

Professional Master's Degree

Cultural Journalism





Professional Master's Degree Cultural Journalism

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/journalism-communication/professional-master-degree/master-cultural-journalism

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01

Introduction

Music and film festivals have seen enormous growth in recent decades, without forgetting the presence of the arts in digital environments to which it has been able to adapt and has sometimes been a precursor of its own transformation. The segmentation of the public led to the emergence of specialized journalism, which today maintains in all its news formats a specific section dedicated to cultural communication. Artists themselves demand dissemination and expert journalists capable of adequately transmitting information. In response to this demand, this program is born in which students will find a comprehensive multimedia content with which they will take a thorough tour of the culture in conventional media and its integration into the digital world.





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Do you want to dedicate yourself to cultural journalism? Or are you looking to create your own cultural information project? This Professional Master's Degree provides you with all the knowledge you need"

The multiple digital platforms for accessing audiovisual content, podcasts, the proliferation of on-site and online festivals, artistic exhibitions and the multiple media in which to enjoy a good read have meant that culture now has countless doors open to reach the population. In this new scenario, cultural journalism also has different ways to reach an increasingly segmented audience and consumer of cultural content.

The press, radio and television continue to be the current media, which are committed to maintaining specific sections dedicated to culture, although it is true that the digital world has opened up infinite possibilities for journalists to be able to provide cultural information. This Professional Master's Degree offers the graduate an intensive and advanced learning in this field, through a content in which the latest technology used in academic teaching has been applied.

Thus, through innovative teaching material, students will be able to delve into the current market of cultural journalism, interpretative genres, information in conventional media or cyberculture and digital journalism of cultural content. All this with a theoretical approach, but at the same time practical thanks to the contribution of the teaching team of real cases, which will allow the student to obtain a clearer and more direct vision of this journalistic specialization.

All this, in a 100% online educational format, where the graduate will be able to access the Professional Master's Degree whenever and wherever they wish. You only need a computer, tablet or cell phone with internet connection to view the content of the syllabus. Without fixed class schedules, students have the freedom to distribute the teaching load according to their needs. It is, therefore, an ideal university program for people who wish to combine their professional and/or personal responsibilities with a qualification that places them at the academic forefront.

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

- ♦ Practical cases presented by experts in Cultural Journalism
- ♦ The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Practical exercises where the self-assessment process can be carried out to improve learning
- ♦ Its special emphasis on innovative methodologies
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



Update your knowledge in cultural journalism and become a relevant communicator in film, art and other cultural trends of the moment"

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Achieve a higher degree of professionalism in Cultural Journalism through the latest 100% online educational technology”

The program’s teaching staff includes professionals from the sector who contribute their work experience to this program, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive training programmed to train in real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise throughout the program. For this purpose, the student will be assisted by an innovative interactive video system created by renowned and experienced experts.

With this university program you will learn about the new social trends in Cultural Journalism.

Access whenever you want, from your computer, the latest content on Cultural Journalism. Enroll now.



02 Objectives

The digitization of culture makes it necessary for the communication professional to deepen their knowledge of new social trends, not only because culture acquires new forms of expression, but also because journalism, and cultural journalism as well, acquires new formats and is disseminated through new media. At the end of the 12 months of this program, students will have obtained a global vision of this field, having the knowledge and tools necessary to further their journalistic career.





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You have 1,500 hours of intensive learning about culture and cultural marketing. Enroll now”



General Objective

- ♦ Broaden the knowledge and information to the student with a higher level of insight in the field of journalism, although, more specifically within the field of cultural journalism
- ♦ Learning to perform informative and dissemination functions in a specialized and professional environment, with emphasis on information within the different genres of cultural journalism



Advance your professional career through a university program that will guide you through the new themes of cultural journalism. Enroll now"





Specific Objectives

Module 1: The Culture Market

- ♦ Learn within the context of culture the basic concepts, principles and theories of cultural communication and industries
- ♦ Understand and interpret reality based on cultural skills and procedures
- ♦ Manage sources, plan projects, and organize different methods to solve problems
- ♦ Understand and apply acquired knowledge to solve new and unfamiliar problems in the environment within the different disciplines
- ♦ Study, investigate and analyze cultural phenomena
- ♦ Understand the cultural reality of contemporary societies in both the creative and industrial industries

Module 2: Cultural Research, Management and Marketing

- ♦ Understand and interpret real-world data based on skills and procedures
- ♦ Understand knowledge based on the subject matter in order to provide a critical evaluation of the data
- ♦ Make value judgments on the subject of marketing and culture
- ♦ Learn to design and produce campaigns or products related to culture
- ♦ Demonstrate procedures to promote cultural ideas



Module 3: Culture Analysis

- ♦ Understand and know how to reflect on the criticism of cultural practices
- ♦ Investigate cultural phenomena
- ♦ Broaden and study the components and origins of cultural diffusion
- ♦ Know, understand and study cultural social phenomena and methodology
- ♦ Analyze artistic languages and cultural codes in order to be able to interpret and criticize different artistic and cultural subjects
- ♦ Identify the processes of cultural journalism in order to be able to apply them later on

Module 4: Intercultural and Alternative Communication

- ♦ Identify and discover skills to understand the importance of intercultural phenomena
- ♦ Apply professional concepts in order to manage and develop further research
- ♦ Know, understand and analyze artistic languages and cultural codes
- ♦ Study and value the concepts of equality and respect in the cultural sector
- ♦ Know the different conditions within interculturality
- ♦ Know how to promote interculturality today

Module 5: Cultural Journalism in Print Media: Interpretative Genres

- ♦ Define the functioning of cultural journalism routines in print media
- ♦ Learn how to work with and interpret texts
- ♦ Obtain information and know how to handle sources in order to write cultural information appropriately
- ♦ Handle sources of information appropriately
- ♦ Understand and apply sources and data in the specialized field of culture
- ♦ Know and have the ability to read, interpret, evaluate and criticize cultural and artistic manifestations

Module 6: Cultural Information in the Press

- ♦ Adequately define the basic concepts of journalistic writing
- ♦ Know the different journalistic genres
- ♦ Disseminate cultural agendas in an adequate manner for their diffusion
- ♦ Know and identify the informative and communicative processes involved in cultural journalism for its subsequent application
- ♦ Have the ability to value and criticize cultural manifestations
- ♦ Obtain the knowledge, capacity and ability to be able to inform and communicate in the language of each of the professional media

Module 7: Cultural Information on the Radio

- ♦ Understand how cultural information works on the radio
- ♦ Learn and be able to differentiate between the different cultural journalistic genres used in radio
- ♦ Learn how to create cultural content from scratch for the radio media
- ♦ Know the advantages of this media in order to bring information to more listeners
- ♦ Design and produce campaigns or communicative products related to the field of culture
- ♦ Know and demonstrate standard procedures for promoting and disseminating cultural events and facts
- ♦ Communicate with appropriate language in professional media
- ♦ Know and use digital technologies to innovate in the production and dissemination of culture through digital technology

Module 8. Data Visualization in Cultural Journalism

- ♦ Design projects for the transmission of coherent information in a minimal way
- ♦ Communicate information in a clear and precise way, aiming at legibility
- ♦ Communicate with rigor and informative value
- ♦ Communicate with coherent and recognizable style
- ♦ Design and produce campaigns or communication products specialized in communication
- ♦ Know and use digital technologies to innovate in the production and dissemination of culture through digital technologies

Module 9: Creative Writing

- ♦ Learn to construct and reconstruct through literature
- ♦ Analyze literary processes within journalism and culture
- ♦ Create narrative and attractive contents linked to the dissemination of cultural contents in a creative way
- ♦ Promote literary competence among students
- ♦ Know and discuss creative writing
- ♦ Understand and know the different journalistic pieces in literature and narrative in order to be able to carry them out in the future
- ♦ Know and learn the keys to good journalistic writing in the media
- ♦ Know how to write short articles or reviews appropriate to the cultural event in question

Module 10. Audiovisual Culture

- ♦ Acquire theoretical and practical tools to know how to read the cultural aspect in audiovisual texts
- ♦ Use the cultural phenomenon beyond what is universal and extrapolate it to symbolism in order to achieve a better representation of reality by the spectator
- ♦ Know, identify, describe and understand the situation of cultural reality in contemporary societies, both in its creative and industrial dimensions
- ♦ Know, understand and analyze artistic languages and cultural codes in order to be able to interpret, criticize and rigorously evaluate artistic and cultural manifestations in different media and languages
- ♦ Know how to read and analyze images and audiovisual texts
- ♦ Know the forms of universal language
- ♦ Understand the different discourses within the audiovisual language for its later evaluation
- ♦ Develop the social imagery to carry out original cultural and audiovisual aspects

Module 11. Television Culture

- ♦ Know and understand the audiovisual language
- ♦ Analyze the specific variants of the television genre
- ♦ Know, analyze and develop the most technical concepts of the audiovisual sector
- ♦ Know how to understand and analyze different practical examples of programs that these professionals have had to face in real life
- ♦ Knowledge, capacity and ability to be able to inform and communicate in the language of each media in a professional and rigorous manner about cultural facts
- ♦ Design and produce campaigns or communicative products related to the field of cultural specialization
- ♦ Know and use digital technologies to innovate in the production and dissemination of culture through digital technologies

Module 12. Cyberculture and Digital Journalism of Cultural Contents

- ♦ Have knowledge of the development of cultures and cybercultures as essential contexts for understanding the rules that prevail in cyberspace
- ♦ Understand the transformation of traditional media and the emergence of new media
- ♦ Reflect critically on cultural phenomena and new communicative contexts
- ♦ Master journalistic writing and to be informed daily on current cultural events
- ♦ Know, identify, describe and understand the situation of cultural reality in contemporary societies, both in its creative and industrial dimensions
- ♦ Knowledge and application of technologies and systems used to process, elaborate and transmit information, as well as to express and disseminate informative and/or cultural creations

Module 13: Journalistic Design

- ♦ Develop a critical and specialized view of the different media and visual communication systems developed in the journalistic field
- ♦ Expand the capacity to conceive and execute, based on the information, own graphic informative compositions, so that they effectively transmit the intended message
- ♦ Know the language and practical knowledge for journalistic design
- ♦ Know the different journalistic resources used or taken into account when generating cultural information in the media
- ♦ Know the composition of a printed cultural project and know how to develop it
- ♦ Adapt the cultural product to the different spaces and audiences where it will be consumed and by whom it will be consumed

Module 14. Art and Digital Culture

- ♦ Know and understand the production techniques of the different artistic and cultural industries
- ♦ Develop the appropriate knowledge to develop techniques in traditional and new exhibition media
- ♦ Awaken a critical attitude towards the hybridization of technique and the multiple platforms that serve as containers for the transmission of an artistic message
- ♦ Make judgments, especially in the professional and academic field of culture and communication, based on criteria, external standards or personal reflections
- ♦ Know and identify the main currents and theories that formalize and criticize the cultural phenomenon from a conceptual, methodological and investigative point of view
- ♦ Know how to interact with the spectator and have knowledge of the industry

Module 15. Cultural Journalism Workshop

- ♦ Have the transversal and specific competencies necessary to successfully face the reality of cultural journalism in different fields
- ♦ In-depth knowledge of digital communication and cultural journalism
- ♦ Know how to identify, create and develop stories with the different points that encompass it, marked by rigor and personal branding
- ♦ Know and develop the essential guidelines for documentation in cultural journalism
- ♦ Know, understand and identify the new topics of journalism, culture and web 3.0
- ♦ Learn about the use of social networks in cultural journalism and journalistic genres
- ♦ Know how to make use of information through social networks and develop a communication plan
- ♦ Develop specific content within cultural journalism in terms of positioning



Develop your research skills and learn to identify thematic nodes and problems in everyday environments"

03 Skills

The syllabus of this Professional Master's Degree has been created with the aim of expanding the skills of the communication professional who studies this program. Thus, guided by the teaching team that teaches this program, students will be able to design and produce campaigns or communication products related to cultural journalism. For this purpose, you will be able to rely on the extensive knowledge in this field that you will find throughout the 1,500 teaching hours of this course.





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A program that gives you the knowledge you need to report rigorously on film, art or literature”



General Skills

- ♦ Apply to new or unfamiliar environments, within broader (or multidisciplinary) contexts, the concepts, principles, theories or models related to cultural communication
- ♦ Elaborate adequately and with some originality written compositions or motivated arguments, to write plans, work projects or scientific articles, or to formulate reasonable hypotheses in the field of cultural information
- ♦ Make judgments, especially in the professional and academic field of culture and communication, based on criteria, external standards or personal reflections
- ♦ Publicly present ideas, procedures or research reports, to convey emotions or to advise individuals and organizations, especially in the field of cultural journalism
- ♦ Understand and interpret reality, based on rational and critical skills and procedures
- ♦ Handling of sources, treatment and management of information, as well as organization and planning of projects and, in general, ability to apply research methods to solve problems
- ♦ Communicate with their colleagues, with the academic community as a whole and with society in general about their area of knowledge
- ♦ Transmit and promote, in academic and professional contexts, technological, social or cultural progress within a knowledge-based society
- ♦ Know and interpret social diversity
- ♦ Promote the transforming value of knowledge in society





Specific Skills

- ♦ Know, identify, describe and understand the situation of cultural reality in contemporary societies, both in its creative and industrial dimensions
- ♦ Know, understand and analyze artistic languages and cultural codes in order to be able to interpret, criticize and rigorously evaluate artistic and cultural manifestations in different media and languages
- ♦ Know and identify the main currents and theories that formalize and criticize the cultural phenomenon from a conceptual, methodological and investigative point of view
- ♦ Know and identify the informative-communicative processes involved in cultural journalism and know how to apply them professionally in each phase involved
- ♦ Know and apply the technologies and systems used to process, elaborate and transmit information, as well as to express and disseminate informative and/or cultural creations
- ♦ Know the structure of media specialized in culture in different media and formats
- ♦ Read, interpret, evaluate and criticize cultural and artistic manifestations, as well as to understand and apply sources and data in the field of cultural specialization
- ♦ Report and communicate in the language of each of the media in a professional and rigorous manner about cultural events
- ♦ Demonstrate standardized procedures to promote, promote and disseminate cultural events and facts
- ♦ Design and produce campaigns or communicative products related to the field of cultural specialization
- ♦ Use digital technologies to innovate in the production and dissemination of culture through digital technologies
- ♦ Study, research and scientifically analyze cultural phenomena

04

Course Management

This Professional Master's Degree has professional journalists with extensive knowledge of the cultural field and with work experience in the world of communication, both in conventional and digital media. Their extensive knowledge is reflected in the content of this program, which students can access 24 hours a day. In addition, the proximity of the teacher will allow you to resolve any questions that arise about the agenda. All this, with the objective of TECH that students achieve their goals of career progression through a quality university education.





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*Take the step and progress hand in hand
with a communication professional expert in
Cultural Journalism. Enroll now”*

International Guest Director

Katherine Anne Roiphe is a prominent American author and journalist known for her sharp cultural analyses and insightful literary works. She rose to international prominence with her influential nonfiction book, *The Morning After: Sex, Fear, and Feminism on Campus*. In this work, she challenged conventional feminist perspectives on sexual dynamics on college campuses, provoking debates about academic institutions and their accountability.

Continuing her exploration of morality and social norms, Roiphe wrote *Last Night in Paradise: Sex and Morals at the Century's End*, followed by *Uncommon Arrangements*, a captivating study of marriage in literary circles in London. Her versatility as a writer extends to fiction, with the novel *Still She Haunts Me*, where she reimagines the complex relationship between Lewis Carroll and Alice Liddell.

Beyond her literary accomplishments, she has contributed to prestigious publications in *Vogue*, *Harper's* and *The New York Times*, with essays that reveal her blunt observations on culture and politics. Her academic prowess has also led her to work at New York University's Arthur L. Carter Journalism Institute, where she directs the Cultural Reporting and Criticism Program.

Roiphe is notably the daughter of psychoanalyst Herman Roiphe and renowned feminist Anne Roiphe, which laid the foundation for her intellectual interests. She attended the prestigious Brearley School before earning her B.A. at Harvard University's Radcliffe Campus. She also completed a Ph.D. in English Literature at Princeton University. As such, a prolific body of work and an enviable academic trajectory make this prominent essayist a leading voice in contemporary cultural discourse, challenging and provoking readers to reconsider long-held beliefs.



Dr. Roiphe, C. Katherine Anne

- Director of the Program in Cultural Reporting and Criticism at New York University, United States
- Essayist and Cultural Critic for publications such as Vogue, Harper's and The New York Times
- Author of several fiction and non-fiction titles including The Morning After: Sex, Fear, and Feminism on Campus and Still She Haunts Me
- Professor at the Arthur L. Carter Journalism Institute at New York University
- Doctorate in English Literature from Princeton University
- B.A. in Literature from Harvard University

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

Management



Dr. Tobajas Gracia, María

- ♦ Responsible for communication, editorial and social networks at Actúa Aragón
- ♦ Broadcaster and editor at Radio Ebro
- ♦ Editor and research at Aragón Digital
- ♦ Editor at Agrupación Deportiva Sala 10
- ♦ Marketing specialist
- ♦ Community Manager
- ♦ PhD in Communication from San Jorge University



05

Structure and Content

TECH uses the Relearning learning system in all its program, with which students can progress in a much more natural way, even reducing the hours of study. The graduate who takes this university education will also find multimedia material that enrich and make the acquisition of knowledge more fluid. In this way, you will delve into audiovisual culture, creative writing, art and digital culture or social networks. All this with the main objective of achieving your professional goals in the field of Cultural Journalism.





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A 12-month long curriculum that will take you deep into the cultural industry and its dissemination through different media"

Module 1. The Culture Market

- 1.1. Culture Outside the Industry
 - 1.1.1. The Art Market
 - 1.1.1.1. Environment of the Cultural and Creative Industry: The Place of Cultural Organizations in Society
 - 1.1.1.2. The Global Economic Impact of the Cultural and Creative Industry
 - 1.1.2. Cultural Heritage and the Performing Arts
 - 1.1.2.1. Cultural Heritage and the Performing Arts in Society
 - 1.1.2.2. Cultural Heritage and the Performing Arts in the Media
- 1.2. Cultural Industries
 - 1.2.1. The Concept of Cultural Industry
 - 1.2.1.1. The Publishing Industry
 - 1.2.1.2. The Musical Industry
 - 1.2.1.3. The Film Industry
- 1.3 Journalism and Art
 - 1.3.1. New and Old Forms of Communication
 - 1.3.1.1. Beginnings and Evolution of Art in the Media
 - 1.3.1.2. New Forms of Communication and Writing
- 1.4. Culture in the Digital World
 - 1.4.1. Culture in the Digital World
 - 1.4.1.1. The Omnipresence of the Visual Controversies of the Digital Age
 - 1.4.1.2. The Transmission of Information through Video Games
 - 1.4.1.3. Collaborative Art
- 1.5. The Media Structure
 - 1.5.1. The Audiovisual and Press Sector
 - 1.5.1.1. The Impact of Large Media Groups on Culture
 - 1.5.1.2. Live Platforms, a Challenge for Conventional Media
 - 1.5.2. The Cultural Journalism Sector



Module 2. Cultural Research, Management and Marketing

- 2.1. Introduction to Marketing
 - 2.1.1. The 4 Ps
 - 2.1.1.1. Basic Aspects of Marketing
 - 2.1.1.2. Marketing Mix
 - 2.1.1.3. The Necessity (or not) of Marketing in the Cultural Market
 - 2.1.2. Marketing and Consumerism
 - 2.1.2.1. Quality as a Cross-Cutting Factor in Information Products
- 2.2. Marketing and Value: Art for Art's Sake, Art in Ideological Programs, and Art as a Market Product
 - 2.2.1. Art for Art's Sake
 - 2.2.1.1. The Art of the Masses The Homogeneity of Art and Its Value
 - 2.2.1.2. Is Art Created for the Media or Does the Media Transmit Art?
 - 2.2.2. Art within Ideological Programs
 - 2.2.2.1. Art, Politics and Activism
 - 2.2.2.2. Basic Symbolism in Art
 - 2.2.3. Art as a Market Product
 - 2.2.3.1. Art in Advertising
 - 2.2.3.2. Cultural Management for a Successful Development of the Work
- 2.3. Marketing of the Main Cultural Industries
 - 2.3.1. Current Trends in the Main Cultural Industries
 - 2.3.1.1. The Needs of Consumers as Represented in the Companies
 - 2.3.1.2. Successful Cultural Products in the Media
 - 2.3.2. Research as a Central Marketing Tool
 - 2.3.2.1. Collection of Market and Consumer Data
 - 2.3.2.2. Differentiation in Relation to Competitors
 - 2.3.2.3. Other Investigative Strategies
- 2.4. The Future of Cultural Marketing
 - 2.4.1. The Future of Cultural Marketing
 - 2.4.1.1. Cultural Marketing Tendencies
 - 2.4.1.2. The Cultural Products with the Greatest Power in the Market

Module 3. Culture Analysis

- 3.1. Theoretical and Methodological Approach to Culture
 - 3.1.1. Beyond Customs
 - 3.1.1.1. Art and Social Transformation
 - 3.1.1.2. Art and Feminism
 - 3.1.2. Symbols in Culture
 - 3.1.2.1. Greek and Roman Symbology
 - 3.1.2.2. Religious Symbology
 - 3.1.2.3. Contemporary Symbology
- 3.2. Culture, Communication and Meaning
 - 3.2.1. Language, Thought and Reality
 - 3.2.1.1. The Concept of Culture and Cultural Change
 - 3.2.1.2. The Cultural Approach through Art
 - 3.2.2. Culture, Experience and Representation
 - 3.2.2.1. Experiential Art
- 3.3. Culture and Imaginaries
 - 3.3.1. Mass Culture and Visual Cultures
 - 3.3.1.1. Stereotypes in the Mass Media
 - 3.3.1.2. Cultural Integration in the Media
 - 3.3.2. Culture and Image: Imagination, Representation and Imaginaries
 - 3.3.2.1. Queer Art, Historical Invisibilization
 - 3.3.2.2. Urban Art as a Tool for Empowerment

Module 4. Intercultural and Alternative Communication

- 4.1. Concept of Culture, Group and Identity Racism, Xenophobia and Ethnocentrism
 - 4.1.1. Concept of Culture, Group and Identity
 - 4.1.1.1. Mass Culture and Cultural Homogenization
 - 4.1.1.2. Regionalism and Cultural Differentiation
 - 4.1.2. Racism, Xenophobia and Ethnocentrism
 - 4.1.2.1. Social and Cultural Distinctions
 - 4.1.2.2. How to Report Social Group Rejections
- 4.2. Interpersonal Intercultural Communication
 - 4.2.1. From People to People
 - 4.2.1.1. Intercultural Communication in a Global World
 - 4.2.1.2. Media and Construction of Identities
 - 4.2.1.3. Communication as the Axis of Transmission of Intercultural Values
- 4.3. Management of Intercultural Communication in Organizations
 - 4.3.1. Management of Intercultural Communication in Organizations
 - 4.3.1.1. Intercultural Competence in Organizations
 - 4.3.1.2. Communication and Sustainability
- 4.4. Traditional Media Practices and the Representation of Cultures
 - 4.4.1. Diversity in Advertising
 - 4.4.1.1. Cultural Diversities and Sexism in Advertising
 - 4.4.1.2. Diversity as a Key to Success
 - 4.4.2. Guide to Intercultural Best Practices in Journalism
 - 4.4.2.1. Inclusion of Minorities in the Media
 - 4.4.2.2. Religious Impartiality in Major Conflicts
 - 4.4.2.3. When Minorities Become the Majority
- 4.5. New Media, New Appropriations of Minority Groups?
 - 4.5.1. Cyberactivism in Africa
 - 4.5.1.1. The Arab Spring on Twitter
 - 4.5.1.2. Reconnecting Women
 - 4.5.1.3. Queer Cyberactivism

Module 5. Cultural Journalism in Print Media: Interpretative Genres

- 5.1. Interpretive Genres
 - 5.1.1. Interpretive Texts in Cultural Content
 - 5.1.1.1. Subjectivity in Journalism and Culture
 - 5.1.1.2. Interpretation Techniques in Journalism
 - 5.1.1.3. Great Cultural Interpreters
 - 5.1.2. Interview, Reportage, Chronicle, Criticism and Essay
 - 5.1.2.1. Interview
 - 5.1.2.2. Report and Chronicle
 - 5.1.2.3. Criticism and Essay
- 5.2. Opinion
 - 5.2.1. Opinion Texts: Editorial, Columns, and Articles
 - 5.2.1.1. Editorial
 - 5.2.1.2. Spine
 - 5.2.1.3. Article
- 5.3. Criticism as a Core Genre in Cultural Journalism Specialization
 - 5.3.1. Criticism as a Core Genre of Journalistic Specialization
 - 5.3.1.1. Criticism and Writing
 - 5.3.1.2. Transmedia Criticism
- 5.4. The Profile of the Cultural Journalist
 - 5.4.1. Day-to-Day Journalism
 - 5.4.1.1. Theoretical Approach to Cultural Journalism
 - 5.4.1.2. Informative Documentation
 - 5.4.1.3. Proactivity as a Professional Requirement
 - 5.4.2. The Agenda of Cultural Journalism
 - 5.4.2.1. The Spiral of Silence
 - 5.4.2.2. The Agenda Setting
- 5.5. Journalistic Specialization
 - 5.5.1. Specialization According to Audiences
 - 5.5.1.1. Specialized Journalism
 - 5.5.1.2. Demanding Audiences
 - 5.5.1.3. Cultural Journalism as a Specialization



Module 6. Cultural Information in the Press

- 6.1. Cultural Information in the Daily Press
 - 6.1.1. Cultural Agenda Assessment of the Informative Fact
 - 6.1.1.1. Assessment of the Informative Fact
 - 6.1.1.2. Press Cultural Information
 - 6.1.1.3. Cultural Agendas: Examples
- 6.2. Informative Genres in Cultural Journalism
 - 6.2.1. Informative Genres in Cultural Journalism
 - 6.2.1.1. News, Report, Objective Interview and Documentation
- 6.3. The Informative Headline
 - 6.3.1. Elements of Titling The Wording of the Headline Basic Writing Rules
 - 6.3.1.1. Elements of Titling
 - 6.3.1.2. The Wording of the Headline
 - 6.3.1.3. Basic Writing Rules
- 6.4. The Importance of the Opening Paragraph
 - 6.4.1. The Origin and Functionality of the First Paragraph Basic Rules for Writing the First Paragraph of the News
 - 6.4.1.1 The Origin and Functionality of the First Paragraph
 - 6.4.1.2. Basic Rules for Writing the First Paragraph of the News
- 6.5. The Capacity to Communicate
 - 6.5.1. Style Books Journalistic Style Content Structuring
 - 6.5.1.1. Style Books
 - 6.5.1.2. Journalistic Style
 - 6.5.1.3. Content Structuring
- 6.6. Writing Workshop
 - 6.6.1. Cultural Journalism Writing Workshop
 - 6.6.1.1. Interview Analysis
 - 6.6.1.2. Analysis of Reports and Chronicles
 - 6.6.1.3. Analysis of Reviews, Critical Reviews, Opinion Articles and Opinion Columns

Module 7. Cultural Information on the Radio

- 7.1. Information Objectives on the Radio
 - 7.1.1. Characteristics Compared to Other Media
 - 7.1.1.1. The Origin of the Radio
 - 7.1.1.2. Characteristics Compared to Other Media
 - 7.1.1.3. The Role of Radio Currently
 - 7.1.2. Radio Language
 - 7.1.2.1. What Language Allows Radio to Do
 - 7.1.2.2. Accent on the Radio
 - 7.1.2.3. The Retransmission of Events
- 7.2. Introduction to Cultural Radio Programs
 - 7.2.1. Synopsis and Headlines or Summaries
 - 7.2.1.1. Information Spaces
 - 7.2.2.2. Listener Participation in Information Spaces
 - 7.2.2.3. New Technologies in Radio
- 7.3. Report and Interview
 - 7.3.1. Report and Interview
 - 7.3.1.1. The Report
 - 7.3.1.2. The Interview
- 7.4. Continuity Elements
 - 7.4.1. Radio Fluency
 - 7.4.1.1. Speech and Vocal Moderation
 - 7.4.1.2. Repetition
- 7.5. Radio Script
 - 7.5.1. Tools for Cultural Journalists in Radio
 - 7.5.1.1. Radio Script
 - 7.5.1.2. Radio Documentation
 - 7.5.1.3. Style Manuals

Module 8. Data Visualization in Cultural Journalism

- 8.1. Visual Layout of Information
 - 8.1.1. The Fundamentals of Information Visualization Modeling
 - 8.1.1.1. The Image in the Press
 - 8.1.1.2. Information Visualisation
- 8.2. Evolution of Journalistic Infographics
 - 8.2.1. Infographics in the Press, Precision Journalism and Analytical Visualization
 - 8.2.1.1. Infographics in the Press
 - 8.2.1.2. Precision Journalism
 - 8.2.1.3. Analytical Visualization
- 8.3. Classification of Infographics
 - 8.3.1. Towards a New Journalistic Model
 - 8.3.1.1. Data Digitization
 - 8.3.1.2. The Interaction of Data in the Media From Advertising to Information
 - 8.3.2. Analytical Visualization and the Information Society
 - 8.3.2.1. Elimination of the Superfluous
 - 8.3.2.2. Tables, Diagrams, Graphs, Charts, Maps, Data Boxes, Infograms, Infographics, Stories
- 8.4. The Role of the Journalism and Infographics Professional
 - 8.4.1. Build an Infographics Section in the Different Media
 - 8.4.1.1. Infographics Creation Tools
 - 8.4.1.2. Adaptation of Information to the Media
 - 8.4.1.3. The Infographics Agency
- 8.5. Digitalization and Interactivity
 - 8.5.1. Interactive Visualization in a Multimedia and Multiplatform World
 - 8.5.1.1. Interactive Visualization
 - 8.5.1.2. Essential Principles of Interaction Design
 - 8.5.1.3. Multimediality

- 8.6. Elements of Infographics in Journalism
 - 8.6.1. Selection and Planning. Data and Information. Work Distribution. Day-to-Day Work. The Choice of Software. Texts: Headlines and Body of the Information. Illustrations. Sources. The Signature
 - 8.6.1.1. Selection and Planning. Data and Information. Work Distribution. Day-to-Day Work
 - 8.6.1.2. Texts: Headlines and Body of the Information
 - 8.6.1.3. Illustrations. Sources. The Signature
 - 8.6.2. The Importance of Typographic Choice. Colors and Size Are Also Information
 - 8.6.2.1. The Importance of Typographic Choice
 - 8.6.2.2. Colors and Size

Module 9. Creative Writing

- 9.1. Literature and Journalism
 - 9.1.1. New Journalism: Validity and Expiration of Journalistic Narratives
 - 9.1.1.1. Info-Fiction
 - 9.1.1.2. Literary Construction of Reality
 - 9.1.1.3. The Scenic Event
 - 9.1.2. Analysis of Classic and Recent New Journalism Reports
 - 9.1.2.1. Work and Trajectory of the Most Outstanding Journalists and Writers in This Field
 - 9.1.2.2. Media (Magazines, Supplements, Audiovisual Programs)
- 9.2. Diversification of Reality
 - 9.2.1. Imagination in the Face of the Thematization of Culture
 - 9.2.1.1. Positioning Among the Evidence
 - 9.2.1.2. Counting the Stories Published
 - 9.2.1.3. The Chronicle and the Literary Report
 - 9.2.2. Rewriting of the Original Newspaper Pieces
 - 9.2.2.1. Chronic
 - 9.2.2.2. Interviews
 - 9.2.2.3. Reports

- 9.3. Literary Reconstruction of Reality
 - 9.3.1. The Journalistic-Literary Article of a Cultural Witnessed Event
 - 9.3.1.1. Performing Arts, Plastic Arts, Literature, Cinema, Children's Leisure, Museums, Architecture, Gastronomy, Trade Fairs, etc
 - 9.3.1.2. Cultural Programming Media
 - 9.3.1.3. Internet and Social Networks
 - 9.3.2. Design and Preparation of a Journalistic-Literary Article
 - 9.3.2.1. Writing Tips

Module 10. Audiovisual Culture

- 10.1. Audiovisual Image and Culture
 - 10.1.1. Learning to Look
 - 10.1.1.1. The Study of the "Image-Culture" Relationship through Symbols
 - 10.1.1.2. Reading the Audiovisual Image
 - 10.1.1.3. The Textual Analysis Method
 - 10.1.2. Symbols in Visual Culture
 - 10.1.2.1. The Audiovisual Image as a Symbolic Form
 - 10.1.2.2. The Most Used Symbols in the Audiovisual World
- 10.2. Forms in Audiovisual Language
 - 10.2.1. The Law of Desire: Cinema as a Dream Factory
 - 10.2.1.1. The Three Creative Tasks of Audiovisual Language: Staging, Framing and Serialization
 - 10.2.1.2. The Spectator The Narrative Identification Process
 - 10.2.1.3. The Mythical Roots of Audiovisual Storytelling
- 10.3. Discourses in Audiovisual Language
 - 10.3.1. Audiovisual Discourse
 - 10.3.1.1. Audiovisual Discourse
 - 10.3.1.2. Classicism and the Rupture of (Post) Modernity
- 10.4. Cinema and the Visual Imaginary
 - 10.4.1. The Narrative Dimension of the Imaginary
 - 10.4.1.1. The Narrative Dimension of the Imaginary
 - 10.4.1.2. Construction of the Identity

- 10.5. Images of Otherness
 - 10.5.1. Construction and Reconstruction of Archetypes
 - 10.5.1.1. The Representation of the Other
 - 10.5.1.2. Images of Otherness

Module 11. Television Culture

- 11.1. Theoretical Basis
 - 11.1.1. Basic Concepts and Differences with Radio and Other Media
 - 11.1.1.1. Basic Concepts of Television Production
 - 11.1.1.2. Difference with Film, Radio and Other Media
- 11.2. The Process of Television Creation
 - 11.2.1. Production in the Studio
 - 11.2.1.1. Particularities of Studio Recording
 - 11.2.1.2. Functions of the Production Professional
 - 11.2.1.3. Other Personnel and Technical Equipment
 - 11.2.2. Multi-Camera Techniques
 - 11.2.2.1. Differences with Respect to Single-Camera Production
 - 11.2.2.2. Camera Triangle
 - 11.2.2.3. Live Television
 - 11.2.2.4. The Playlist
 - 11.2.2.5. Magazines, the Debate, the Interview... the Staging
- 11.3. Documentary and Cultural Report
 - 11.3.1. Introduction to Documentaries
 - 11.3.1.1. Documentary and Journalism
 - 11.3.1.2. Interaction with Reality
 - 11.3.1.3. Documentary of Creation
 - 11.3.2. Report
 - 11.3.2.1. Audiovisual Cultural Journalism
 - 11.3.2.2. Report, News and Editing
 - 11.3.2.3. Features of the Report

- 11.3.3. The Documentary-Report Project
 - 11.3.3.1. Introduction
 - 11.3.3.2. Plot
 - 11.3.3.3. Context
 - 11.3.3.4. Synopsis and Structure
 - 11.3.3.5. Form and Style
 - 11.3.3.6. Public

Module 12. Cyberculture and Digital Journalism of Cultural Contents

- 12.1. Culture and Cyberculture
 - 12.1.1. Cyberculture and Digital Communication
 - 12.1.1.1. Basic Concepts
 - 12.1.1.2. New Cultural Model
 - 12.1.1.3. Emerging Culture and Cultural Product
 - 12.1.2. New Forms of Social Communication
 - 12.1.2.1. Popular Cyberculture
 - 12.1.2.2. Transculturation and Cybertransculturation
 - 12.1.3. Proactivity in Today's Society
 - 12.1.3.1. Digital Civilization
 - 12.1.3.2. Collective Intelligence
- 12.2. Cyberjournalism
 - 12.2.1. Creation of Digital Content
 - 12.2.1.1. Online Journalism
 - 12.2.1.2. Writing Cultural Content on and for the Web
 - 12.2.2. Communication 2.0 and 3.0
 - 12.2.2.1. Interactivity
 - 12.2.2.2. Social Network
 - 12.2.3. Hypertext and Multimedia
 - 12.2.3.1. The Impact of Hypertext on Traditional Journalistic Genres and the Development of New Genres
 - 12.2.3.2. Study and Application of Multimedia Resources in Web-Based Journalism

Module 13. Journalistic Design Workshop I

- 13.1. Journalistic Design in the Information Society
 - 13.1.1. Information Design in Cultural Journalism
 - 13.1.1.1. Concept of Journalistic Design
 - 13.1.1.2. Elements, Objectives and Specialities
 - 13.1.1.3. Information Design in Cultural Journalism
 - 13.1.1.4. The Role of the Designer in Today's Society
- 13.2. Textual and Typographic Language in Journalistic Design
 - 13.2.1. Textual and Typographic Language in Journalistic Design
 - 13.2.1.1. The Structuring of the Space that Holds the Signs: Format, Stain and Grid
 - 13.2.1.2. Linguistic Signs and Their Graphical Appearance: Typography, Size, Color, Orientation, etc
 - 13.2.1.3. Visibility and Readability
 - 13.2.1.4. Basic Concepts of Textual Journalistic Elements
 - 13.2.1.5. Text as an Informative Resource
 - 13.2.2. Typography: Essential Concepts and Their Integration with Other Elements
 - 13.2.2.1. Essential Concepts (Classes, Choice and Readability)
 - 13.2.2.2. Effective Design Resources (Location, Size and Extent)
 - 13.2.2.3. Integration of Design Resources with Other Elements (Iconic, Plastic and Structural)
- 13.3. The Role of the Image in Informing
 - 13.3.1. The Role of the Image in Informing
 - 13.3.1.1. Photography, Illustration and Infographics
 - 13.3.1.2. Functions and Styles
 - 13.3.2. Basic Journalistic Resources
 - 13.3.2.1. Photography
 - 13.3.2.2. Illustration
 - 13.3.2.3. Infographics

- 13.4. Color in Information Design
 - 13.4.1. Color in Cultural Journalism
 - 13.4.1.1. The Meaning of Color at a Cultural Level
 - 13.4.1.2. Technical and Journalistic Application of Color
 - 13.4.1.3. Color and Cultural Journalism
- 13.5. Composition of a Printed Cultural Project
 - 13.5.1. Hierarchization and Structuring of the Elements
 - 13.5.1.1. Joint Application of Available Hierarchization and Structuring Resources
 - 13.5.1.2. Contrast, Proportion, Harmony, Symmetry, and Balance
 - 13.5.2. Adaptation to the Cultural Product and to the Culture of the Audience
 - 13.5.2.1. Adaptation to the Cultural Product
 - 13.5.2.2. Adaptation to the Culture of the Audience
 - 13.5.2.3. Consideration of the Technical and Economic Possibilities Available

Module 14. Journalistic Design Workshop II

- 14.1. Adapting the Artistic Model to the Media
 - 14.1.1. The Genealogy of New Artistic Formats
 - 14.1.1.1. From Photography to Net Art
 - 14.1.2. Art in the Media and the Media in Art
 - 14.1.2.1. Incursion of Media Art
 - 14.1.2.2. Art in the New Media
 - 14.1.2.3. Contemporary Artistic Movements
- 14.2. Digital Technology and Photography
 - 14.2.1. The Pic-Revolution
 - 14.2.1.1. Study and Evaluation of Digital Technology Adapted to the Field of Photographic Artwork
 - 14.2.1.2. Manifestations: Art on the Internet
 - 14.2.1.3. Hacktivism
- 14.3. The Medium as an Artistic Vehicle
 - 14.3.1. Analysis of the Viability of Art in the Media
 - 14.3.1.1. Multimedia Art
 - 14.3.1.2. The Limits of Art in the Media

- 14.4. Interaction with the (Non-)Viewer
 - 14.4.1. The Requirement for Audience Participation in the Work
 - 14.4.1.1. Mechanical-Electrical Interactivity
 - 14.4.1.2. Interactivity in Videogames
 - 14.4.1.3. Electronic Interactivity
 - 14.4.2. Whose Art Is It? The Influence of Society on Art and How It Translates to the Media
 - 14.4.2.1. Influence of Society on Art
 - 14.4.2.2. Transfer of Art to the Media
- 14.5. Current Art
 - 14.5.1. Production, Curatorship and Exhibition of Digital Art and Immaterial Museums
 - 14.5.1.1. Production
 - 14.5.1.2. Curatorship
 - 14.5.1.3. Exhibition of Digital Art and Immaterial Museums

Module 15. Cultural Journalism Workshop

- 15.1. The Network of Digital Communication
 - 15.1.1 Cultural Journalism in the Conventional Media and Its Integration in the Digital World
 - 15.1.1.1. Objectives and Sources of Cultural Journalism in Audiovisual Media
 - 15.1.1.2. Know the Audience and Know Where to Find Them
 - 15.1.1.3. Programs and Genres of Cultural Journalism in Linear and Non-Linear Radio and Television Media
 - 15.1.2. The Art of Storytelling
 - 15.1.2.1. The Perspective of Narratology and Storytelling
 - 15.1.2.2. Self-Knowledge, Motivation and Personal Goals in the Practice of Cultural Journalism
 - 15.1.2.3. Creativity and the Point of View of Journalistic Narrative
 - 15.1.2.4. Informative Rigor in Cultural Information
 - 15.1.2.5. Identity and Style of Personal Brand

- 15.2. Journalistic Documentation
 - 15.2.1. Essential Guides to Cultural Journalism Documentation
 - 15.2.1.1. Historical Documentation
 - 15.2.1.2. Current Documentation
 - 15.2.1.3. The Raging News
- 15.3. Current Trends in Communication Applied to Cultural Journalism
 - 15.3.1. The 3.0 Philosophy of Communication
 - 15.3.1.1. Web 3.0: Definition and Characteristics
 - 15.3.1.2. Cultural Journalism in Web 3.0
 - 15.3.1.3. Characteristics of Journalistic Writing Based on Convergence
- 15.4. Social Networks and Journalism
 - 15.4.1. Media and Social Media Management
 - 15.4.1.1. Facebook
 - 15.4.1.2. Twitter
 - 15.4.1.3. Instagram
 - 15.4.1.4. LinkedIn
 - 15.4.1.5. Other Networks
 - 15.4.2. Interactive Journalistic Content
 - 15.4.2.1. The Role of the Journalism Professional
 - 15.4.2.2. Inform and Entertain
 - 15.4.2.3. More Digital Media
 - 15.4.2.4. Interactive Journalism Content
 - 15.4.3. Communication Disorders
 - 15.4.3.1. Audience and the User
 - 15.4.3.2. The Media and the Content
 - 15.4.3.3. The Medium
 - 15.4.3.4. The Weather
 - 15.4.3.5. Disinformation



15.5. The Visibility of Cultural Information on the Web

15.5.1. Web Positioning: SEO, SEM, SMO, SMM and SERM. Specialized Journalistic Contents

15.5.1.1. SEO

15.5.1.2. SEM

15.5.1.3. SMO

15.5.1.4. SMM

15.5.1.5. SERM

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A unique, key, and decisive program to boost your professional development”

06

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.



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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.



07

Certificate

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



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

This program will allow you to obtain your **Professional Master's Degree diploma in Cultural Journalism** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Professional Master's Degree in Cultural Journalism**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**



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

future
health confidence people
education information tutors
guarantee accreditation teaching
institutions technology learning
community commitment
personalized service innovation
knowledge present quality
online training
development language
classroom



Professional Master's Degree

Cultural Journalism

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Professional Master's Degree

Cultural Journalism

