2. Hierarchical Structure and Resources of the Newspaper Writing
  - 18.1.3. Informative Convergence in Multimedia Groups
  - 18.1.4. New Journalism
- 18.2. Camera, Editing and Assembly
  - 18.2.1. Knowledge of Camera Handling
  - 18.2.2. Editing and Editing of the Reportage
  - 18.2.3. Sequential Processing of the Information
  - 18.2.4. Image Narrative Techniques and Textual Narrative Techniques
- 18.3. Presentation and Expression Techniques in Front of the Camera. Live Television
  - 18.3.1. Techniques of Expression in Front of the Camera
  - 18.3.2. Air and Pause Control Techniques
  - 18.3.3. Rhythm
  - 18.3.4. Vocalization
  - 18.3.5. Voice Modulation
  - 18.3.6. Breathing Techniques
- 18.4. Introduction
  - 18.4.1. Effectiveness in Communication
  - 18.4.2. Mastery of Language and Body Expression
  - 18.4.3. Coordination Between Text Reading and Body Language
  - 18.4.4. Concise, Simple and Brief Language
  - 18.4.5. Empathy
  - 18.4.6. Tests
- 18.5. Voice-Over
  - 18.5.1. Reading Texts
  - 18.5.2. Articulation Practice
  - 18.5.3. Diction Practice
  - 18.5.4. Breathing
  - 18.5.5. Emphasis
  - 18.5.6. Reading Aloud
  - 18.5.7. Voice-Over Technique
  - 18.5.8. Reading In One's Own Style
  - 18.5.9. Live Voice-Over
  - 18.5.10. Intention
  - 18.5.11. Naturalness
- 18.6. Television Reportage Pre-Production, Production and Realization
  - 18.6.1. Praxis of Television Reporting
  - 18.6.2. Search of Documentation for the Reportage
  - 18.6.3. Technical and Human Needs in the Process of Creation of the Reportage
  - 18.6.4. Audiovisual Journalistic Narrative for What is To Be Said On-Air or Off-Air
  - 18.6.5. Production of the Report
- 18.7. Photoreporting and its Typology
  - 18.7.1. Photoreporting
  - 18.7.2. Informative Photography
  - 18.7.3. Testimonial Photography
  - 18.7.4. Essay
  - 18.7.5. Photo Illustration

- 18.8. Ethics and Deontology in Television Reporting
  - 18.8.1. Respect for the Truth
  - 18.8.2. Verification and Contrasting of Sources
  - 18.8.3. Truthful and Critical Investigation of Facts
  - 18.8.4. Objectivity as the Main Goal to be Pursued
- 18.9. Camera, Editing and Montage Workshop
  - 18.9.1. Shooting and Lighting
  - 18.9.2. Editing of the Reportage
  - 18.9.3. The Direct
  - 18.9.4. The Realization
- 18.10. Reporting Workshop
  - 18.10.1. Guidelines for the Choice of the Subject
  - 18.10.2. Approach
  - 18.10.3. The Rigorousness of the Work with Sources
  - 18.10.4. Verification of Information
  - 18.10.5. The Importance of Information Selection

## Module 19. Future television trends

- 19.1. Predominance of Content
  - 19.1.1. Actions of the Multimedia Industry
  - 19.1.2. Internet Television
  - 19.1.3. Live Streaming Services
  - 19.1.4. Internet Advertising Providers
- 19.2. Monetization Models
  - 19.2.1. Slowdown of Traditional Streaming Services
  - 19.2.2. Expansion Opportunities
  - 19.2.3. Foreign Markets
  - 19.2.4. Content Licensing
- 19.3. The Content Consumer
  - 19.3.1. The Audience has Been Replaced by Consumers
  - 19.3.2. Original Content
  - 19.3.3. Competitive Market
  - 19.3.4. Recommendation Engines, Hyper-Personalization and Content Editing
- 19.4. Television Linked to Digital Engineering
  - 19.4.1. Programming
  - 19.4.2. Innovation
  - 19.4.3. Digital Services
  - 19.4.4. Platforms for Content Consumption
- 19.5. Big Data and a Changing Audience
  - 19.5.1. Viewing Habits
  - 19.5.2. Audience Retention Difficulties
  - 19.5.3. Multi-Device Viewing
  - 19.5.4. CRM Systems
- 19.6. Predictive TV
  - 19.6.1. Modeling Statistics
  - 19.6.2. Data Mining
  - 19.6.3. Reactive Content Consumption
  - 19.6.4. Attraction of Audiovisual Products
- 19.7. Drone Journalism
  - 19.7.1. New Journalistic Genre?
  - 19.7.2. Historical Review of the Drone Phenomenon
  - 19.7.3. Drones and News
- 19.8. Drone Journalism Linked to Investigative Journalism or Photojournalism
  - 19.8.1. The Journalism of Things
  - 19.8.2. "Television Everywhere".
  - 19.8.3. New Platforms for Television Viewing
  - 19.8.4. Structural Change in the Television Model
  - 19.8.5. New Trends in Approaches, Interaction and Immersion
- 19.9. Journalist Influencers
  - 19.9.1. Instastars, YouTubers, Vloggers
  - 19.9.2. Social Media Strategy
  - 19.9.3. Agencies and Brands
  - 19.9.4. Relationship Between Influencer and Television
- 19.10. The Future of Television on the Internet
  - 19.10.1. Quality Television on the Internet
  - 19.10.2. Long-Duration Videos
  - 19.10.3. Broadband and Mobile Networks
  - 19.10.4. 4G and 5G

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

### 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 has been the most widely used learning system among the world's leading business schools for as long as they have existed. 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.

This methodology has 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, and financial markets and 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 specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to 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 skills and abilities in each subject 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 Advanced Master's Degree in Audiovisual Journalism and Television Reportage guarantees students, in addition to the most rigorous and up-to-date education, access to a Advanced Master's Degree diploma issued by TECH Technological University.



A photograph of several black graduation caps (mortarboards) against a bright blue sky with light, wispy clouds. The caps are arranged in a diagonal line from the top left towards the bottom right. The background of the page is split into a white triangle on the bottom left and a red triangle on the top right.

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*The Advanced Master' Degree Audiovisual Journalism and Television Reportage contains the largest body of knowledge in the industry: A degree that will be a high-quality added value for any professional in this area"*

This **Advanced Master's Degree in Audiovisual Journalism and Television Reporting** contains the most complete and up-to-date program on the market.

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

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

Title: **Advanced Master's Degree in Audiovisual Journalism and Television Reportage**

Official N° of Hours: **3000 h.**



\*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.



**Advanced Master's Degree**  
**Audiovisual Journalism**  
**and Television Reportage**

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

# Advanced Master's Degree Audiovisual Journalism and Television Reportage

