Professional Master's Degree

Photojournalism

tech global university

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Professional Master's Degree

Photojournalism

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

Website: www.techtitute.com/us/journalism-communication/professional-master-degree/master-photojournalism

Index

01 Introduction p. 4

02 Objectives p. 8

03 Skills p. 14

04 Course Management p. 18

05 Structure and Content p. 24

06 Methodology p. 40

07 Certificate p. 48

01

Introduction

Learning how to properly cover a news event through images requires continuous training that incorporates specific knowledge. This includes everything from the basic techniques needed to capture quality photographs in the broadest sense, to working with them in the photographic studio and incorporating the strategies and resources of mobile photojournalism. A compendium of skills that this master's degree has brought together to offer the most intensive and complete learning on the online teaching market.

Specialize in Photojournalism, one of the disciplines with the greatest number of professional opportunities, acquiring the knowledge you need in shooting, editing, mobile photojournalism and broadcasting in new channels"

The Professional Master's Degree in Photojournalism provides journalism professionals with specialist knowledge from the point of view of the photographer, and the role they play in the digital world. Among the skills to be acquired are the knowledge and application of the technologies and systems used to process, elaborate and transmit information in the form of images, and express and disseminate creations or fiction from photography.

Specialize in the ideation, planning and execution of informative or visual communicative projects, specifically in the development and proposal of a photographic image adapted to the new social, cultural, economic and technological contexts. This Professional Master's Degree is taught by a team of teaching professionals who are experts in the different areas of this sector. The program brings together a range of knowledge that is very rarely found "united" in terms of what is taught at other universities.

The structure of the Professional Master's Degree is developed in such a way that it begins with general knowledge based on photojournalism, with its history and genres. It then moves on to specialist knowledge, with a module devoted entirely to sports photojournalism, one of the disciplines with the greatest output and the most difficult to cover correctly, and one that is not usually studied in such a complete way.

After this first part focused mainly on theory, we move on to the more technical part, ranging from the operation of a camera to editing and digital development. During this process, there is a module dedicated to the acquisition of knowledge to develop "perfect" photographs and a module on the acquisition of skills to create and work in a photographic studio or photojournalism through a smartphone, for example.

Subsequently, the program focuses on social networks and image verification, which is so necessary today since, in 2017, the Oxford dictionary established "Fake News" as word of the year. Finally, Module 10 deals with ethics and image rights, aspects that are necessary to know and implement on a daily basis if you want to work as a photojournalist.

A unique syllabus in terms of content diversity, which enables those interested in this branch of the profession to develop specialized and necessary knowledge, to work with skill and stand out in a world invaded by photographs, many of which don't have the minimum quality required to be published in a relevant media.

This **Professional Master's Degree in Photojournalism** offers you the advantages of a high-level, educational, and technological course. These are some of its most notable features:

- The latest technology in online teaching software
- A highly visual teaching system, supported by graphic and schematic contents that are easy to assimilate and understand
- Practical cases presented by practising experts
- State-of-the-art interactive video systems
- Teaching supported by telepractice
- Continuous updating and recycling systems
- Autonomous learning: full compatibility with other occupations
- Practical exercises for self-evaluation and learning verification
- Support groups and educational synergies: questions to the expert, debate and knowledge forums
- Communication with the teacher and individual reflection work
- Content that is accessible from any fixed or portable device with an Internet connection
- Banks of complementary documentation permanently available, even after the course

A study focused on the real acquisition of specialized knowledge that will allow you to take impactful photographs that will set you apart from the competition in the field of photojournalism"

A highly specialized Professional Master's Degree that includes the study of the most innovative and efficient technology for taking photographs from mobile devices and the use of the most popular apps currently in use"

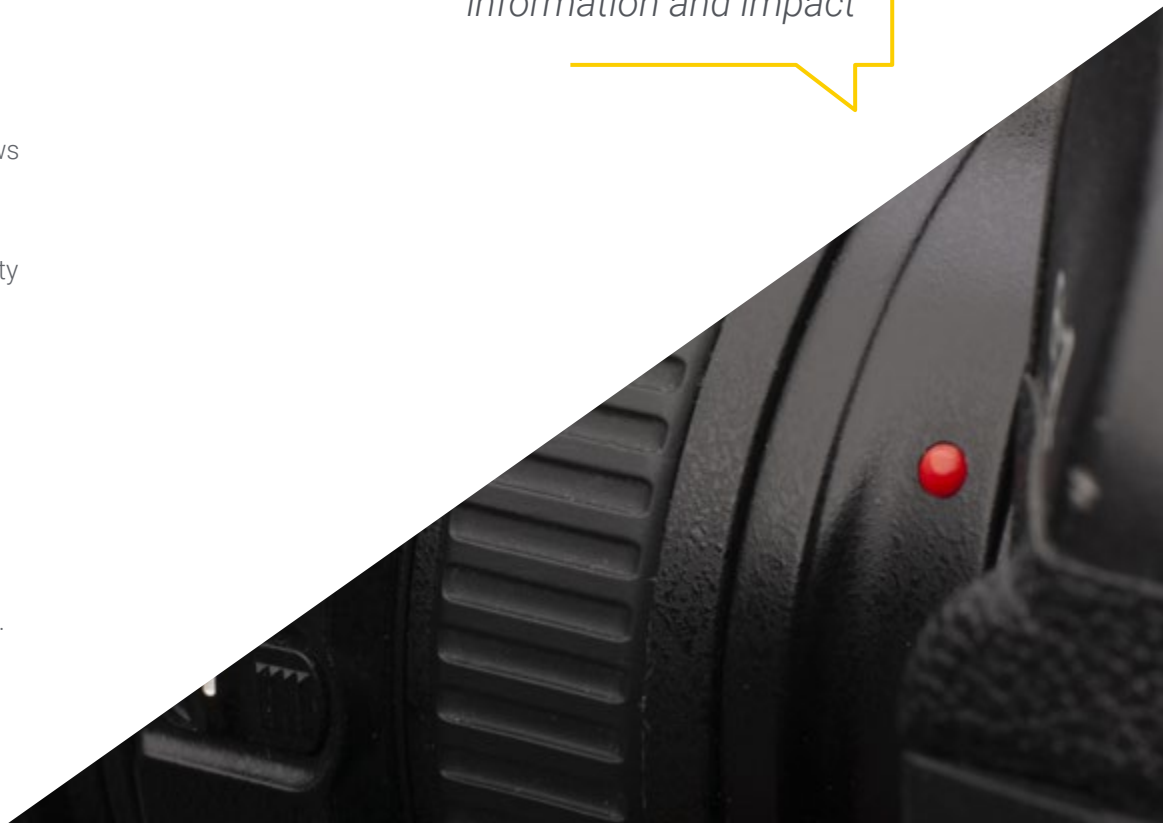
All the knowledge you need to confidently face the different situations that arise in this profession, giving you the skills you need to make quick decisions

Achieve the necessary level of quality in your photographs to make covers for the media, with images that gather all the required aspects of quality, information and impact

The team of teachers of the Professional Master's Degree in Photojournalism has extensive teaching experience at university level, both in undergraduate and postgraduate programs, and extensive experience as working professionals. This allows them to know, first hand, the profound transformation that this sector is undergoing, with the incorporation of new models of viewer or receiver of messages, control of networks, etc. Their direct experience, their knowledge, as well as the analytical capacity of the faculty, are the best source to grasp the keys to the present and the future of a vocational and exciting profession for those who love sports and communication.

The 100% online methodology of the Professional Master's Degree offered at TECH Global University allows students to overcome the restrictions imposed by work obligations and the difficulty of balancing studying with their personal life.

All this educational content makes this Professional Master's Degree a specialization degree in Photographic Journalism, which compiles all the relevant aspects that are essential to help journalism professionals become authentic experts in this profession.



02

Objectives

The objective is to offer the student a journey through the most complete theoretical and practical knowledge in Photojournalism. For this, TECH has established the necessary information in each and every one of the areas of this field, including general and cultural knowledge that will allow you to interpret the professional landscape and adapt to each requirement, creating informative, impactful and interesting images for any media.

The objective of this Professional Master's Degree is to educate professionals who know how to practice the profession in a multidimensional way, at a time when the use of the image has become a method of global expression"

General Objectives

- Examine the different photographic genres related to journalism
- Analyze the importance of photography in journalism
- Develop the evolution of the photographic press since its inception
- Study the most important photographers and works in the history of photojournalism
- Distinguish the genres and specialties of photojournalism
- Apply the techniques and specificities of each of them to praxis
- Discriminate the differences between Photojournalism for informative and opinion purposes
- Analyze the figure and functions of the sports photojournalist
- Establish an appropriate methodology to work in different sporting events
- Identify the value of the work of sports photography in recent history
- Generate specialized knowledge on the importance of photography on the front pages of sports media
- Examine the operation of a camera
- Develop the technical aspects of photography
- Know how to choose the appropriate settings for each photographic situation
- Address the concept of perfect photography
- Analyze how to create the perfect photograph
- Examine real cases and determine their photojournalistic intent
- Set up and dismantle the photo studio
- Perform the process of exposure control and photographic shooting, evaluating the final results
- Examine the fundamentals of illumination, and measurement techniques with continuous and discontinuous light equipment
- Establish a working methodology for the photographer's work in the photographic studio
- Identify all the tools necessary for the creation of a photographic studio
- Examine the features of the mobile camera
- Compose a framework of references to inspire and learn from
- Generate notions of editing and design
- Identify the main differences with the SLR camera
- Know the context and limits of digital development in photojournalism
- Analyze the basics and operation of free and paid image development software
- Learn photo development and retouching for professional application
- Study development techniques of constant use in current photojournalism
- Determine the importance of the impact of the Internet on photojournalism
- Analyze the use that media and professionals make of the network
- Discern the various possibilities that the network offers photojournalists
- Clarify the landscape of the debate
- Identify the ethical questions
- Present the main media cases

Specific Objectives

Module 1: History of Photojournalism

- Analyze the needs of the historical background of today's photojournalism
- Present the figure of Francisco de Goya as a precursor of Photojournalism
- Determine the informational applications that photography can offer
- Establish the limitations of veracity presented by the photograph
- Delimit the boundaries between the different photographic and journalistic angles
- Examine the historical context in which photography was born and its relationship with its appearance in the graphic press
- Address the importance of technological development in the history of photography and photojournalism
- Examine the impact of photography as a means of documentation from its emergence until the early 20th century
- Analyze the historical context at the journalistic level of the interwar period to understand the rise of photojournalism
- Generate specialized knowledge about the work of some of the most important photojournalists of the last stage of the 20th century before the irruption of digital photography
- See what has changed at the press level with the advent of digital development and the Internet
- Highlight the role of important women photographers in history

Module 2: Photojournalistic Genres and Specialization

- Establish the technical parameters that differentiate one genre from another
- Identify, from the image, the variety of photojournalistic genres
- Examine the editing techniques that apply to genres
- Propose a methodology for photo news, photo reportage, photojournalistic portrait and photojournalistic essay
- Identify the criteria for specialization in photojournalism

Module 3: Sports Photojournalism

- Analyze iconic photographs in the world of sports
- Study historical and current references in sports photojournalism
- Recognize the particularities of different sports disciplines
- Explore the language of sports through images
- Reflect on the treatment of diversity in sport through images
- Determine the importance of image in the celebration of the Olympic Games
- Research the role of women in sports

Module 4: Photographic Technique in Photojournalism

- Examine the internal and external parts of a camera
- Make specialized use of the camera buttons and settings
- Determine the relationship between exposure, speed and ISO to achieve technically correct photographs
- Analyze how to read the histogram and how to use it in real situations
- Measure light in any situation
- Correctly use of image extensions depending on what the image is to be used for
- Analyze existing camera accessories and their practical function

Module 5: The Perfect Photo in Photojournalism

- Examine what aspects and materials are needed to create the perfect picture
- Analyze the concepts of depth of field and focus, the relationship between the two and their use to create the perfect photograph
- Recognize the rules of composition to apply them in real situations
- Use light for the benefit of better photography
- Differentiate between contrast, tension and balance in photography and use these concepts in real situations
- Address image symbology and how to use it in conjunction with perspective to convey ideas

Module 6: Studio Photography in Photojournalism

- Determine the materials necessary for the construction of a photographic studio
- Recognize the lighting techniques required for each photographic project
- Identify the elements involved in the photographic capture process, assessing their suitability for the execution of the project
- Shoot a portrait, a fashion shoot, a still life and an advertising project

Module 7: Mobile Photojournalism

- Generate specialized knowledge on the use of mobile editing applications
- Construct a report using only a cell phone
- Determine which accessories help in the image acquisition
- Establish the most relevant indications to improve photography
- Examine the use of the dual camera
- Use innovating image presentation with design applications
- Inspire the final work in other projects
- Recognize situations in which it is more effective to use the mobile camera

Module 8: Photo Editing in Photojournalism

- Deepen knowledge of the limits of retouching and development
- Analyze Adobe Bridge as a file organization software
- Introduce the main concepts of Adobe Photoshop
- Approach the development and retouching with Adobe Photoshop to make compositions or designs for editorial purposes
- Examine Adobe Lightroom and how it works
- Master professional image development with Adobe Lightroom
- Lay the groundwork for Capture One as a developer software
- Master professional image development with Capture One
- Establish the main free resources for photo development

Module 9: Social Networks and Verification in Photojournalism

- Examine how the image has entered the Web
- Determine the importance of citizen photojournalism in today's news landscape
- Establish the advantages and disadvantages of publishing images on generalist networks
- Develop the advantages and disadvantages of using specific networks for images
- Address how to publish, distribute and even market the photographs
- Understand the use of images in Fake news

Module 10: Image Rights in Photojournalism

- Generate specialized knowledge on photo protection
- Analyze the treatment of the child
- Examine minority representation
- Differentiate between manipulation and intentionality and the different types of manipulation
- Clarify new ways of visual representation
- Recognize the difference between public interest and public interest as applied to the image (morbidity)

A high-quality educational course, with the most advanced teaching resources, created to help you achieve the best results, optimizing your effort, dedication and learning in a constant and progressive way"

03

Skills

With a global quality requirement, this program has been developed with a specific focus on the practical and real application of the contents taught. In this way, all the knowledge will be converted into professional competencies that will mark a before and after in the way of working, in the vision and in the personal capacity to make adequate and adjusted decisions in the use of photojournalism.

Work with the confidence of a professional in a constantly evolving professional area handling the influence of the virtual world, learning to develop an expert view on the production and use of the image in journalism"

General Skills

- Know and apply the technologies and systems for processing, elaboration and transmission of information in the form of images
- Express and disseminate creations or fictions through photography
- Learn about the history of photography
- Recognize the journalistic references in photography
- Devise, plan and execute informative or visual communication projects
- Develop photographic image processing adapted to new social, cultural, economic and technological contexts
- Know the particular characteristics of sports photojournalism

A development that will boost not only your knowledge, but also your criteria and your way of handling the different technological options, intervening in photography studios and media with total solvency"

Specific Skills

- Know how to use the camera
- Distinguish its components and accessories
- Edit and develop images captured with the most widely used professional programs
- Create a photography studio
- Know the instruments necessary for its operation
- Become proficient in mobile photojournalism by knowing the latest devices and applications
- Know how to share the work and make it reach the widest audience possible
- Possess verification skills that enable you to work as an image editor
- Know the applicable regulations in this field

04

Course Management

The program's professors are specialists in journalism, communication and photojournalism. Chosen from among the most competent experts in teaching, they include in their skillset the ability to teach, which is contrasted by their experience in this field and their experience in photojournalism in the media. They have a compendium of skills that make up a teaching staff of the highest quality for an exceptional Professional Master's Degree.

A teaching staff created to offer students not only a well-structured and complete learning experience, but also a broad and contemporary vision of the reality of the profession"

Management

Mr. Sedano, Jon

- Master´s Degree in Research and new audiences (2018)
- Autumn Doctoral School in Communication held at the University of Málaga (2019)
- Doctoral Summer School at the University of Alicante 2019
- Doctoral Summer School at the University of Navarra 2018
- Photojournalism Teacher at the University of Malaga
- Diario SUR Multimedia Correspondent
- Director of the specialized media La Casa de EL
- Degree in Journalism (2017)

Professors

Ms. Blanco, Sonia

- PhD in Audiovisual Communication at the University of Malaga
- Degree in Journalism from the University of Malaga. 2001
- Associate Professor at the Department of Audiovisual Communication and Advertising of the University of Malaga
- She regularly gives lectures and courses on social networks and their application to the media, such as the Scripps Howard Seminar on journalism ethics organized by the International Center for Journalists (ICFJ)
- She has taught and lectured as a guest lecturer at various universities such as University College Dublin (UCD, Dublin, Ireland), Konkuk University (Seoul, South Korea), Monteávila University (Caracas, Venezuela) and the University of Antioquia (Medellín, Colombia), as well as various training courses in digital skills, for leading journalistic companies such as Cadena Capriles in Caracas, Venezuela
- Professional training courses and workshops for journalists on the use of social networks in the professional environment
- Collaborator in traditional written media, radio and television (Hoy en Día on Canal Sur, Llegó la hora on 101 TV and Málaga a Examen on Canal Málaga)

Dr. Cano Galindo, Juan

- PhD in Journalism from the University of Malaga 2020
- Degree in Journalism from the University of Malaga 2002
- Diploma in Teaching from the University of Almería 2000
- Temporary substitute professor in the Department of Journalism at the University of Malaga (2020/ 21) for the subjects Press Message Techniques and Radio and Television Message Techniques
- Associate Professor at the School of University Studies EADE-Malaga (2013-) of the subjects Journalistic Writing II and Press Workshop
- Contributor to En Casa de Herrero (2019-) on es.Radio

Ms. Duque Serrano, Blanca

- Graduate in Journalism from the University of Malaga 2019
- Master's Degree in Media, Audiences and Practices Research
- Professionals in Europe (University of Malaga, 2019-2020)
- Lines of Research: Photojournalism teaching in Spain, photojournalistic ethics, photojournalistic verification
- Photojournalistic disinformation during the Covid-19 pandemic at the XII International Congress of Cyberjournalism (University of the Basque Country 2020)
- Intern in the Quality Department of the University of Malaga, academic year 2018-2019
- Intern in the Department of Journalism at the University of Malaga, academic year 2019-2020

Mr. González, Rafael

- Degree in History from the University of Malaga 2003
- Master's Degree in Education Academic Training
- Outdoor Photography at the Aperture School (Málaga)
- Various workshops on Teaching experience with José Manuel Navia, Ricky Dávila, Gervasio Sánchez, Jesús Gabaldón
- Geography and History teacher since 2007 in several centers of the Junta de Andalucía
- Photography courses on a personal basis: Professional Experience
- Collaboration with NGOs on photographic projects in Morocco (2007)
- Personal projects in Cuba (2010)

Ms. Guerrero García, Virginia

- Graduated in Audiovisual Communication from the University of Malaga in 2004
- Senior Technician in Image at the IES Jesús Marín de Málaga 2006
- Master's Degree in Journalistic Communication Research from the University of Malaga 2013
- Member of ECREA (European Communication Research and Education Association), IAMCR (International Association for Media and Communication Research), AE-IC (Spanish Association for Communication Research)
- Technical Professor of Vocational Training of the specialty "Techniques and Procedures of Image and Sound" since 2010
- Specialist teacher in the Higher Degree Cycle of 3D Animation, Games and Interactive Environments, in the professional module: Color, lighting and 2D and 3D finishes

- Teaching in the following professional modules: Management of television and radio projects (Higher Cycle of Audiovisual and Show Production), Audiovisual and Show Production Project (Higher Cycle of Audiovisual and Show Production), Multimedia Production (Higher Cycle of Audiovisual and Show Project Production), Television Production (Higher Cycle of Audiovisual, Radio and Show Production), Development of Photosensitive Supports (Medium Cycle of Image Laboratory), Digital Image Treatment (Medium Cycle of Image Laboratory) and Photographic Image Processes (Medium Cycle of Image Laboratory)
- Head of the Image and Sound Department at IES Ángel de Saavedra (Córdoba) since 2019
- Doctoral researcher at the University of Malaga in the area of Photojournalism and Active Audiences
- From 2002 to 2010 editor of fixed and mobile images for the City Council of Malaga (2008-2010)
- Production assistant at Supermedia S.L. (2007-2008)
- News Editor at Sohail Tv (Fuengirola) (2006-2007)
- Image and continuity technique in Estival Tv (Estepona) (2006)

Ms. Melendo, Eva

- Degree in Journalism from the University of Malaga in 2019 Academic Background
- Environmental journalism workshop certified by the Association of Environmental Information Journalists (APIA)
- Middle East Journalism course certificate from Isabel Perez
- Member of the Assembly of Women Journalists of Malaga: Professional Experience
- Historical research and freelance writing services
- Photojournalist at Diario Sur Málaga for the local, cultural, events and university sections, among others.

Mr. Puertas Graell, David

- Degree in Journalism from the University of Malaga 2013
- Member of Digilab: Media, Strategy and Regulation (URL), recognized as a Consolidated Research Group by the Generalitat de Catalunya (2016– 2020)
- PhD student and research fellow at the Faculty of Communication and International Relations Blanquerna - Ramon Llull University. (10/ 2016–)
- Doctoral residency at the University of Aarhus (Denmark) (2019)
- Master's Degree in Journalistic Communication Research (University of Malaga. (2014– 2015)
- Community Manager Professional Studies in Communication and Media, DEUSTO (12 - 13)
- Degree in Journalism, University of Malaga (2009 - 2013)
- Participation as a professor in the Winter School 2021 of the Faculty of Communication and International Relations, Blanquerna Ramon Llull University (January, 2021)
- Participation as professor in the Master's Degree in Political and Social Communication, Blanquerna Ramon Llull University (February 2020) Coordinated by Elena Yeste

05

Structure and Content

The content of this program will allow the professional to learn all aspects of the different disciplines involved in this area through a very complete and well-structured syllabus that will lead to the highest standards of quality and success. A complete review that will take you to the highest level in your learning in a stimulating and intensive way.

A very complete syllabus, organized in such a way that your learning is constant, stimulating and very efficient, converting your effort into real work skills"

Module 1. History of Photojournalism

1.1. Background of Photojournalism
- 1.1.1. Journalists, Reporters, Photographers, Authors, etc.
- 1.1.2. The First Reporters since Herodotus of Halicarnassus
- 1.1.3. Informers of Major Events
- 1.1.4. The Birth of Graphical Press
- 1.1.5. Francisco de Goya, Precursor of Photojournalism

1.2. Photography as a Journalistic Tool
- 1.2.1. Is Photography an Objective Medium?
- 1.2.2. Photographic Images as Sources of Information
- 1.2.3. Photography between Manipulation and Propaganda
- 1.2.4. Functions of Photography in Journalism
- 1.2.5. The Paparazzi Phenomenon
- 1.2.6. From the Photographic Essay to the Author's Photography as Frontiers
- 1.2.7. Interpretation of Journalistic Image

1.3. The Birth of Photography
- 1.3.1. The Historical Context of the Industrial Revolution
- 1.3.2. Nicéphore Niépce's Heliographies
- 1.3.3. The Spread of the Daguerreotype
- 1.3.4. Image Multiplication with Fox Talbot

1.4. The Influence of Technological Evolution in Photojournalism
- 1.4.1. From Daguerreotype to Film Reels
- 1.4.2. Evolution of Cameras up to the Digital Era
- 1.4.3. Evolution of Reproduction and Dissemination Media up to the Internet

1.5. Early Photographers: Documentary Filmmakers and Photojournalists
- 1.5.1. The First Years of Documentary Photography
- 1.5.2. The First Photographers in the War
- 1.5.3. Photographers in Search of the "Photo-News"

1.6. The Rise of Photojournalism in the Interwar Period
- 1.6.1. The World at Odds: Communism versus Fascism
- 1.6.2. The Birth of Photojournalism in Germany
- 1.6.3. The Construction of Robert Capa

1.7. Photojournalism in the Second Half of the 20th Century
- 1.7.1. The Creation of Big Agencies and Magazines Magnum and Life
- 1.7.2. James Nachtwey and Reel Photojournalists

1.8. Photography in Current Digital Press
- 1.8.1. The Need for Immediacy
- 1.8.2. From Reflex Cameras to Mobile Photography
- 1.8.3. Mobiles and Social Media
- 1.8.4. Current Photo Essay and Photo Reportage
- 1.8.5. Photographic Agencies and Cooperatives
- 1.8.6. Current Photojournalism Awards

1.9. The Role of Women in the History of Photojournalism
- 1.9.1. Behind Robert Capa, the Figure of Gerda Taro
- 1.9.2. Dorothea Lange
- 1.9.3. Margaret Burke-White
- 1.9.4. Lee Miller
- 1.9.5. Berenice Abbott
- 1.9.6. Diana Arbus
- 1.9.7. Lisette Model
- 1.9.8. Joana Biarnés
- 1.9.9. Cristina García Rodero
- 1.9.10. Other Photojournalists in History

Module 2. Photojournalistic Genres and Specialization

2.1. Photonews
- 2.1.1. Evolution of Photonews
- 2.1.2. The Importance of the Image
- 2.1.3. The Text in Photonews
- 2.1.4. Differences between Photonews and News Photos: The News Photo

2.2. Short Photo Reportage
- 2.2.1. History of Photojournalism: from Jacob Ribs to Cartier-Bresson. Examples
- 2.2.2. Features
- 2.2.3. The 5 W's' in Photojournalism
- 2.2.4. Methodology

2.3. In-Depth Photoreporting
- 2.3.1. Origins of In-Depth Photojournalism
- 2.3.2. Features
- 2.3.3. Previous Investigation
- 2.3.4. Methodology

2.4. Photojournalistic Essay
- 2.4.1. The Essay as a Form of Journalistic Expression
- 2.4.2. The Importance of the Author and the Point of View in the Essay
- 2.4.3. Iconography in the Essay The Overview

2.5. Photojournalistic Portrait
- 2.5.1. The Interview in Photojournalism
- 2.5.2. The Importance of Detail
- 2.5.3. The Photo-Stamp
- 2.5.4. The Review Photo

2.6. Resource Image
- 2.6.1. The Importance of Resource Images
- 2.6.2. The Labour of Documentation. The Photographic Archive
- 2.6.3. The Image as a Resource in the Layout

2.7. Photojournalism of Events
- 2.7.1. Evolution of Photography in Crime Journalism
- 2.7.2. Immediacy in Crime Journalism
- 2.7.3. The Value of the Testimonial versus the Quality of the Image
- 2.7.4. Editing Crime Photography

2.8. Conflict Photojournalism
- 2.8.1. History and Evolution
- 2.8.2. Exponents of Conflict Photojournalism From Gervasio Sánchez to Lynsey Addario
- 2.8.3. Previous Investigation
- 2.8.4. Hazards of Conflict Photojournalism
- 2.8.5. Images of Minors in Conflict Photojournalism

2.9. Environmental Photojournalism
- 2.9.1. The Environment as a Narrative Axis
- 2.9.2. The Aesthetics of the Image
- 2.9.3. The Photo Complaint

2.10. Street Photojournalism
- 2.10.1. The Street as a Habitat for Photography
- 2.10.2. New Scenarios of Street Photojournalism
- 2.10.3. Immortalizing the Everyday: Shooting from the Hip
- 2.10.4. The Citizen as a Photojournalist

Module 3. Sports Photojournalism

3.1. The Figure of the Sports Photojournalist
- 3.1.1. Introduction
- 3.1.2. Functions and Sources of Sports Photography
- 3.1.3. The Language of Sports through Images

3.2. Photographic Team
- 3.2.1. Cameras and Required Characteristics
- 3.2.2. Supplementary Materials
- 3.2.3. Selection and Editing

3.3. Positioning of the Photographer on the Playing Fields
- 3.3.1. Placement and the Importance of the Type of Lens Used
- 3.3.2. Soccer
- 3.3.3. Basketball
- 3.3.4. Cycling
- 3.3.5. Others

3.4. Current References
- 3.4.1. Foreign Sports Photojournalists

3.5. Photographic Awards
- 3.5.1. World Press Photo
- 3.5.2. Sony World Photography Awards
- 3.5.3. Others

3.6. Analysis of Iconic Photographs
- 3.6.1. Selection and Study of Photographs Recognizable by their Impact I
- 3.6.2. Selection and Study of Photographs Recognizable by their Impact I
- 3.6.3. Historical Publications
- 3.6.4. Sports Illustrated
- 3.6.5. El Gráfico
- 3.6.6. Don Balón
- 3.6.7. Others

3.8. The Power of Image in the Olympic Games: Barcelona' 92
- 3.8.1. The City of Barcelona: Photograph of a Metamorphosis
- 3.8.2. The Olympic Work
- 3.8.3. The Symbolic Legacy

3.9. Treatment of Diversity I
- 3.9.1. Racism
- 3.9.2. Gender
- 3.9.3. The Invisible Role of Women on Sports Covers

3.10. Treatment of Diversity II
- 3.10.1. Monitoring the Frontiers of Sexuality
- 3.10.2. Case Study: Caster Semenya
- 3.10.3. Other Similar Cases

Module 4. Photographic Technique in Photojournalism

4.1. How a Camcorder Works
- 4.1.1. Types of Cameras
- 4.1.2. Interior of an Analog SLR Camera
- 4.1.3. Interior of a Digital SLR Camera
- 4.1.4. Parts of a Digital SLR Camera
- 4.1.5. How a Digital SLR Camera Works
- 4.1.6. Differences between Reflex and Mirrorless Cameras
- 4.1.7. Triggering Modes

4.2. Pixels and Printing
- 4.2.1. What Are Pixels and What Do They Indicate?
- 4.2.2. Pixels and Resolution
- 4.2.3. The Camera Sensor and Its Types
- 4.2.4. Size and Sensor Proportion
- 4.2.5. Sensibility of the Sensor
- 4.2.6. Relationship between Resolution and Printing
- 4.2.7. How to Choose a Sensor

4.3. Color Space
- 4.3.1. The Visible Light Spectrum and Color Space
- 4.3.2. Colorimetry and the Chromaticity Diagram
- 4.3.3. RGB, CMYK, LAB: What Are They? Its Differences
- 4.3.4. Other Color Modes
- 4.3.5. The Profiles of Color
- 4.3.6. Which Mode Is Best to Work with?
- 4.3.7. Color Modes and Printing

4.4. Exposure, Speed and ISO
- 4.4.1. The Exposure Triangle and Camera Modes
- 4.4.2. The Opening
- 4.4.3. The Speed
- 4.4.4. ISO Sensitivity
- 4.4.5. The Passage of Light
- 4.4.6. The Law of Reciprocity
- 4.4.7. Examples of Correct Exposure

4.5. Histogram
- 4.5.1. What is a Histogram and What is it for?
- 4.5.2. The Dynamic Range
- 4.5.3. How Do you Read a Histogram?
- 4.5.4. Exposure Compensation
- 4.5.5. Exceptions to the Perfect Histogram
  - 4.5.5.1. High Key and Low Key
  - 4.5.5.2. High Contrast and Low Contrast
- 4.5.6. Correcting a Histogram after the Fact

4.6. Light Measurement
- 4.6.1. What is light Measurement?
- 4.6.2. How Do You Measure Light?
  - 4.6.2.1. What is the Exposure Meter and How is it Used?
- 4.6.3. What is the Exposure Meter and How is it Used?
- 4.6.4. Measuring Modes and Differences between Canon and Nikon
- 4.6.5. How to Measure Light Correctly
- 4.6.6. Measurement in Mirror and Mirrorless Cameras

4.7. White Balance
- 4.7.1. What is White balance?
- 4.7.2. Need for White Balance
- 4.7.3. The Color Temperature
- 4.7.4. Modes of White Balance
- 4.7.5. Non-Neutral White Balance
- 4.7.6. Adjusting the White Balance (Depending on the Type of Light)
- 4.7.7. Correcting White Balance in Post-Production

4.8. Optics
- 4.8.1. What Is Optics?
- 4.8.2. What Are the Objectives?
- 4.8.3. Physical Parts of a Target
- 4.8.4. Main Characteristics on the Objectives
- 4.8.5. Types of Objectives
  - 4.8.5.1. According to Focal Length Characteristics
  - 4.8.5.2. Special Needs
  - 4.8.5.3. According to Focal Length Characteristics
- 4.8.6. Which Lens to Choose Depending on the Type of Photography
- 4.8.7. Stabilizer, Focus Motor and Duplicator: Options to Consider

4.9. Image Extensions
- 4.9.1. Image Types
  - 4.9.1.1. Bit Maps
  - 4.9.1.2. Vector Images
- 4.9.2. Compression in Image Formats
- 4.9.3. Raster Image Formats
- 4.9.4. Vector Image Formats
- 4.9.5. Camera Shooting Formats
- 4.9.6. RAW and JPG: Which Is Better?
- 4.9.7. Image Extensions and Social Networking

4.10. Main Accessories
- 4.10.1. Advantages of Accessories or Why Use Camera Accessories?
- 4.10.2. External Battery
- 4.10.3. Remote Trigger
- 4.10.4. Flash and Flash Diffuser
- 4.10.5. Filters
- 4.10.6. Bag
- 4.10.7. Lens Hood
- 4.10.8. Memory Card
- 4.10.9. Tripod or Monopod

Module 5. The Perfect Photograph in Photojournalism

5.1. What is Perfect Photography?
- 5.1.1. Technique, Creativity or Feeling
- 5.1.2. Photographic Material
- 5.1.3. Photographic References
- 5.1.4. The Perfect Photograph Based on Your Objective
- 5.1.5. Evolution of the Concept of Perfect Photography
- 5.1.6. Need for Editing to Get the Perfect Picture

5.2. Depth of Field
- 5.2.1. What is Depth of Field?
- 5.2.2. What is Depth of Field for?
- 5.2.3. Depth of Field Factors
  - 5.2.3.1. Diaphragm Opening
  - 5.2.3.2. Focusing Distance
  - 5.2.3.3. Focal Length
  - 5.2.3.4. Circle of Confusion
- 5.2.4. Depth of Field and Sensor
- 5.2.5. Depth of Field Types
- 5.2.6. Hyperfocal Distance
- 5.2.7. Bokeh and Blur

5.3. Focus
- 5.3.1. What Is Focus?
- 5.3.2. Methods of Focus
- 5.3.3. Manual Method of Focus
- 5.3.4. Autofocus Mode and Types
- 5.3.5. Differences between Simple and Continuos Focus
- 5.3.6. Focus Points
  - 5.3.6.1. What Are Focus Points?
  - 5.3.6.2. How to Use Focus Points
  - 5.3.6.3. Cross Type Focus Points
- 5.3.7. Focus Areas
- 5.3.8. Disassociate the Focus
- 5.3.9. Focus Peaking

5.4. Framing
- 5.4.1. What Is Framing?
- 5.4.2. How Do you Use Framing?
- 5.4.3. Types of Framing
  - 5.4.3.1. Depending on the Aspect Ratio
  - 5.4.3.2. According to Orientation
- 5.4.4. Reframing
- 5.4.5. Enhancing Framing

5.5. Composition
- 5.5.1. What Is Composition in Photography?
- 5.5.2. Importance of Composition
- 5.5.3. Where to Start Composing
- 5.5.4. Elements and Tools of Composition
- 5.5.5. Composition and Framing
- 5.5.6. Composition in Film
- 5.5.7. Phases of Composition
  - 5.5.7.1. Precomposition: Observing, Establishing Relationships, Imagining the Result
  - 5.5.7.2. Composition: Division into Zones of Interest, Setting Depth of Field, Checking the Result
  - 5.5.7.3. Processing: Selection, Reflexion and Possible Editing

5.6. Technical Elements of Composition
- 5.6.1. Formal Elements: Point, Line, Shape and Contour
- 5.6.2. Visual Elements: Volume, Textures, Patterns and Rythm
- 5.6.3. Perspective and Objectives

5.7. Rules and Laws of Composition
- 5.7.1. The Rule of the Thirds
- 5.7.2. The Law of the Horizon
- 5.7.3. Use of Lines
- 5.7.4. The Vanishing Point
- 5.7.5. The Law of the Look
- 5.7.6. The Movement Rule
- 5.7.7. Negative Space
- 5.7.8. Element Repetition
- 5.7.9. Interest in Groups of Three
- 5.7.10. The Natural Framework
- 5.7.11. Symmetry
- 5.7.12. The Golden Rule

5.8. Using Light
- 5.8.1. Light Properties
  - 5.8.1.1. Light Quality
  - 5.8.1.2. Light Direction
  - 5.8.1.3. Light Intensity
  - 5.8.1.4. Light Color
- 5.8.2. Light Sources
- 5.8.3. Light Measurement
- 5.8.4. Means of Light Control
- 5.8.5. Interior and Exterior Lighting
- 5.8.6. Special Techniques
  - 5.8.6.1. High Contrast Photography
  - 5.8.6.2. Long Exposition
  - 5.8.6.3. Lightpainting

5.9. Contrast and Balance
- 5.9.1. The Duality of Reality and its Impact on our Photographic Vision
- 5.9.2. What Is Contrast?
  - 5.9.2.1. Types of Contrast
  - 5.9.2.2. Most Common Contrasts
- 5.9.3. What Is Balance?
  - 5.9.3.1. Types of Balance
- 5.9.4. Tension in Photography
- 5.9.5. Visual Weight
- 5.9.6. Applying Contrast and Balance to Achieve the Perfect Photograph

5.10. Symbolism and Psychology
- 5.10.1. Psychology and Photography
- 5.10.2. Color Psychology
- 5.10.3. The Use of White and Black
- 5.10.4. Points of View or Angulation
- 5.10.5. The Use of Perspective
  - 5.10.5.1. Types of Perspectives
  - 5.10.5.2. Creative Perspective
- 5.10.6. Creativity and Photojournalism
- 5.10.7. Case Studies
  - 5.10.7.1. "The American Way of Life", Margaret Bourke-White
  - 5.10.7.2. Trump in Times and EFE
  - 5.10.7.3. Emilio Morenatti and the Telephoto Lens

Module 6. Studio Photography in Photojournalism

6.1. The Photography Studio: Setting up Your Own Studio
- 6.1.1. Introduction
- 6.1.2. The Photography Studio: Background
- 6.1.3. Set-Up and Dismantling of the Photo Studio

6.2. The Photographic Shot
- 6.2.1. Introduction
- 6.2.2. Configuration of the Technical Parameters of the Pickup Device
- 6.2.3. Optics and Focal Lengths: Depth of Field and Selective Focusing

6.3. Tools for Measuring and Controlling Light
- 6.3.1. Introduction
- 6.3.2. Photometric Quantities and Units
- 6.3.3. Measurement Devices
- 6.3.4. Adjustment Charts

6.4. Basic Concept of Lighting for the Photography Studio
- 6.4.1. Introduction
- 6.4.2. The Basic Lighting Scheme
- 6.4.3. Basic Lighting Styles

6.5. Continuous Light vs. Flash Light
- 6.5.1. Introduction
- 6.5.2. Hand Flash
- 6.5.3. Measurement Modes: Manual, TTL, Bounce and Remote Strobist
- 6.5.4. Studio Lighting. Studio Flash
- 6.5.5. Mixed Lighting

6.6. Filters for Photography
- 6.6.1. Introduction
- 6.6.2. Types of Filters

6.7. Methods to Controlling Light: Lighting Accessories
- 6.7.1. Introduction
- 6.7.2. Accessories for Light Reflexion
- 6.7.3. Accessories for Light Diffusion
- 6.7.4. Accessories for Light Clipping
- 6.7.5. Other Light Accessories

6.8. Studio Photography I: Portrait and Fashion Projects
- 6.8.1. Evolution and Trends in Portrait and Fashion Photography
- 6.8.2. Portrait Styling
- 6.8.3. Lighting Techniques in Portrait and Fashion

6.9. Studio Photography II: Still Life and Advertising Projects
- 6.9.1. Staging Techniques for Still Life and Advertising Photography Projects
- 6.9.2. Staging Techniques for Still Life and Advertising Photography Projects
- 6.9.3. Techniques for Capturing and Illumination of Small Dimensional Elements

6.10. Usability of Applications for Studio Photography:
- 6.10.1. Tools for the Creation of Lighting Schematics/Sketches
- 6.10.2. Tools for Measuring Light

Module 7. Mobile Photojournalism

7.1. The Multimedia Era
- 7.1.1. The Importance of Mobile Photojournalism
- 7.1.2. The Presence of Mobiles in the Media
- 7.1.3. Technological Advances in Devices
- 7.1.4. Internet and Social Media
- 7.1.5. Mobile Photo Group

7.2. Technical Characteristics of Smartphones
- 7.2.1. Pixels
- 7.2.2. Focal Aperture
- 7.2.3. Dual Camera
- 7.2.4. Screen
- 7.2.5. Camera Options

7.3. Pros and Cons of Mobile Photography
- 7.3.1. Portability: Size and Weight
- 7.3.2. Immediacy
- 7.3.3. Image Quality
- 7.3.4. Temporary Efficiency
- 7.3.5. Flash
- 7.3.6. Panoramics
- 7.3.7. Zoom
- 7.3.8. Photographs that Exist Thanks to Mobile Phones (Pandemic, Franco's Exhumation)

7.4. Accessories
- 7.4.1. Adaptable Targets
- 7.4.2. Tripods
- 7.4.3. Covers
- 7.4.4. Flashes
- 7.4.5. Printer
- 7.4.6. Gimbal

7.5. Technique and Typology
- 7.5.1. Lighting
- 7.5.2. Grid
- 7.5.3. Don't Use Zoom
- 7.5.4. Creativity: New Challenges
- 7.5.5. Street Photography
- 7.5.6. Frame Photography
- 7.5.7. Night Photography

7.6. Camera Applications
- 7.6.1. Advantages
- 7.6.2. Free and Paid
- 7.6.3. Manual Camera: DSLR Professional Camera
- 7.6.4. Open Camera

7.7. Editing Applications
- 7.7.1. Advantages
- 7.7.2. Free and Paid
- 7.7.3. VSCO
- 7.7.4. Pixlr

7.8. Snapseed
- 7.8.1. Brightness, Light and Saturation
- 7.8.2. Brush
- 7.8.3. Blurring
- 7.8.4. Curves
- 7.8.5. Stain Remover
- 7.8.6. Details

7.9. From Photography to Multimedia Presentation
- 7.9.1. Design
- 7.9.2. Free and Paid
- 7.9.3. StoryChic
- 7.9.4. Story Lab
- 7.9.5. Mojo
- 7.9.6. Story Maker
- 7.9.7. Unfold

7.10. References
- 7.10.1. Pioneers
- 7.10.2. Awarded
- 7.10.3. Projects

Module 8. Editing and Digital Development in Photojournalism

8.1. Digital Development
- 8.1.1. Definition of Digital Development in Journalism
- 8.1.2. When Is Digital Development Necessary in Journalism
- 8.1.3. Limits of Digital Development in Journalism
- 8.1.4. Main Professional Programs or Packages
- 8.1.5. Examples of Practical Applications of Digital Development in Journalism
- 8.1.6. Bibliography

8.2. Adobe Bridge
- 8.2.1. General Characteristics of Adobe Bridge
- 8.2.2. Main Uses of Adobe Bridge
- 8.2.3. Basic Program Interface
- 8.2.4. Organization and File Filtration
- 8.2.5. Basic File Editing
- 8.2.6. Combination of Adobe Bridge with Other Adobe Software
- 8.2.7. Exporting and Publishing Files and Batches

8.3. Adobe Photoshop
- 8.3.1. Main Features of Adobe Photoshop
- 8.3.2. Main Uses of Adobe Photoshop
- 8.3.3. Photographic Interface of the Program
- 8.3.4. Image Importing
- 8.3.5. Exporting and Publishing Images

8.4. Digital Development in Adobe Photoshop
- 8.4.1. The Concept of Photoshop Editing
  - 8.4.1.1. Setting up the Workspace
- 8.4.2. Main Image Settings
- 8.4.3. Editing an Image: Brightness, Levels and Curves
- 8.4.4. Editing an Image: Intensity, Hue and Saturation
- 8.4.5. Editing an Image: Other Resources

8.5. Adobe Photoshop Retouching Techniques
- 8.5.1. The Concept of Photoshop Retouching
- 8.5.2. Main Retouching Tools
- 8.5.3. Most Common Retouching
  - 8.5.3.1. Surface Removal for Compositions
  - 8.5.3.2. Face Blurring
  - 8.5.3.3. Shape Trimming
  - 8.5.3.4. Facial Retouching
- 8.5.4. Creative Retouching
  - 8.5.4.1. Caricatures
  - 8.5.4.2. Special Needs
- 8.5.5. Creation and Use of Presets in Photoshop

8.6. Adobe Lightroom
- 8.6.1. General Characteristics of Adobe Lightroom
- 8.6.2. Main Uses of Adobe Lightroom
- 8.6.3. Interface of the Program in Depth
- 8.6.4. Importing and Classification of Images

8.6.5. Basic Image Development
8.6.5.1. Cutting Images
8.6.6. Exporting Image
8.6.6.1. Recommended Export Formats
8.6.6.2. Adding Watermarks
8.7. Digital Developing Techniques in Adobe Lightroom
8.7.1. Introduction to Development Panel
8.7.2. Histogram Editing
8.7.3. Editing the 'Basic' Panel
8.7.4. Editing the 'Tone Curve
8.7.5. Hue, Saturation and Luminance Editing
8.7.6. Tone and Detail Division
8.7.7. Lens Corrections
8.7.8. Other Resources Transform', 'Effects' and 'Calibration'
8.7.9. Editing an Image in Black and White
8.7.10. Creation and Use of Presets in Lightroom
8.8. Capture One
8.8.1. General Characteristics in Capture One
8.8.2. Main Uses of Capture One
8.8.3. Interface of the Program in Depth
8.8.4. Image Importing
8.8.5. Importing a Catalog from Lightroom
8.8.6. Metadata and Image Organization
8.8.7. Exporting Image
8.9. Digital Development in Capture One
8.9.1. Introduction to Capture One Development
8.9.2. Concept of Layers and Masks
8.9.3. Exposition, Histogram and Other Values
8.9.4. Color Editing
8.9.5. Focus and Noise Editing
8.9.6. Lens Editing and Cropping
8.9.7. Styles and Pre-Established Settings
8.10. Free Resources in Digital Development
8.10.1. Pixrl
8.10.2. GIMP
8.10.3. PhotoFiltre
8.10.4. PhotoScape
8.10.5. Darktable
8.10.6. Photoshop Express
8.10.7. Ribbet
8.10.8. BeFunky
8.10.9. InPixio

Module 9. Social Networks and Verification in Photojournalism

9.1. Beginnings of Photojournalism on the Web
9.1.1. Arrival of Image to the World Wide Web
9.1.2. Storytelling and Citizen Photojournalism
9.1.3. The Smartphone and the Democratization of the Image
9.2. Photojournalism in Social Media
9.2.1. Javier Bauluz
9.2.2. Victoria Iglesias
9.2.3. Miguel Riopa
9.2.4. Emilio Morenatti
9.2.5. Manu Bravo
9.2.6. Judith Prat
9.2.7. Luis Calabor
9.3. General Networks and Apps with Photo Publishing
9.3.1. Twitter
9.3.2. Facebook.
9.4. Specific Photography Apps and Networks
9.4.1. Instagram
9.4.2. Pressgram
9.4.3. Flickr
9.4.4. Pinterest
9.4.5. Others

9.5. Auxiliary Tools
- 9.5.1. StoryChic
- 9.5.2. Leetags
- 9.5.3. Adobe Spark
- 9.5.4. Grid in Instagram
- 9.5.5. Content Programming Tools

9.6. Sales and Image Distribution
- 9.6.1. Shutterstock
- 9.6.2. Adobe Stock
- 9.6.3. Gettyimages
- 9.6.4. Dreamstime
- 9.6.5. 123RF
- 9.6.6. Depositphotos

9.7. Online Image Galleries
- 9.7.1. Portfolios
- 9.7.2. Image Galleries
- 9.7.3. Photo-Essay

9.8. Main Events in Photojournalism
- 9.8.1. World Press Photo
- 9.8.2. Magnum Photography Awards
- 9.8.3. Leica Oskar Barnack Award
- 9.8.4. Robert Capa Gold Medal
- 9.8.5. Mobile Photo Awards
- 9.8.6. Digital Camera Photographer of the Year (Mobile Section)
- 9.8.7. iPhone Photography Awards (News/Events)

9.9. Image Verification Tools
- 9.9.1. Manual Verification
- 9.9.2. Verification Tools
- 9.9.3. Fake news Tools

Module 10. Image Rights in Photojournalism

10.1. The Limits of Photography
- 10.1.1. Introduction to the Concept
- 10.1.2. Historical Cases
- 10.1.3. "Citizen Witness": Does Anything Go on the Internet?

10.2. The Code of Conduct
- 10.2.1. Writing as a Pivot: Unspecified Photography
- 10.2.2. Public Interest or Interest of the Public
- 10.2.3. Money before Ethics: Morbidity
- 10.2.4. Sexualize
- 10.2.5. Correcting Errors

10.3. Manipulation
- 10.3.1. Editing
- 10.3.2. Temporal
- 10.3.3. Case Studies

10.4. Image Rights
- 10.4.1. Dignity
- 10.4.1. Case Studies

10.5. The Eternal Debate: To Show the Reality or Sensitivity of the Viewer
- 10.5.1. Information or Spectator Protection
- 10.5.2. Economic Interests of the Media
- 10.5.3. Expert Opinions
- 10.5.4. Case Studies

10.6. Children in Images
- 10.6.1. Child Protection
- 10.6.2. When Information Takes Priority: The Aylan Case

10.7. Immigrants
- 10.7.1. Presentation of a Minority
- 10.7.2. Case Study: Bauluz-Espada

10.8. Intentionality of the Image
- 10.8.1. Manipulation in Taking the Photograph
- 10.8.2. Selective Focus

10.9. Shots
- 10.9.1. Angles
- 10.9.2. Characters
- 10.9.3. Color
- 10.9.4. Selection of Agency Images
- 10.9.5. Literacy: Aesthetic Dimension. The Need to Be Critical in the Face of the Image

10.10. Security Forces
- 10.10.1. Historical Cases
- 10.10.2. Ethical and Safe Guide to Palika Makam

10.11. Copyright
- 10.11.1. Know Properties Rights
- 10.11.2. Consistent Use of Other People's Work
- 10.11.3. Photography Protection

Learn, practice and position your CV amongst the most competitive in the sector"

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.

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

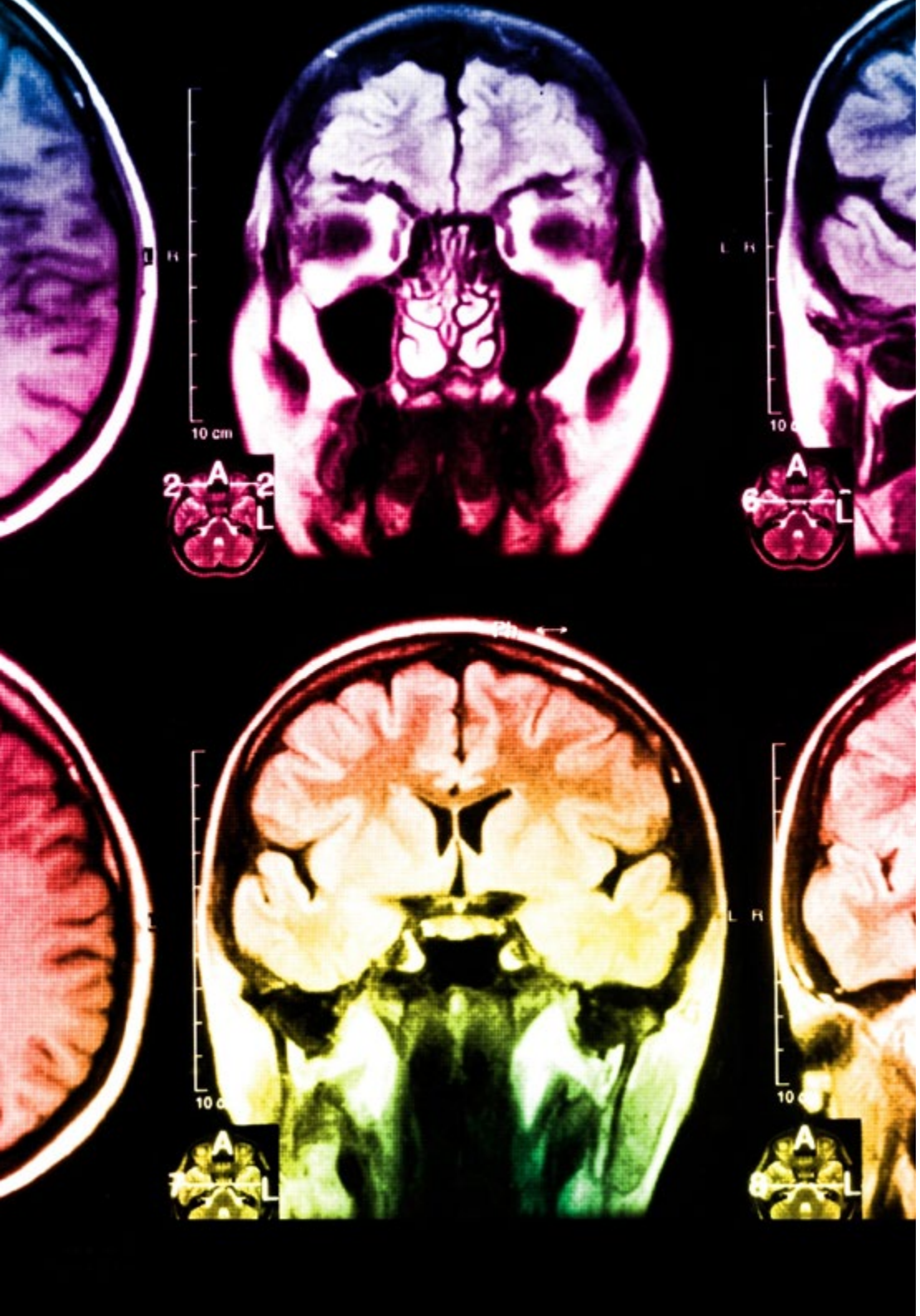
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

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.

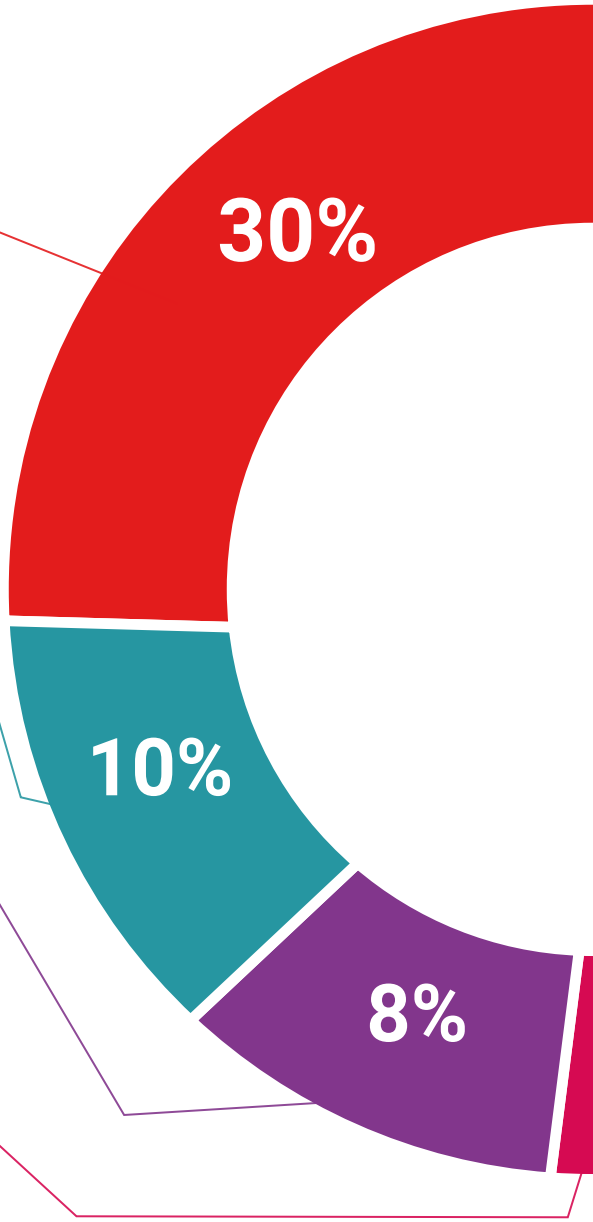
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

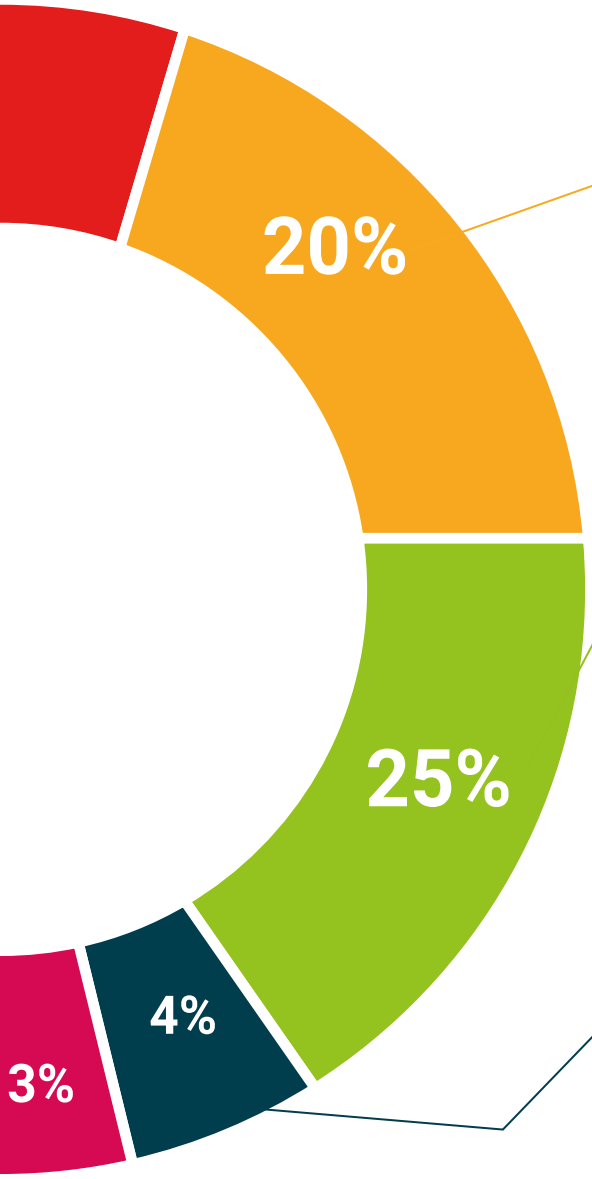
Practising Skills and Abilities

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 in Photojournalism 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.

Successfully complete this program and receive your university diploma without travel or laborious paperwork"

This program will allow you to obtain your **Professional Master's Degree diploma in Photojournalism** 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 Photojournalism**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**

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Mr./Ms. _____, with identification document _____
has successfully passed and obtained the title of:

Professional Master's Degree in Photojournalism

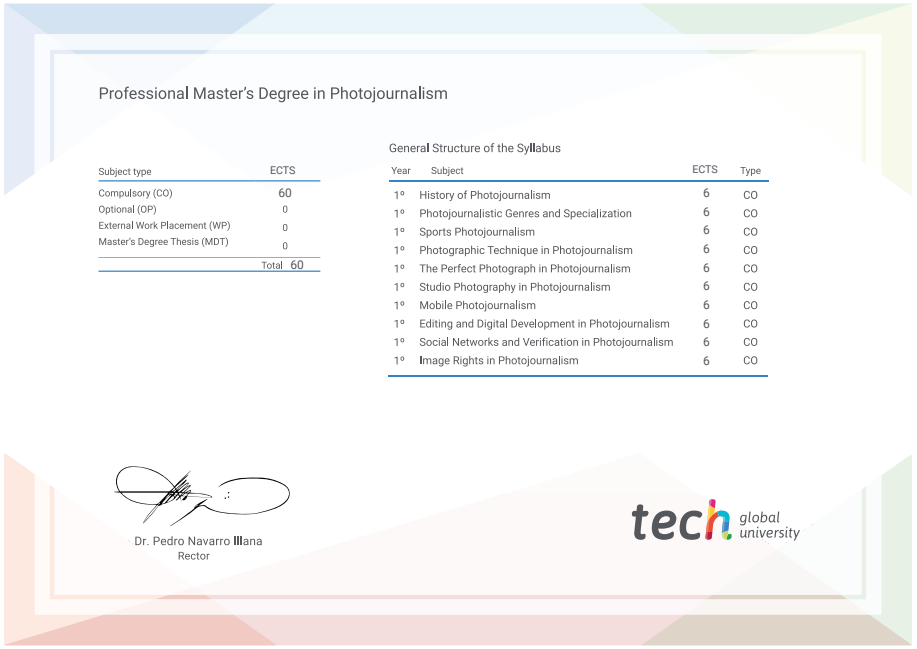
This is a program of 1,500 hours of duration equivalent to 60 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Rector

Unique TECH Code: AFWORD23S techtitute.com/certificates


Professional Master's Degree in Photojournalism

Subject type	ECTS
Compulsory (CO)	60
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
Total	60

General Structure of the Syllabus

Year	Subject	ECTS	Type
1º	History of Photojournalism	6	CO
1º	Photojournalistic Genres and Specialization	6	CO
1º	Sports Photojournalism	6	CO
1º	Photographic Technique in Photojournalism	6	CO
1º	The Perfect Photograph in Photojournalism	6	CO
1º	Studio Photography in Photojournalism	6	CO
1º	Mobile Photojournalism	6	CO
1º	Editing and Digital Development in Photojournalism	6	CO
1º	Social Networks and Verification in Photojournalism	6	CO
1º	Image Rights in Photojournalism	6	CO

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Rector

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

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Professional Master's Degree

Photojournalism

- Modality: **online**
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- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Professional Master's Degree
Photojournalism

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