

Advanced Master's Degree Packaging Design, Branding Expert



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

Website: www.techtute.com/us/design/advanced-master-degree/advanced-master-degree-packaging-design-branding-expert

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01

Introduction

The exponential increase in competition and a market increasingly inclined towards aesthetics and presentation have opened up endless possibilities in the field of *Packaging*. Gone are the days when the shape, color, *naming* and *lettering* of a product were not relevant, because advertising today is more visual than ever. Designers must have a broad command not only of the most important tools on the market, but also of the most advanced theories and techniques to make their projects stand out. This Advanced Master's Degree covers precisely those areas that are most important for the designer who wants to focus on the *Packaging* sector, with a more than necessary review of color theories, the functioning of the modern creative industry or the various *packaging* strategies according to each type of product. With all this, the designer will start from a position of advantage, to lead with talent and perfected skills the most ambitious projects. The 100% online format of the program also makes it possible to combine it with the most demanding professional and personal activities.



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Take a decisive step in your design career and specialize in the packaging sector, learning the ins and outs of a growing industry from successful professionals"

Since industrialization, the concept of branding and *packaging* have inevitably gone hand in hand. Everyone is able to recognize the bottle shape of the most prestigious brands, but it is the iconic status that really comes when they join their *branding* and achieve a fusion of packaging and exceptional style. Designers are the heart and soul of this whole process, because nowadays it is unthinkable to launch a product to the market without a good *packaging* and *branding* analysis to accompany it.

That is why it is no longer enough for designers to have a basic knowledge of the general aspects of a commercial brand, but they must continue to deepen their career towards the most effective specialization. This Advanced Master's Degree in *Packaging Design, Branding Expert* gives the designer the opportunity to delve into a professional field in full expansion. Knowing not only the basic principles of *packaging*, but also the most important keys to the creative industry, you will gain an undoubted competitive advantage to apply for the most ambitious design teams or even lead your own projects.

Throughout the program, the designer will explore the current role of corporations, the evolution of *packaging* throughout history, the most innovative *branding* and the most effective work methodology to significantly expand its projection both occupationally and economically. All of this is backed by a high-quality teaching team, made up of experts in the different creative, business and artistic disciplines necessary to develop successfully in this discipline of design.

In addition, the designer will have the advantage of a 100% online format, without having to be limited by on-site classes or preset schedules. On the contrary, all content is available digitally and can even be downloaded for further study from the tablet, computer or smartphone of reference. A unique flexibility to continue improving and advancing along the design path, without neglecting the most important professional and personal facets.

This **Advanced Master's Degree in Packaging Design, Branding Expert** contains the most complete and up-to-date scientific program the market. The most important features include:

- ♦ The development of case studies presented by experts in Packaging and Branding
- ♦ The graphic, schematic, and eminently practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Practical exercises where self-assessment can be used to improve learning
- ♦ Its special emphasis on innovative methodologies in product design and naming
- ♦ 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



Make a difference in your industry with in-depth knowledge of typography, creative branding, innovative packaging and the most advanced Adobe Illustrator techniques"

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Do not miss the opportunity to enroll in this Advanced Master's Degree and improve your professional portfolio, directing it towards the most creative packaging and branding"

You decide when, where and how to take on the full course load, combining this program with all kinds of activities and personal responsibilities.

You will have access to a library of high-quality multimedia resources, available 24 hours a day in the virtual classroom.

Its teaching staff includes professionals from the field of design, who bring to this program the experience of their work, as well as renowned specialists from reference societies and prestigious universities.

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

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



02 Objectives

Packaging being a rapidly expanding design discipline, this Advanced Master's Degree compiles the most important and advanced knowledge of the sector, supported by a teaching team of the highest level. This will be a significant boost in the professional career of the designer, who will be able to take on increasingly complex projects aimed at all types of markets, whether in *gourmet*, wine, consumer goods, jewelry or cosmetics.



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*A degree that will mean a leap in quality
for your work and designs as well as for
your own job position”*



General Objectives

- ♦ Learn all aspects of the creation of a branding in any of the types of support in which it can be developed
- ♦ Understand how creativity and innovation have become the drivers of the economy
- ♦ Solve problems in novel environments and in interdisciplinary contexts in the field of creativity management
- ♦ Integrate one's own knowledge with that of others, making informed judgments and reasoning on the basis of the information available in each case
- ♦ Possess the tools to analyze the economic, social and cultural realities in which the creative industries develop and transform today
- ♦ Acquire the necessary skills to develop and evolve their professional profile in both business and entrepreneurial environments
- ♦ Organize and plan tasks with the use of available resources in order to face them in precise time frames
- ♦ Develop communication skills, both written and oral, as well as the ability to make effective professional presentations in daily practice
- ♦ Acquire market research skills, strategic vision, digital and co-creation methodologies
- ♦ Master the tools of packaging design and digital illustration through the use of Adobe Illustrator
- ♦ Manage a complete packaging project and a customized portfolio
- ♦ Assimilate the product value chain in a comprehensive manner: from design to opening the package at home or sale in the store
- ♦ Generate branding and marketing strategies through the use of Big Data and continuous evaluation
- ♦ Design all packaging structures with advanced knowledge of their materials and real-life applications
- ♦ Handle EcoPackaging and the materials involved in the design of product packaging
- ♦ Apply packaging design from mass consumer use to cosmetics, jewelry or gourmet products and the luxury packaging market



Specific Objectives

Module 1. Introduction to Color

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

Module 2. Corporate Image

- ◆ Understand the basic concepts that are part of the communication policy of an organization: its identity, its culture, how it communicates, its image, its brand, its reputation and social responsibility
- ◆ Understand which are the strategic areas that a graphic manager must manage in the communicative process of the graphic and visual identity of brands
- ◆ Know the theoretical and practical tools and strategies that facilitate the management of corporate and institutional communication in organizations of all kinds
- ◆ Know how to correctly select an information and communication organization method for the proper use of a brand
- ◆ Research and identify the most significant elements of the company-client, as well as their needs for the creation of communication strategies and messages
- ◆ Develop a regulated system of basic graphic standards based on visual identity/brand elements
- ◆ Create audiovisual narrations correctly applying usability and interactivity criteria and interactivity

Module 3. Portfolio Creation

- ◆ Identify the figure of the designer in the labor market
- ◆ Know techniques, methods, tools and networks to promote personal work
- ◆ Understand the ethical protocol to be followed in professional practice
- ◆ Be able to identify strengths and weaknesses in oneself
- ◆ Know how to economically value one's own work

Module 4. Typography

- ◆ Know the syntactic principles of graphic language and apply its rules to clearly and accurately describe objects and ideas
- ◆ Know the origin of letters and their historical importance
- ◆ Recognize, study and consistently apply typography to graphic processes
- ◆ Know and apply the aesthetic fundamentals of typography
- ◆ Know how to analyze the layout of texts in the design object

Module 5. New Creative Industries

- ◆ Gain knowledge of new creative industries
- ◆ In-depth knowledge of the weight of the creative industries at the economic level
- ◆ Deepen in visual and performing arts
- ◆ Obtain an in-depth knowledge of the historical, natural and cultural heritage

Module 6. Creative Branding: Creative Brand Communication and Management

- ◆ Understand the process of brand creation and evolution
- ◆ Know how the graphic identity of the brand should be created
- ◆ Know the main techniques and tools of communication
- ◆ Be able to carry out the company's briefing

Module 7. New Digital Marketing Strategy

- ◆ Apply digital marketing tools, taking into account the audience to which the messages will reach
- ◆ Perform web analytics that provide information to the company to direct its advertising strategy
- ◆ Use social networks as marketing and advertising tools
- ◆ Apply inbound marketing tools

Module 8. Design and Illustration With Adobe Illustrator

- ◆ Integrate Adobe Illustrator tools into product packaging design
- ◆ Managing typography for labeling design
- ◆ Master the use of the color palette for correct printing
- ◆ Generate harmony in design and execute the tools with personality integrating brand values
- ◆ Incorporate the digital design workflow into the packaging project

Module 9. Vector Illustration of Packaging in Adobe Illustrator

- ◆ Incorporate the use of vector graphics for digital design with Adobe Illustrator
- ◆ Apply and select the necessary tools for the production of a packaging project
- ◆ Master typography and lettering for label and logo design
- ◆ Create photomontages that show the final product in 3D and recreate the final scenery
- ◆ Manage the packaging design in all its stages: from the creation of a volume on a blank space to its printing with all layers

Module 10. Ecodesign: Materials for Packaging Design

- ◆ Deepen in the functioning of the circular economy in relation to packaging design
- ◆ Master biodegradable materials and the recycling process
- ◆ Manage design decisions with a focus on the second life of the package
- ◆ Raise awareness of the use of plastic and the need to reduce our carbon footprint in order to preserve the environment
- ◆ Optimize the packaging design process by becoming conscious designers

Module 11. Packaging Structure

- ♦ Master the techniques of creativity and structural composition based on the culture of packaging
- ♦ Generate a specific concept that responds to a universal identity based on coherence with the brand's purpose
- ♦ Apply research techniques in the physical and digital environment by establishing design guidelines
- ♦ Handle lettering and typography for packaging label production
- ♦ Deepen the sensory experience and transcend to the new virtual reality of packaging

Module 12. Jewelry and Cosmetics Packaging

- ♦ Incorporate the cosmetic consumer needs of traditional and emerging audiences, understanding that cosmetic packaging is the difference between the purchase of a product in most of the occasions
- ♦ Master design techniques throughout the packaging process aligning exterior, interior and product packaging
- ♦ Broaden the criteria for the application of styles in the cosmetic field, since packaging design is very defined and polarized
- ♦ Manage creative experimental packaging techniques to increase exclusivity through the value of the packaging
- ♦ Generate new designs based on the design of jewelry packaging, taking into account the main lines of design in the luxury sector

Module 13. Gourmet Packaging and Wines

- ♦ Incorporate family traditions and the recreation of good times in a product that is conceived as an intangible part of our country's cultural heritage
- ♦ Manage the casuistry and technical aspects of wine and gourmet product packaging, finding a balance between functional design and aesthetics
- ♦ Master the materials that make up the product packaging such as caps, glass and secondary packaging
- ♦ Design the label according to an information architecture that takes into account the quality seals and reflects the brand's personality
- ♦ Manage the user experience understanding that it is a sensory experience in which the sense of taste must also enter through the eyes

Module 14. Packaging and Design in Mass Consumption

- ♦ Generate transparency and efficiency in food packaging, determining factors in the correct development of our physical health
- ♦ Incorporate nanotechnology and interactive packaging techniques into the mass consumer market as part of a constant innovation strategy
- ♦ Assimilate the needs of the food product and its preservation, transportation and storage conditions
- ♦ Analyze packaging design results from a functional as well as an aesthetic perspective
- ♦ Manage personalization trends in the field of design for brands and the mass consumer market

Module 15. Marketing & Branding for Packaging

- ♦ Integrate the use of data into the creative strategy of packaging
- ♦ Master strategic and value communication for a successful packaging design briefing
- ♦ Create value through the projection of a brand identity that can change over time from flexibility and versatility
- ♦ Add the user experience in the digital environment to traditional physical store packaging
- ♦ Assimilate the use of artificial intelligence to support and evaluate and analyze behavior for the development of critical thinking

Module 16. Creative Direction

- ♦ Encourage the development of artistic skills by understanding the use of visual codes and their message
- ♦ Apply everything we have learned so far to develop a personal portfolio and a briefing of our designs
- ♦ Fitting visual storytelling into the brand strategy
- ♦ Incorporate the most advanced artistic techniques such as exquisite corpse or hypergraphics
- ♦ Manage space, structures and volumes, as well as the chromatic range as a whole and not separately



Module 17. Packaging Operational Development

- ◆ Identify the role of design within the commodity supply chain
- ◆ Manage product development, prototyping and testing techniques to apply them to packaging design
- ◆ Increase the student's visionary design skills through a global perspective of the "package journey"
- ◆ Incorporate all legal and regulatory knowledge on the use and exploitation of intellectual property
- ◆ Master your role as a designer and improve your working relationships



You will incorporate innovative packaging and design techniques into your work methodology before you even finish the program"

03

Skills

The skills that a designer dedicated to *packaging* must develop are diverse, covering multiple disciplines from product *branding* to expert typographic management, deep understanding of the use of colors or advanced conceptual design. For this reason, the designer will take an extensive tour through a multitude of knowledge modules in which they will not only expand their professional and technical skills, but will also acquire the necessary understanding of how the creative industry works to be able to lead their own projects.



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Achieve your most ambitious professional goals by making a noticeable leap in your packaging and branding skills"



General Skills

- ♦ Possess a refined and perfected branding technique, adapted to the packaging market
- ♦ Create a high quality professional portfolio, targeting your message effectively and cohesively
- ♦ Develop verbal and visual communication through the mastery of briefing and trends in packaging design
- ♦ Increase creativity through the use of art direction and conceptual techniques applied to product packaging
- ♦ Develop analytical skills in the observation, integration and evaluation of branding strategies generated in the packaging environment
- ♦ In-depth knowledge of the cosmetic and jewelry packaging market, as well as wine and gourmet products and consumer goods
- ♦ Skills in the techniques of illustration and computer-aided design with Adobe Illustrator software
- ♦ Fully understand the packaging value chain and integration with the product in order to increase its value in the market



Specific Skills

- ♦ Master the theory of color in different contexts and environments
- ♦ Take advantage of the different marketing tools and techniques to favor your positioning in the creative industry
- ♦ Express ideas in a creative and functional way using the Adobe Illustrator tool
- ♦ Develop creative concepts according to own criteria and adjusted to the needs of the product and market
- ♦ Master and know the design styles appropriate to each type of product in sectors such as gourmet, cosmetics, jewelry and consumer goods
- ♦ Develop sustainable and more environmentally responsible packaging design
- ♦ Transcend to the implementation of virtual reality as a new element for the achievement of novel concepts
- ♦ Master the design styles in each of the sectors to be applied: luxury, gourmet or consumer goods
- ♦ Develop in the field of product market research, for the use of data in design development
- ♦ Integrate new technologies to provide a better end-user experience through packaging
- ♦ Generate a correct operative performance in their function as a designer in harmony with the environment

04

Course Management

Since the design knowledge covered by this Advanced Master's Degree is diverse and draws on multiple disciplines, the designer will find that the program's faculty is composed of experts from different sectors and specific areas of the creative industry. In this way, combining their professional experience, they have created an enriched and multidisciplinary didactic content, providing their own vision and practical examples for each of the topics covered.



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You will have an academic experience fully customized to your interests, with the assistance of a faculty committed to your professional improvement"

International Guest Director

Laura Moffitt is a recognized Designer highly specialized in **packaging strategy and brand development globally**. With a strong background in creative direction in **innovative packaging**, she has worked with cross-functional teams to bring brands to life through a creative and cohesive vision. Her focus on **project trends** and passion for excellence has led her to push the boundaries of convention, bringing innovative vision to the industry.

Throughout her career, she has held key roles in renowned companies, among which stands out the **Director of Packaging Design at Youth to the People** at L'Oréal. In this way, she has been in charge of leading the conceptualization and execution of packaging designs, collaborating with **marketing**, product development and supplier teams to ensure a coherent and efficient branding experience.

She has been recognized internationally for her ability to elevate the presence of the institutions she has worked with. In this sense, her role has been very important in the development of **global packaging strategies** and in the proposal of **visually attractive collections** that connect with the **consumer**. In addition to her track record in the sector, she has won awards for her innovative approach and has driven numerous continuous improvement initiatives that have set milestones in the industry.

She has also contributed to the development of research and analysis of **market trends**, which has allowed her to remain at the **forefront of the design industry**. He has developed high fidelity mock-ups, **3D renderings of packaging** and promotional items, and designed digital assets. Her investigative approach has allowed her to collaborate in the launching of new products that stand out for their functionality and aesthetics.



Ms. Moffitt, Laura

- Director of Packaging Design at L'Oréal, Los Angeles, United States
- Senior Designer (Youth for the People) at L'Oréal
- Packaging Designer at L'Oréal
- Packaging Designer at Youth To The People
- Senior Visual Designer Beats by Dr. Dre (Apple)
- Graphic Designer at FAM Brands
- Graphic Design Intern at Drawing by Heart
- Marketing Intern at Bonhams
- Graphic Design Specialist at Pratt Institute
- Degree in Communication Design, majoring in Graphic Design from Pratt Institute

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

Management



Dr. Velar, Marga

- ♦ Corporate Marketing Manager at SGN Group (New York)
- ♦ Forefashion Lab Manager
- ♦ Professor at Villanueva University Center, at ISEM Fashion Business School and at the School of Communication of the University of Navarra
- ♦ D. in Communication from Carlos III University of Madrid
- ♦ Degree in Audiovisual Communication with a diploma in Fashion Communication and Management from Villanueva University Center, Complutense University
- ♦ MBA in Fashion Business Management by ISEM Fashion Business School



Ms. García Barriga, María

- ♦ Specialist in Logistics, Distribution, Fashion, Literature and conservation of artistic heritage with more than 15 years of experience
- ♦ Graduate in Information Sciences UCM
- ♦ MBA from ISEM Fashion Business School, the Fashion Business School of the University of Navarra
- ♦ Postgraduate Degree in Marketing and Communication in Fashion and Luxury Companies at UCM

Professors

Ms. Arroyo Villoria, Cristina

- ◆ Partner and Director of Projects and Entrepreneurship at Creative Industries Factory
- ◆ Specialist in Strategic Planning, Business Development and Marketing and Communications Strategy
- ◆ Degree in Labor Sciences from the University of Valladolid
- ◆ Master's Degree in HR Management from the San Pablo CEU Business School
- ◆ Master's Degree in Educational Technology by Bureau Veritas Business School

Ms. Merinero Gómez, Esther

- ◆ Art Director at the Arco International Art Fair
- ◆ Artistic Director in projects such as The Koppel Project Gallery (London) and Costa del Sol, presented at the Spanish Embassy in France during Paris Design Week
- ◆ Graduated in Fine Arts at Chelsea College of Arts University
- ◆ MA Sculpture del Royal College of Arts de Londres

Ms. Sigüenza, Eva

- ◆ Consultant in communication and public relations agencies in the lifestyle sector
- ◆ Advisor to companies in the fashion, jewelry and cosmetics sector
- ◆ Specialist in communication strategies for leading brands such as Levi's, Bershka, Venca, Eastpak, Wrangler, Camper, Victoria or Multiópticas, among others
- ◆ Specialist in campaigns for the luxury and haute horlogerie sector with clients such as Panerai
- ◆ Degree in Advertising and Public Relations from the European University of Madrid
- ◆ Studies in e-Commerce and Digital Marketing

Dr. Gárgoles Saes, Paula

- ◆ PhD, Journalist and researcher specializing in Fashion and Communication
- ◆ Research Professor at the School of Communication and Head of the Corporate Communication Academy at the Panamerican University, Mexico City
- ◆ Lecturer in recognized institutions of higher education in the faculty of communication
- ◆ Communications and Sustainability Consultant at Ethical Fashion Space, Mexico City
- ◆ Sustainability Consultant at COINTEGRA, Madrid
- ◆ Research stay in the Faculty Textile Technology-University of Zagreb
- ◆ Department of Communication at ISEM Fashion Business School, Madrid
- ◆ Fashion journalist at Europa Press agency and Asmoda digital magazine
- ◆ D. in Applied Creativity from the University of Navarra
- ◆ Doctorando (cum laude) en la ISEM Fashion Business School, Madrid
- ◆ Degree in Journalism from Complutense University of Madrid
- ◆ Executive Fashion MBA por ISEM Fashion Business School
- ◆ Fashion Postgraduate Diploma at the Fashion Institute of Technology in New York and at the Future Concept Lab in Milan

Mr. Holgueras, Javier

- ◆ Zalando Operations Department Specialist
- ◆ Manager and Market Analyst at Apple's headquarters in Ireland
- ◆ Professor of the Marketing Mix Modelling system implemented at Kellogg's in Spain
- ◆ Degree in Economics
- ◆ Master in Big Data and Business Analytics

Ms. Miñana Grau, Mari Carmen

- ◆ Designer for children's firms such as Petite Antoinette, Donzis Estudios or Summon
- ◆ Pattern maker at Valentín Herraiz
- ◆ Graduated in Design at the Valencian School Barreira Art and Design
- ◆ Digital Design Expert with Adobe Illustrator
- ◆ Courses on Clothing and Fashion Styling at the Valencian School Barreira Art and Design

Ms. Romero Monente, Begoña

- ◆ Personal Mentor and Coach for Entrepreneurs
- ◆ Lecturer and teacher in various courses on Retail Management, Digital Marketing and People Management
- ◆ General Director of the agency Young Promotion, where she created the Personal Shopper service in Spanish airports and specialized in the execution of advertising campaigns in Duty Free stores, with accounts such as AENA, Dufry, L'Oréal, Diageo, Philip Morris, Montblanc, etc
- ◆ Coordinator in Airport Promotion Agencies Association
- ◆ Broadcaster, Editor and Communications Manager in different on/off media
- ◆ Degree in Journalism from the University of Malaga.
- ◆ Degree in Advertising and Public Relations from the Open University of Catalonia
- ◆ MBA at ISEM Fashion Business School of the University of Navarra
- ◆ Certified Coach at the European School of Coaching





Ms. Macías, Lola

- ◆ Marketing Consultant and Researcher
- ◆ Certified External Consultant in IVACE since 2014 Institute for Foreign Promotion of the Valencian Community, in the internationalization advisory programs for exporting companies
- ◆ Coordinator of the Textile Market Observatory Aitex
- ◆ More than 20 years of experience in the area of internationalization, occupying the position of Export Manager in companies of different sectors
- ◆ Teacher at the European University of Valencia
- ◆ Teacher at the Autonomous University of Barcelona
- ◆ Lecturer in the Master's Degree in Fashion, Design Management and Operations at the CEU-Cardenal University
- ◆ D. student in Marketing University of Valencia
- ◆ Degree in Business Administration and Management at the University of Valencia Completed her final year at the Business School University of Nottingham, UK
- ◆ Master's Degree in Management and Administration of Commercial Companies Institute of Business Administration, University of Paris I. Pantheon - Sorbonne
- ◆ Master in Fashion, Design Management and Operations Aitex, Association for Textile Industry Research
- ◆ Master's Degree in Teacher Training for Secondary, Baccalaureate and Vocational Training from the Catholic University of Valencia

05

Structure and Content

To ensure a truly meaningful educational experience, the syllabus is not limited to purely textual theoretical content. Each topic and knowledge module is accompanied by a compendium of detailed videos, interactive summaries, supplementary readings and simulated examples that greatly stimulate the understanding of all the theory covered. Thus, the designer will be able to deepen in those topics that generate more interest, with self-evaluation exercises to know their progress throughout the Advanced Master's Degree.



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Thanks to the Relearning pedagogical methodology, you will not have to invest excessive hours of study in the program, but will acquire all the skills and knowledge in a natural way"

Module 1. Introduction to Color

- 1.1. Color, Principles and Properties
 - 1.1.1. Introduction to Color
 - 1.1.2. Light and Color: Chromatic Synaesthesia
 - 1.1.3. Color Attributes
 - 1.1.4. Pigments and Dyes
- 1.2. Colors in the Chromatic Circle
 - 1.2.1. The Chromatic Circle
 - 1.2.2. Cold and Warm Colors
 - 1.2.3. Primary Colors and Derivatives
 - 1.2.4. Chromatic Relations: Harmony and Contrast
- 1.3. Color Psychology
 - 1.3.1. Construction of the Meaning of a Color
 - 1.3.2. The Emotional Load
 - 1.3.3. Denotative and Connotative Value
 - 1.3.4. Emotional Marketing The Color Load
- 1.4. Color Theory
 - 1.4.1. A Scientific Theory Isaac Newton
 - 1.4.2. Goethe's Color Theory
 - 1.4.3. Joining in Goethe's Color Theory
 - 1.4.4. Color Psychology According to Eva Heller
- 1.5. Insisting on Color Classification
 - 1.5.1. The Double Cone of Guillermo Ostwald
 - 1.5.2. Albert Munsell's Solid
 - 1.5.3. Alfredo Hicethier's Cube
 - 1.5.4. The CIE Triangle (International Commission on Eclairage)
- 1.6. Individual Study of Colors
 - 1.6.1. Black and White
 - 1.6.2. Neutral Colors The Grayscale
 - 1.6.3. Monochrome, Duochrome, Polychrome
 - 1.6.4. Symbolic and Psychological Aspects of Colors
- 1.7. Color Models
 - 1.7.1. Subtractive Model CMYK Mode
 - 1.7.2. Additive Model RGB Mode
 - 1.7.3. HSB Model
 - 1.7.4. Pantone System The Pantonera
- 1.8. From Bauhaus to Murakami
 - 1.8.1. The Bauhaus and Its Artists
 - 1.8.2. Gestalt Theory in the Service of Color
 - 1.8.3. Josef Albers Color Interaction
 - 1.8.4. Murakami, the Connotations of the Absence of Color
- 1.9. Color in the Design Project
 - 1.9.1. Pop Art: The Color of Cultures
 - 1.9.2. Creativity and Color
 - 1.9.3. Contemporary Artists
 - 1.9.4. Analysis from Different Viewpoints and Perspectives
- 1.10. Color Management in the Digital Environment
 - 1.10.1. Color Spaces
 - 1.10.2. Color Profiles
 - 1.10.3. Monitor Calibration
 - 1.10.4. What We Must Keep in Mind

Module 2. Corporate Image

- 2.1. Identity
 - 2.1.1. Idea of Identity
 - 2.1.2. Why Do We Search for Identity?
 - 2.1.3. Types of Identity
 - 2.1.4. Digital Identity
- 2.2. Corporate Identity
 - 2.2.1. Definition Why Have a Corporate Identity?
 - 2.2.2. Factors Influencing Corporate Identity
 - 2.2.3. Corporate Identity Components
 - 2.2.4. Identity Communication
 - 2.2.5. Corporate Identity, Branding, Corporate Image
- 2.3. Corporate Image
 - 2.3.1. Characteristics of Corporate Image
 - 2.3.2. What Is the Purpose of the Corporate Image?
 - 2.3.3. Types of Corporate Image
 - 2.3.4. Examples
- 2.4. Basic Identifying Signs
 - 2.4.1. Naming
 - 2.4.2. Logotypes
 - 2.4.3. Monograms
- 2.5. Identity Memorization Factors
 - 2.5.1. Originality
 - 2.5.2. The Symbolic Value
 - 2.5.3. Impressiveness
 - 2.5.4. Repetition
- 2.6. Methodology for the Branding Process
 - 2.6.1. Study of the Sector and Competitors
 - 2.6.2. Staff Briefing
 - 2.6.3. Define Brand Strategy and Personality Values
 - 2.6.4. Target Audience
- 2.7. The Client
 - 2.7.1. Intuit What the Client Is Like
 - 2.7.2. Types of Customers
 - 2.7.3. The Meeting Process
 - 2.7.4. The Importance of Knowing the Client
 - 2.7.5. Establish Budget
- 2.8. Corporate Identity Manual
 - 2.8.1. Standards of Construction and Brand Application
 - 2.8.2. Corporate Typography
 - 2.8.3. Corporate Colors
 - 2.8.4. Other Graphical Elements
 - 2.8.5. Examples of Corporate Manuals
- 2.9. Identity Redesign
 - 2.9.1. Reasons to Opt for an Identity Redesign
 - 2.9.2. Managing a Change in Corporate Identity
 - 2.9.3. Good Practice Visual References
 - 2.9.4. Malpractice. Visual References
- 2.10. Brand Identity Project
 - 2.10.1. Project Presentation and Explanation References
 - 2.10.2. Brainstorming Market Analysis
 - 2.10.3. Target Audience, Brand Value
 - 2.10.4. First Ideas and Sketches Creative Techniques
 - 2.10.5. Project Establishment Fonts and Colors
 - 2.10.6. Project Delivery and Correction

Module 3. Portfolio Creation

- 3.1. The Portfolio
 - 3.1.1. The Portfolio as Your Letter of Introduction
 - 3.1.2. The Importance of a Good Portfolio
 - 3.1.3. Orientation and Motivation
 - 3.1.4. Practical Advice
- 3.2. Characteristics and Elements
 - 3.2.1. The Physical Format
 - 3.2.2. The Digital Format
 - 3.2.3. The Use of Mockups
 - 3.2.4. Common Errors
- 3.3. Digital Platforms
 - 3.3.1. Continuous Learning Communities
 - 3.3.2. Social Networks: Twitter, Facebook, Instagram
 - 3.3.3. Professional Networks: LinkedIn, Infojobs
 - 3.3.4. Portfolios in the Cloud Behance
- 3.4. The Designer in the Labor Scheme
 - 3.4.1. Career Opportunities for a Designer
 - 3.4.2. Design Agencies
 - 3.4.3. Corporate Graphic Design
 - 3.4.4. Success Stories
- 3.5. How Do I Show Myself Professionally?
 - 3.5.1. Keeping up to Date, in Constant Recycling
 - 3.5.2. The Resume and Its Importance
 - 3.5.3. Common Resume Mistakes
 - 3.5.4. How to Create a Good Resume
- 3.6. The New Consumers
 - 3.6.1. Value Perception
 - 3.6.2. Defining the Target Audience
 - 3.6.3. Empathy Map
 - 3.6.4. Personal Relationships
- 3.7. Personal Branding
 - 3.7.1. Entrepreneurship: The Search for Meaning
 - 3.7.2. Turn Your Passion into a Job
 - 3.7.3. The Ecosystem around Your Activity
 - 3.7.4. The Canvas Model
- 3.8. Visual Identity
 - 3.8.1. Naming
 - 3.8.2. The Values of a Brand
 - 3.8.3. Major Topics
 - 3.8.4. Moodboard Using Pinterest
 - 3.8.5. Analysis of Visual Factors
 - 3.8.6. Analysis of Temporary Factors
- 3.9. Ethics and Responsibility
 - 3.9.1. Ethical Decalogue for Design Practice
 - 3.9.2. Author Rights
 - 3.9.3. Design and Conscientious Objection
 - 3.9.4. The "Good" Design
- 3.10. The Price of My Work
 - 3.10.1. Do You Need Money to Live?
 - 3.10.2. Basic Accounting for Entrepreneurs
 - 3.10.3. Types of Expenses
 - 3.10.4. Your Hourly Rate Retail Price

Module 4. Typography

- 4.1. Introduction to Typography
 - 4.1.1. What Is Typography?
 - 4.1.2. The Role of Typography in Graphic Design
 - 4.1.3. Sequence, Contrast, Form and Counterform
 - 4.1.4. Relationship and Differences between Typography, Calligraphy and Lettering
- 4.2. The Multiple Origin of Writing
 - 4.2.1. Ideographic Writing
 - 4.2.2. The Phoenician Alphabet
 - 4.2.3. The Roman Alphabet
 - 4.2.4. The Carolingian Reform
 - 4.2.5. The Modern Latin Alphabet
- 4.3. Beginnings of Typography
 - 4.3.1. Printing, a New Era First Typographers
 - 4.3.2. The Industrial Revolution: Lithography
 - 4.3.3. Modernism: The Beginnings of Commercial Typography
 - 4.3.4. The Avant-Garde
 - 4.3.5. Interwar Period
- 4.4. The Role of Design Schools in Typography
 - 4.4.1. The Bauhaus
 - 4.4.2. Herbert Bayer
 - 4.4.3. Gestalt Psychology
 - 4.4.4. The Swiss School
- 4.5. Current Typography
 - 4.5.1. 1960-1970, Precursors of the Revolt
 - 4.5.2. Postmodernity, Deconstructivism and Technology
 - 4.5.3. Where Is Typography Heading?
 - 4.5.4. Trend-Setting Typefaces
- 4.6. The Typographic Form I
 - 4.6.1. Letter Anatomy
 - 4.6.2. Measurements and Attributes of the Type
 - 4.6.3. Typeface Families
 - 4.6.4. High Box, Low Box and Small Caps
 - 4.6.5. Difference between Typography, Font and Typeface Family
 - 4.6.6. Fillets, Lines and Geometric Elements
- 4.7. The Typographic Form II
 - 4.7.1. The Typographic Combination
 - 4.7.2. Type Font Formats (*PostScript-TrueType-OpenType*)
 - 4.7.3. Typographic Licenses
 - 4.7.4. Who Should Buy the License, Client or Designer?
- 4.8. Typographic Correction Text Composition
 - 4.8.1. Space Between Letters *Tracking* and *Kerning*
 - 4.8.2. Space Between Words The Quad
 - 4.8.3. Line Spacing
 - 4.8.4. The Body of the Text
 - 4.8.5. Text Attributes
- 4.9. The Drawing of the Letters
 - 4.9.1. The Creative Process
 - 4.9.2. Traditional and Digital Materials
 - 4.9.3. The Use of the Graphics Tablet and the IPad
 - 4.9.4. Digital Typography: Outlines and Bitmaps
- 4.10. Typographic Posters
 - 4.10.1. Calligraphy as a Basis for Letter Drawing
 - 4.10.2. How to Create a Typographic Composition that Makes an Impact?
 - 4.10.3. Visual References
 - 4.10.4. The Sketching Phase
 - 4.10.5. Project

Module 5. New Creative Industries

- 5.1. New Creative Industries
 - 5.1.1. From the Cultural Industry to the Creative Industry
 - 5.1.2. Current Creative Industries
 - 5.1.3. Activities and Sectors that Make Up the Creative Industries
- 5.2. Economic Weight of the Creative Industries Today
 - 5.2.1. Contribution
 - 5.2.2. Drivers of Growth and Change
 - 5.2.3. Job Outlook in the Creative Industries
- 5.3. New Global Context of the Creative Industries
 - 5.3.1. Radiography of the Creative Industries in the World
 - 5.3.2. Sources of Financing for the Creative Industries in Each Country
 - 5.3.3. Case Studies: Management Models and Public Policies
- 5.4. Natural and Cultural Heritage
 - 5.4.1. Historical and Cultural Heritage
 - 5.4.2. By-Products and Services for Museums, Archaeological and Historical Sites and Cultural Landscapes
 - 5.4.3. Intangible Cultural Heritage
- 5.5. Visual Arts
 - 5.5.1. Plastic Arts
 - 5.5.2. Photography
 - 5.5.3. Crafts
- 5.6. Performing Arts
 - 5.6.1. Theater and Dance
 - 5.6.2. Music and Festivals
 - 5.6.3. Fairs and Circus
- 5.7. Audiovisual Media
 - 5.7.1. Movies, TV and Audiovisual Content
 - 5.7.2. Radio, Podcasts and Audio Content
 - 5.7.3. Video Games

- 5.8. Current Publications
 - 5.8.1. Literature, Essays and Poetry
 - 5.8.2. Publishers
 - 5.8.3. Press
- 5.9. Creative Services
 - 5.9.1. Design and Fashion
 - 5.9.2. Architecture and Landscaping
 - 5.9.3. Advertising
- 5.10. Connections of the Creative Economy or Orange Economy
 - 5.10.1. Cascade Model - Concentric Circles
 - 5.10.2. Creative, Production and Knowledge Spillovers
 - 5.10.3. Culture at the Service of the Creative Economy

Module 6. Creative Branding: Communication and Creative Brand Management

- 6.1. Brands and Branding
 - 6.1.1. The Brands
 - 6.1.2. Evolution of Branding
 - 6.1.3. Positioning, Brand Personality, Notoriety
- 6.2. Construction of the Brand
 - 6.2.1. Marketing Mix
 - 6.2.2. Brand Architecture
 - 6.2.3. Brand Identity
- 6.3. Expression of the Brand
 - 6.3.1. Graphic Identity
 - 6.3.2. Visual Expression
 - 6.3.3. Other Elements Reflecting the Brand
- 6.4. Communication
 - 6.4.1. Focuses
 - 6.4.2. Brand Touchpoints
 - 6.4.3. Communication Techniques and Tools

- 6.5. Brand Content
 - 6.5.1. From Brands to Entertainment Platforms
 - 6.5.2. The Rise of Branded Content
 - 6.5.3. Connecting With Audiences Through Unique Storytelling
- 6.6. Visual Storytelling
 - 6.6.1. Brand Analysis
 - 6.6.2. Creative Advertising Concepts
 - 6.6.3. The Creative Window
- 6.7. Customer Experience
 - 6.7.1. Customer Experience (CX)
 - 6.7.2. Customer Journey
 - 6.7.3. Brand Alignment and CX
- 6.8. Strategic Planning
 - 6.8.1. Objectives
 - 6.8.2. Audience Identification and Insights
 - 6.8.3. Strategy Design
- 6.9. Performance
 - 6.9.1. Briefing
 - 6.9.2. Tactics
 - 6.9.3. Production Plan
- 6.10. Assessment
 - 6.10.1. What to Evaluate
 - 6.10.2. How to Evaluate (Measurement Tools)
 - 6.10.3. Results Reports

Module 7. New Digital Marketing Strategy

- 7.1. Technology and Audiences
 - 7.1.1. Digital Strategy and Differences Between User Types
 - 7.1.2. Target Audience, Exclusionary Factors and Generations
 - 7.1.3. The Ideal Customer Profile (ICP) and the Buyer
- 7.2. Digital Analytics for Diagnostics
 - 7.2.1. Analytics Prior to the Digital Strategy
 - 7.2.2. Moment 0
 - 7.2.3. KPIs and Metrics, Typologies, Classification According to Methodologies
- 7.3. E-Entertainment: The Impact of on the Entertainment Industry
 - 7.3.1. e-Commerce, Typologies and Platforms
 - 7.3.2. The Importance of Web Design UX and UI
 - 7.3.3. Optimization of Online Space: Minimum Requirements
- 7.4. Social Media and Influencer Marketing
 - 7.4.1. Impact and Evolution of Network Marketing
 - 7.4.2. Persuasion, Keys to Content and Viral Actions
 - 7.4.3. Planning Social Marketing and Influencer Marketing Campaigns
- 7.5. Mobile Marketing
 - 7.5.1. Mobile User
 - 7.5.2. Web Mobile and Apps
 - 7.5.3. Mobile Marketing Actions
- 7.6. Online Advertising
 - 7.6.1. Advertising in Social Media and the Objectives of Social Ads
 - 7.6.2. The Conversion Funnel or Purchase Funnel: Categories
 - 7.6.3. Social Ads Platforms
- 7.7. Inbound Marketing Methodology
 - 7.7.1. Social Selling, Fundamental Pillars and Strategy
 - 7.7.2. The CRM Platform in a Digital Strategy
 - 7.7.3. Inbound Marketing or Attraction Marketing: Actions and SEO

- 7.8. Marketing Automation
 - 7.8.1. Email Marketing and Email Typology
 - 7.8.2. Email Marketing Automation, Applications, Platforms and Advantages
 - 7.8.3. The Emergence of Bot & Chatbot Marketing: Typology and Platforms
- 7.9. Data Management Tools
 - 7.9.1. CRM in Digital Strategy, Typologies and Applications, Platforms and Trends
 - 7.9.2. Big Data: Big Data, Business Analytics and Business Intelligence
 - 7.9.3. Big Data, Artificial Intelligence and Data Science
- 7.10. Measuring Profitability
 - 7.10.1. ROI: the Definition of ROI and ROI vs. ROAS
 - 7.10.2. ROI Optimization
 - 7.10.3. Key Metrics

Module 8. Design and Illustration With Adobe Illustrator

- 8.1. Workspace Preparation
 - 8.1.1. What Is a Vector Graphic?
 - 8.1.2. New Document Workspace
 - 8.1.3. Interface
- 8.2. Work Area
 - 8.2.1. Available Tools
 - 8.2.2. Rules, Guidelines Grids
 - 8.2.3. Worktables
- 8.3. Strokes
 - 8.3.1. Geometric Figures
 - 8.3.2. Selection and Direct Selection
 - 8.3.3. Stroke
- 8.4. Color
 - 8.4.1. Color and Dropper
 - 8.4.2. Pencil
 - 8.4.3. Brush
- 8.5. Shape Transformation
 - 8.5.1. Eraser, Scissors and Blade
 - 8.5.2. Warping, Scaling and Distortion
 - 8.5.3. Align and Group Layers
- 8.6. Color and Fill Attributes
 - 8.6.1. Pen
 - 8.6.2. Interactive Handles and Vertices
 - 8.6.3. Color Libraries
- 8.7. Shapes
 - 8.7.1. Gradient and Transparency Fusion
 - 8.7.2. Armhunter
 - 8.7.3. Interactive Tracing
- 8.8. The Letters
 - 8.8.1. Install the Font Manager and Fonts Character and Paragraph
 - 8.8.2. Text Tool
 - 8.8.3. Outline, Modify and Deform the Text Expand and Shift
- 8.9. Chromatic Range
 - 8.9.1. Chromatic Range
 - 8.9.2. Typography and Hierarchies Logotype
 - 8.9.3. Creating a Pattern and Sample
- 8.10. Final Arts
 - 8.10.1. Paper and Web Formats
 - 8.10.2. Export for Printing
 - 8.10.3. Export to Digital Media

Module 9. Vector Illustration of *Packaging* in Adobe Illustrator

- 9.1. The Vector Graphic
 - 9.1.1. New Document Workspace
 - 9.1.2. General Tools
 - 9.1.3. The Color
- 9.2. Final Arts
 - 9.2.1. Paper and Web Formats
 - 9.2.2. Export for Printing
 - 9.2.3. Export to Digital Media
- 9.3. AI Illustration Tools
 - 9.3.1. Combinations of Tools for Ai Illustration
 - 9.3.2. Vector Compositions
 - 9.3.3. Typographies
- 9.4. Digital Illustration
 - 9.4.1. AI Illustration References
 - 9.4.2. Vector Tracing Technique and Its Derivatives
 - 9.4.3. Application of Illustration to Packaging (In Focus: Deline)
- 9.5. Sources
 - 9.5.1. Time Optimization (Pages with Free Ai Motifs)
 - 9.5.2. Versions and Modification (Vector Drawing)
 - 9.5.3. Advantages of Ai Over Photoshop in Digital Illustration
- 9.6. Formats
 - 9.6.1. Design on a Predetermined Format
 - 9.6.2. Creation of the Format from Scratch
 - 9.6.3. New Formats and Applications
- 9.7. Materials
 - 9.7.1. Typical Materials and Their Applications
 - 9.7.2. Packaging as an Object of Desire
 - 9.7.3. New Materials

- 9.8. Physical Packaging
 - 9.8.1. Labels
 - 9.8.2. Boxes
 - 9.8.3. Thank You Notes/Invitations
 - 9.8.4. Wrappers
- 9.9. Digital Packaging
 - 9.9.1. News Letters
 - 9.9.2. Banners and Web
 - 9.9.3. The Instagram Format
- 9.10. Moke-up
 - 9.10.1. Integration of a Moke-Up
 - 9.10.2. Free Moke-Up Portals
 - 9.10.3. Use of Moke-Up
 - 9.10.4. Creation of Own Moke-Up

Module 10. Ecodesign: Materials for Packaging Design

- 10.1. Sustainability: New Design Driver
 - 10.1.1. The Three Dimensions of Sustainability: Social, Environmental and Economic
 - 10.1.2. Sustainability within the Business Model
 - 10.1.3. Sustainability Embedded in the Entire Packaging Process: from Design to Recycling
- 10.2. Circular Economy in Packaging
 - 10.2.1. Circularity in Aesthetic Environments
 - 10.2.2. The Application of the Circular Economy in Packaging
 - 10.2.3. The Challenges of the Circular Economy in Packaging
- 10.3. Sustainable Packaging Design
 - 10.3.1. Sustainable Design Goals
 - 10.3.2. Sustainable Design Difficulties
 - 10.3.3. Sustainable Design Challenges

- 10.4. Sustainable Materials
 - 10.4.1. Packaging Made With Naturally Sourced Materials
 - 10.4.2. Packaging Made With Compostable Materials
 - 10.4.3. Packaging Made With Biodegradable Materials
- 10.5. The Use of Plastic
 - 10.5.1. The Effects of Plastic in the World
 - 10.5.2. Alternatives to Plastic
 - 10.5.3. Recycled Plastic
- 10.6. Sustainable Manufacturing Processes
 - 10.6.1. Sustainable Processes in the Social Dimension
 - 10.6.2. Sustainable Processes in the Environmental Dimension
 - 10.6.3. Sustainable Processes in the Economic and Governance Dimension
- 10.7. Recycling
 - 10.7.1. Recycled Materials
 - 10.7.2. Recycling Process
 - 10.7.3. The Price of Recycling in Packaging
- 10.8. Design Packaging to Recycle and Reuse
 - 10.8.1. The Second Life of Packaging
 - 10.8.2. Design to Recycle
 - 10.8.3. Design to Reuse
- 10.9. Packaging Optimization and Versatility
 - 10.9.1. When Less Is More in Packaging
 - 10.9.2. How to Reduce Packaging Without Losing Brand Value
 - 10.9.3. When Packaging Can Be Removed Without Losing Brand Value
- 10.10. How to Generate Consumer Awareness of Packaging
 - 10.10.1. Educational
 - 10.10.2. Awareness
 - 10.10.3. Involving the Consumer in the Packaging Process

Module 11. Packaging Structure

- 11.1. Packaging Illustration
 - 11.1.1. Packaging Culture (Resonance)
 - 11.1.2. Digital Packaging Functions
 - 11.1.3. Packaging Design Objectives
- 11.2. Structural Composition
 - 11.2.1. Shape Selection (Structure)
 - 11.2.2. Color Matching
 - 11.2.3. 2D Texture
- 11.3. Expressive Techniques
 - 11.3.1. Specific Illustrations
 - 11.3.2. Abstract Illustrations
 - 11.3.3. Humor in Packaged Products
- 11.4. Visual Representation Techniques
 - 11.4.1. Associations
 - 11.4.2. Symbolic Metaphors
 - 11.4.3. Visual Hyperboles-Exaggerations (In Focus: Visual Hierarchy)
- 11.5. Conceptual Design
 - 11.5.1. Demographic and Ethnographic Research
 - 11.5.2. Retail Research & Digital Research
 - 11.5.3. Brand Concept, Packaging Design (In Focus: Culture Map)
- 11.6. Packaging Design Elements
 - 11.6.1. The Display Panel
 - 11.6.2. The Brand Imaginary
 - 11.6.3. Concept Board (In Focus: The Name of the Product and the Name of the Brand)
- 11.7. Lettering
 - 11.7.1. Typography
 - 11.7.2. Line Spacing
 - 11.7.3. Typographic Principles (In Focus: Typography and Technology)

- 11.8. Packaging Design Stages
 - 11.8.1. Project Structure and Briefing
 - 11.8.2. Strategy Communication
 - 11.8.3. Design Refinement and Preproduction (In Focus: Who Are Luxury Packaging Products Designed For?)
- 11.9. The Sensory Experience
 - 11.9.1. What Does Packaging Sound Like?
 - 11.9.2. 2D Touch
 - 11.9.3. Sensory Evaluation (In Focus: The Virtual Sensory Experience)
- 11.10. Virtual Packaging
 - 11.10.1. Packaging in the Metaverse
 - 11.10.2. Luxury Brands
 - 11.10.3. The Audiovisual Material Included in the Packaging (In Focus: Unboxing in the Metaverse)

Module 12. Jewelry and Cosmetics Packaging

- 12.1. The Competitiveness of the Cosmetics Sector
 - 12.1.1. Packaging Consumer Needs
 - 12.1.2. The Broad Spectrum of Cosmetic Brands
 - 12.1.3. Packaging Design as a Differential Value in the Cosmetics Sector
- 12.2. Styles in Cosmetic Design
 - 12.2.1. Feminine Design
 - 12.2.2. Masculine Design
 - 12.2.3. Non-Gender Design
- 12.3. The Design of Cream and Soap Containers
 - 12.3.1. Definition of Round or Square Lines?
 - 12.3.2. Customization of the Front
 - 12.3.3. Bold Patterns vs. Sober Patterns
- 12.4. Safety and Protection of Creams
 - 12.4.1. Preservation of Antioxidants
 - 12.4.2. The Risks of Poor Packaging
 - 12.4.3. Packaging Opacity?
- 12.5. Fragrances
 - 12.5.1. Natural Ingredients
 - 12.5.2. Perfume Packaging: Color or Glass
 - 12.5.3. Bottle Structure
- 12.6. Packaging Design for Makeup
 - 12.6.1. Illustration on Shadow Boxes
 - 12.6.2. Special Editions
 - 12.6.3. Floral Style vs. Minimal Style
- 12.7. Packaging Trends Throughout the Packaging Process
 - 12.7.1. Outer Packaging-Bag
 - 12.7.2. Inner Packaging-Box
 - 12.7.3. Product Packaging-Bottle
- 12.8. Creative Experimental Packaging
 - 12.8.1. Jewelry as a Unique Piece
 - 12.8.2. Sophistication and Elegance
 - 12.8.3. The Magical Box
- 12.9. Color Selection in Jewelry Packaging Design
 - 12.9.1. The Classic Palette
 - 12.9.2. The Color of Gold and Its Symbolology
 - 12.9.3. Metal, a Cold and Colorless Material
- 12.10. The Design of Jewelry Boxes
 - 12.10.1. Wood Cutting: Edges and Compartments
 - 12.10.2. Cloth or Velvet Lining
 - 12.10.3. Jewelry Presentation Design
- 12.11. Luxury Jewelry Packaging
 - 12.11.1. Leather Packaging
 - 12.11.2. The Use of Ribbons and Satin
 - 12.11.3. Space for the Logo

Module 13. Gourmet Packaging and Wines

- 13.1. GourmetPackaging Fundamentals
 - 13.1.1. Practical and Aesthetic Design
 - 13.1.2. The Use of Glass and Cardboard
 - 13.1.3. The Ergonomics of the Packaging
- 13.2. Information Architecture
 - 13.2.1. Priority: Aesthetic or Functional
 - 13.2.2. Complementary Values
 - 13.2.3. The Message to Be Transmitted
- 13.3. Logo Design
 - 13.3.1. The Isotype
 - 13.3.2. The Isologotype
 - 13.3.3. The Label
- 13.4. Essential Content in Gourmet and Wine Packaging
 - 13.4.1. Denomination of Origin
 - 13.4.2. Product Description
 - 13.4.3. Specific Quality Seals
- 13.5. Wine and Gourmet Products Properties
 - 13.5.1. Quality Preservation
 - 13.5.2. Flavor Preservation
 - 13.5.3. Presentation
- 13.6. The Personality of Gourmet and Wine Brands
 - 13.6.1. Family Inheritance
 - 13.6.2. Inspiring Good Times
 - 13.6.3. The Sense of Taste Enters Through the Eyes
- 13.7. The Label
 - 13.7.1. Types of Paper
 - 13.7.2. Paper Properties
 - 13.7.3. Additional Information (In Focus: The Use of Recycled Paper in Labels)

- 13.8. Cork
 - 13.8.1. The Quality of the Cork
 - 13.8.2. Natural Cork, Twin-Top, Agglomerate and Colmated
 - 13.8.3. Printing on the Cork(Procork, T-Cork, Cava or Multipiece)
- 13.9. The Glass
 - 13.9.1. Molds and Shapes for Glass
 - 13.9.2. Height and Color of the Bottle
 - 13.9.3. The Design of the Protective Sealing Capsules
- 13.10. Gourmet Packaging
 - 13.10.1. The Product in View
 - 13.10.2. Clear, Legible and Neat Labeling
 - 13.10.3. Designing Freshness

Module 14. Packaging and Design in Mass Consumption

- 14.1. Transparency in Food Packaging
 - 14.1.1. Packaging Health
 - 14.1.2. Plastic for Food Wrapping and Biodegradable Materials
 - 14.1.3. Polymers
- 14.2. New Food Packaging
 - 14.2.1. Biopolymers
 - 14.2.2. Organic Acids
 - 14.2.3. Gas and Temperature Indicators
- 14.3. Nano Packaging
 - 14.3.1. Nanoparticles
 - 14.3.2. Nanomaterials
 - 14.3.3. Nanoemulsions
- 14.4. Current Mass Consumption Packaging
 - 14.4.1. Active Packaging
 - 14.4.2. Intelligent Packaging
 - 14.4.3. Smart Packaging

- 14.5. Mass Production
 - 14.5.1. Packaging and Distribution
 - 14.5.2. Primary Packaging
 - 14.5.3. Secondary Packaging (Case: Kellogg's Boxes)
- 14.6. The Appearance of Mass Consumption
 - 14.6.1. Food Photography
 - 14.6.2. Instructional Illustrations
 - 14.6.3. Efficient Design
- 14.7. Interactive Packaging
 - 14.7.1. The Functionality of Interactive Packaging
 - 14.7.2. Types of Interactive Packaging
 - 14.7.3. Interactive Relationships
- 14.8. Food Packaging Design
 - 14.8.1. Shape and Size
 - 14.8.2. Fresh or Processed Foods
 - 14.8.3. Design in Product Labeling
- 14.9. Commercial Packaging
 - 14.9.1. From Common To Premium
 - 14.9.2. Functional Design With a Twist
 - 14.9.3. Mass Customization
- 14.10. Packaging Design Assessment
 - 14.10.1. Is It Clear What Your Product Is?
 - 14.10.2. Is It an Honest Representation of the Product?
 - 14.10.3. How Will the Product Look in the Store or in 3D?
 - 14.10.4. Versatility

Module 15. Marketing & Branding for Packaging

- 15.1. Artificial Intelligence in Packaging Design
 - 15.1.1. The Activation of Creativity Through Data
 - 15.1.2. Differentiation Techniques
 - 15.1.3. Redesign and Assessment
- 15.2. Branding for "Wrappers"
 - 15.2.1. Brand Identity
 - 15.2.2. Design Based on Branding
 - 15.2.3. The Economic Impacts of Branding in Packaging
- 15.3. Digital Strategy
 - 15.3.1. Business Strategies Linked to Identity
 - 15.3.2. Advertising
 - 15.3.3. Positioning Assessment
- 15.4. The Data Orientation Process
 - 15.4.1. Managing Visual Communication Through Data
 - 15.4.2. Data Collection and Selection
 - 15.4.3. Data Analysis
- 15.5. Premium Environment Consumption Habits
 - 15.5.1. Key Marketing Metrics
 - 15.5.2. Key Packaging Metrics
 - 15.5.3. The Creation of Sequential Patterns
- 15.6. Innovation in the Packaging Environment
 - 15.6.1. Creativity Management
 - 15.6.2. Predictive Techniques
 - 15.6.3. Simulation of Innovation Scenarios
- 15.7. The Use of Big Data for Icon Creation
 - 15.7.1. The Packaging Market
 - 15.7.2. The Packaging Consumer
 - 15.7.3. Segmentation and Value

- 15.8. Value Creation Over Time
 - 15.8.1. Loyalty Strategies
 - 15.8.2. The Generation of Ambassadors
 - 15.8.3. Efficient Management of Communications
- 15.9. User Experience
 - 15.9.1. The Digital Environment
 - 15.9.2. Engagement Generation
 - 15.9.3. The Messages
- 15.10. Project Management
 - 15.10.1. Briefing Preparation
 - 15.10.2. Strategic Communication
 - 15.10.3. Value Communication

Module 16. Creative Direction

- 16.1. Packaging Evolution
 - 16.1.1. Visual Communication
 - 16.1.2. Speculative History of Packaging
 - 16.1.3. Aesthetic Fundamentals
- 16.2. The Product Narrative
 - 16.2.1. Identify Its History What Is the History?
 - 16.2.2. Identify Your Target Audience
 - 16.2.3. Conversation Between Brand and Consumer
- 16.3. Brand Strategy
 - 16.3.1. Briefings
 - 16.3.2. Mechanisms and Languages
 - 16.3.3. Material Research Tendencies
- 16.4. Speculation Workshop
 - 16.4.1. Art and Space Volumes
 - 16.4.2. Physical Space I. Game, Time and Chance
 - 16.4.3. Digital Space I. Virtual Making
- 16.5. Product Environment
 - 16.5.1. Premises and Their Position
 - 16.5.2. Physical Space II
 - 16.5.3. Digital Space II
- 16.6. Technical Creativity
 - 16.6.1. Composition
 - 16.6.2. Exquisite Corpse The Multiplicity of Images
 - 16.6.3. Hypergraphics Graphics Applied to Space
- 16.7. Production and Development of Packaging
 - 16.7.1. Materials as a Message
 - 16.7.2. Traditional and Contemporary Techniques
 - 16.7.3. Why Do We Bet on an Image?
- 16.8. Art Direction
 - 16.8.1. Applying the Product Narrative
 - 16.8.2. Color Range and Its Meaning
 - 16.8.3. Identify the Advertising Approach
- 16.9. Postproduction
 - 16.9.1. Photography
 - 16.9.2. Lighting
 - 16.9.3. Effects
- 16.10. Entrepreneurship Project
 - 16.10.1. Portfolios
 - 16.10.2. Instagram
 - 16.10.3. Reflection. Workshop

Module 17. Packaging Operational Development

- 17.1. The Chain Value of Packaging
 - 17.1.1. Life Cycle of a "Wrapper"
 - 17.1.2. Functionality
 - 17.1.3. The Role of Design in the Supply Chain
- 17.2. Stock Packaging
 - 17.2.1. Storage
 - 17.2.2. Distribution: Tracking and Tracing
 - 17.2.3. The Integration of Operability in the Design
- 17.3. Retail and E-Commerce
 - 17.3.1. The New Reality of Packaging in Physical Stores
 - 17.3.2. Concept Stores
 - 17.3.3. In Focus Package Design: Standardization vs. Personalization)
- 17.4. Industrial Packaging
 - 17.4.1. Cost Analysis
 - 17.4.2. Packaging Design Limits
 - 17.4.3. Packaging Process Assessment
- 17.5. Innovation in Packaging Design
 - 17.5.1. Evolution of the Concept of Packaging
 - 17.5.2. Packaging Quality
 - 17.5.3. Shipment Management in the Online Channel
- 17.6. Packaging Strategy
 - 17.6.1. Primary, Secondary and Tertiary Packaging in the Packaging System
 - 17.6.2. Product Manufacturer and Packaging Designer
 - 17.6.3. Decision-Making
- 17.7. Concept Development
 - 17.7.1. OKR Technique (Objectives and Key Results)
 - 17.7.2. Framing Techniques
 - 17.7.3. Canvas Technique

- 17.8. The Design Product
 - 17.8.1. Prototyping (Story Map + Live Data)
 - 17.8.2. Tested (Concierge Test + Usability/Reliability/Behavior)
 - 17.8.3. Assessment
- 17.9. Legal and Regulatory Aspects
 - 17.9.1. Intellectual Property
 - 17.9.2. Forgery
 - 17.9.3. Confidentiality
- 17.10. The Packaging Designer's Profession
 - 17.10.1. Stakeholders
 - 17.10.2. Workplace Environment
 - 17.10.3. Labor Relations With Customers



All the material you will have access to can be downloaded from any device with an internet connection, and will later be a great reference guide even after you finish your degree"

04 Methodology

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

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



“

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

Case Study to contextualize all content

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

“

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



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



The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career”*

The case method is the most widely used learning system in the best faculties in the world. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

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

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

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

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

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



Practising Skills and Abilities

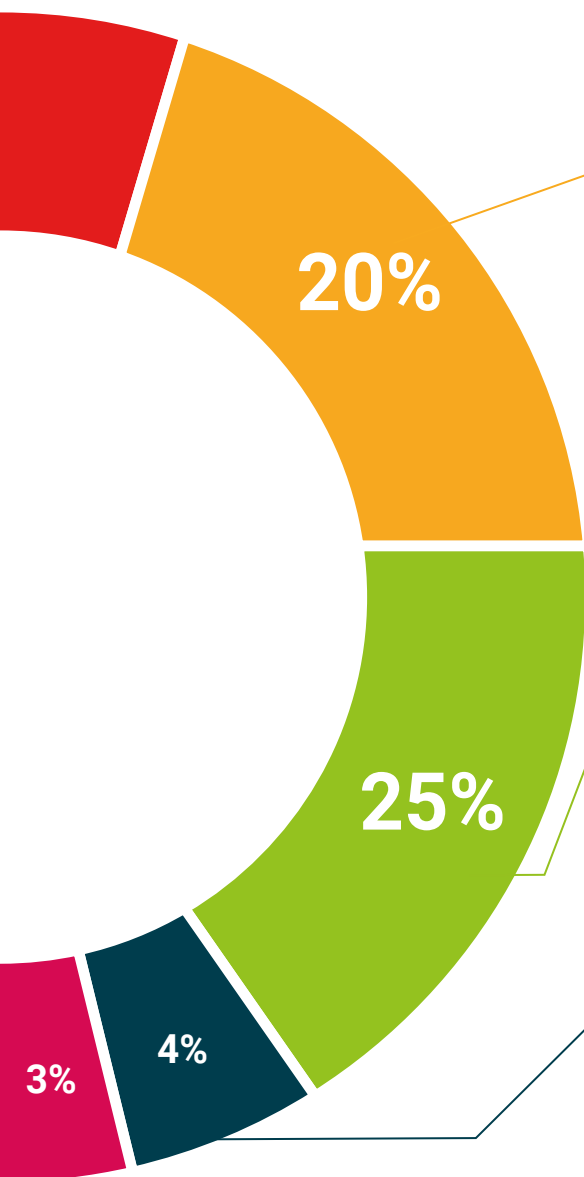
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



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 Advanced Master's Degree in Packaging Design, Branding Expert guarantees students, in addition to the most rigorous and up-to-date education, access to an Advanced Master's Degree issued by TECH Technological University.



“

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

This **Advanced Master's Degree in Packaging Design, Branding Expert** contains the most complete and up-to-date scientific program the market.

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

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

Title: **Advanced Master's Degree in Packaging Design, Branding Expert**

Official N° of Hours: **3,000 h.**



*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH EDUCATION 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
virtual classroom



Advanced Master's Degree

Packaging Design,
Branding Expert

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

Advanced Master's Degree

Packaging Design, Branding Expert

