

Master's Degree Photojournalism

Accreditation/Membership



Society of Professional
Journalists

tech global
university



Master's Degree Photojournalism

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

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

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01

Introduction to the Program

Photojournalism has been reinvented in recent years, driven by digitalization. In fact, the speed at which images are captured and disseminated has transformed visual dynamics, requiring professionals to constantly update their skills. According to a UNESCO report, immediate access to information and the need to ensure its accuracy present a fundamental challenge for journalism in digital environments. In this context, TECH Global University has developed this program, an academic proposal aimed at strengthening professionals' competencies in the field, integrating technical knowledge and cutting-edge digital strategies through a 100% online, flexible format, supported by industry leaders.





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In this way, this discipline has become a fundamental pillar in modern journalism, as it allows for the capture and transmission of reality in a visually impactful way. As such, in a world where immediacy and accuracy are crucial, the role of the photojournalist has become more complex and essential. Therefore, the demand to capture images that not only inform but also tell stories requires constant preparation to face the challenges of the digital age.

This scenario highlights the importance of having comprehensive training, such as that provided by this Postgraduate Master's Degree in Photojournalism. Moreover, this program will not only provide the technical skills to capture quality images in various circumstances but will also integrate advanced knowledge in editing and mobile photojournalism strategies. As a result, students will have the opportunity to develop a competitive and versatile profile, mastering both traditional photography and the latest digital trends.

The online methodology offered by TECH adapts to the current needs of professionals. Based on the innovative Relearning methodology, this university degree will allow professionals to consolidate their knowledge progressively and consistently, without the limitations of strict schedules. In addition, this model offers flexibility in organizing study time, making autonomous learning easier.

Additionally, thanks to TECH's membership in the **Society of Professional Journalists (SPJ)**, students will gain access to specialized content on journalistic ethics, press freedom, and best professional practices. They will also have the opportunity to participate in events and activities organized with SPJ, expanding their network and strengthening their professional development in an international and ever-evolving journalistic environment.

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

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



You will have the ability to document reality through images that inform with precision and create an authentic emotional impact"

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You will master the art of storytelling through images with this Postgraduate Master's Degree in Photojournalism from TECH”

The program includes a teaching staff composed of professionals from the field of Journalism, who bring their work experience to this course, as well as renowned specialists from leading societies and prestigious universities.

Its multimedia content, created with the latest educational technology, will provide professionals with situated and contextualized learning, meaning a simulated environment designed to offer an immersive study experience, preparing them for real-world situations.

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

You will become a specialist in photojournalism and gain access to flexible training that adapts to your needs.

You will transform your passion for photography into a career with impact, building a strong and distinctive professional profile.



02

Why Study at TECH?

TECH is the world's largest online university. With an impressive catalog of more than 14,000 university programs, available in 11 languages, it is positioned as a leader in employability, with a 99% job placement rate. In addition, it has a huge faculty of more than 6,000 professors of the highest international prestige.



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Study at the largest online university in the world and ensure your professional success. The future begins at TECH”

The world's best online university, according to FORBES

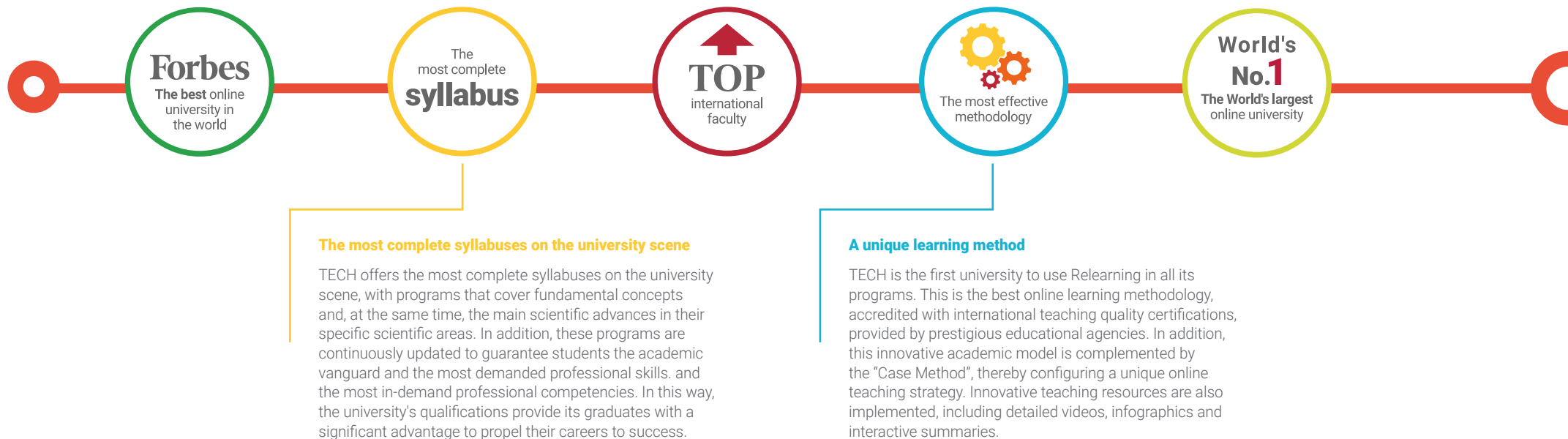
The prestigious Forbes magazine, specialized in business and finance, has highlighted TECH as "the best online university in the world" This is what they have recently stated in an article in their digital edition in which they echo the success story of this institution, "thanks to the academic offer it provides, the selection of its teaching staff, and an innovative learning method oriented to form the professionals of the future".

The best top international faculty

TECH's faculty is made up of more than 6,000 professors of the highest international prestige. Professors, researchers and top executives of multinational companies, including Isaiah Covington, performance coach of the Boston Celtics; Magda Romanska, principal investigator at Harvard MetaLAB; Ignacio Wistumba, chairman of the department of translational molecular pathology at MD Anderson Cancer Center; and D.W. Pine, creative director of TIME magazine, among others.

The world's largest online university

TECH is the world's largest online university. We are the largest educational institution, with the best and widest digital educational catalog, one hundred percent online and covering most areas of knowledge. We offer the largest selection of our own degrees and accredited online undergraduate and postgraduate degrees. In total, more than 14,000 university programs, in ten different languages, making us the largest educational institution in the world.



The official online university of the NBA

TECH is the official online university of the NBA. Thanks to our agreement with the biggest league in basketball, we offer our students exclusive university programs, as well as a wide variety of educational resources focused on the business of the league and other areas of the sports industry. Each program is made up of a uniquely designed syllabus and features exceptional guest hosts: professionals with a distinguished sports background who will offer their expertise on the most relevant topics.

Leaders in employability

TECH has become the leading university in employability. Ninety-nine percent of its students obtain jobs in the academic field they have studied within one year of completing any of the university's programs. A similar number achieve immediate career enhancement. All this thanks to a study methodology that bases its effectiveness on the acquisition of practical skills, which are absolutely necessary for professional development.



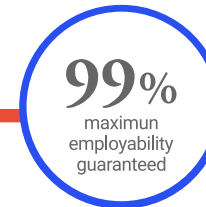
Google Premier Partner

The American technology giant has awarded TECH the Google Premier Partner badge. This award, which is only available to 3% of the world's companies, highlights the efficient, flexible and tailored experience that this university provides to students. The recognition not only accredits the maximum rigor, performance and investment in TECH's digital infrastructures, but also places this university as one of the world's leading technology companies.



The top-rated university by its students

Students have positioned TECH as the world's top-rated university on the main review websites, with a highest rating of 4.9 out of 5, obtained from more than 1,000 reviews. These results consolidate TECH as the benchmark university institution at an international level, reflecting the excellence and positive impact of its educational model.



03 Syllabus

The Master's Degree in Photojournalism offers a comprehensive academic journey that combines theory, technique, and practice to develop a critical and professional perspective in capturing informative images. Through an innovative approach, this academic pathway will cover everything from the fundamentals of informative photography to the most advanced strategies in editing and visual storytelling. Additionally, it will integrate the latest trends in photo reporting, ensuring preparation aligned with industry demands. With a structured syllabus and a dynamic approach, this university program will drive professional growth in a field that is constantly evolving.





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You will stand out in photo reporting, one of the most dynamic areas within the communications industry”

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 Photojournalism
 - 1.9.1. Behind Robert Capa, the figure of Gerda Taro
 - 1.9.2. Dorothea Lange
 - 1.9.3. Margaret Bourke-White
 - 1.9.4. Lee Miller
 - 1.9.5. Berenice Abbott
 - 1.9.6. Diane 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. Characteristics
 - 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. Characteristics
 - 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 Labor 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
 - 2.7.5. Ethical Considerations
- 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. Positioning and the Importance of the Type of Lens Used
 - 3.3.2. Football
 - 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 Award
 - 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. Historic Publications
 - 3.6.4. *Sports Illustrated*
 - 3.6.5. El Gráfico
 - 3.6.6. Don Balón
 - 3.6.7. Others
- 3.7. The Power of Image in the Olympic Games: Barcelona' 92
 - 3.7.1. The City of Barcelona: Photograph of a Metamorphosis
 - 3.7.2. The Olympic Work
 - 3.7.3. The Symbolic Legacy
- 3.9. Treatment of Diversity I
 - 3.8.1. Racism
 - 3.8.2. Gender
 - 3.8.3. The Invisible Role of Women on Sports Covers
- 3.9. Treatment of Diversity II
 - 3.9.1. Monitoring the Frontiers of Sexuality
 - 3.9.2. Case Study: Caster Semenya
 - 3.9.3. Other Similar Cases

Module 4. Photographic Technique in Photojournalism

- 4.1. How a Camera 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. Shooting 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? Their 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 Aperture
 - 4.4.3. 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. Measurement Types: Incident and Reflected Light
 - 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. Optical
 - 4.8.1. What Is Optics?
 - 4.8.2. What Are the Objectives?
 - 4.8.3. Physical Parts of an Objective
 - 4.8.4. Main Characteristics of 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. Types of Images
 - 4.9.1.1. Bitmap
 - 4.9.1.2. Vectorial 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. Backpack Feature
 - 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 the Perfect Photo?
 - 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 Photograph
 - 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. Focusing Methods
 - 5.3.3. Manual Method of Focus
 - 5.3.4. Autofocus Mode and Types
 - 5.3.5. Differences between Simple and Continuous 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. The 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, Reflection 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 Rhythm
 - 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 Rule of the Horizon
 - 5.7.3. Use of Lines
 - 5.7.4. The Vanishing Point
 - 5.7.5. The Rule 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. The Use of Light
 - 5.8.1. Properties of Light
 - 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. *Light Painting*
- 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 Illumination
- 6.6. Photography Filters
 - 6.6.1. Introduction
 - 6.6.2. Types of Filters
- 6.7. Methods for 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. Lighting Techniques and Composition of Objects with Different Materials, Textures and Colors in the Still Life
 - 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 Networks
 - 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. Qualities of Visual Communication
 - 7.3.3. Image Quality
 - 7.3.4. Temporary Efficiency
 - 7.3.5. Flash
 - 7.3.6. Overview
 - 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 Objectives
 - 7.4.2. Tripods
 - 7.4.3. Covers
 - 7.4.4. Flashes
 - 7.4.5. Printers
 - 7.4.6. Gimbal
- 7.5. Technique and Typology
 - 7.5.1. Lighting
 - 7.5.2. Grids
 - 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. Mark Removers
 - 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. Referrals
 - 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 Images
 - 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 Features of 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. Import a Catalog from Lightroom
 - 8.8.6. Metadata and Image Organization
 - 8.8.7. Exporting Images
- 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 International Media
 - 9.2.1. BBC
 - 9.2.2. The New York Times
 - 9.2.3. The Guardian
 - 9.2.4. Le Figaro
- 9.3. Photojournalists in Social Media
 - 9.3.1. Javier Bauluz
 - 9.3.2. Victoria Iglesias
 - 9.3.3. Miguel Riopa
 - 9.3.4. Emilio Morenatti
 - 9.3.5. Manu Bravo
 - 9.3.6. Judith Prat
 - 9.3.7. Luis Calabor
- 9.4. General Networks and Apps with Photo Publishing
 - 9.4.1. Twitter
 - 9.4.2. Facebook
- 9.5. Specific Photography Apps and Networks
 - 9.5.1. Instagram
 - 9.5.2. Pressgram
 - 9.5.3. Flickr
 - 9.5.4. Pinterest
 - 9.5.5. Other Techniques

- 9.6. Auxiliary Tools
 - 9.6.1. StoryChic
 - 9.6.2. Leetags
 - 9.6.3. Adobe Spark
 - 9.6.4. Grid in Instagram
 - 9.6.5. Content Programming Tools
- 9.7. Sales and Image Distribution
 - 9.7.1. Shutterstock
 - 9.7.2. Adobe Stock
 - 9.7.3. Getty Images
 - 9.7.4. Dreamstime
 - 9.7.5. 123RF
 - 9.7.6. Depositphotos
- 9.8. Online Image Galleries
 - 9.8.1. Portfolio
 - 9.8.2. Image Galleries
 - 9.8.3. Photo-Essay
- 9.9. Main Events in Photojournalism
 - 9.9.1. *World Press Photo*
 - 9.9.2. *Magnum Photography Awards*
 - 9.9.3. *Leica Oskar Barnack Award*
 - 9.9.4. Robert Capa Gold Medal
 - 9.9.5. *Mobile Photo Awards*
 - 9.9.6. *Digital Camera Photographer of the Year (Mobile Section)*
 - 9.9.7. iPhone Photography Awards (News/Events)
- 9.10. Image Verification Tools
 - 9.10.1. Manual Verification
 - 9.10.2. Verification Tools
 - 9.10.3. 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. Code of Ethics
 - 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. Edition
 - 10.3.2. Temporal
 - 10.3.3. Case Studies
- 10.4. Image Rights
 - 10.4.1. Dignity
 - 10.4.2. 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. Adolescents
 - 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



An academic experience that will allow you to blur the boundaries of imagination through the development of cutting-edge journalistic projects”

04

Teaching Objectives

The Master's Degree in Photojournalism aims to provide professionals with the skills necessary to capture and narrate reality through images with rigor and creativity. To achieve this, graduates will develop knowledge in advanced photographic techniques, visual composition, and digital editing, while strengthening critical thinking and journalistic ethics. They will also integrate the latest trends in real-time coverage, enabling effective adaptation to new digital environments. All of this with a practical focus that will ensure solid, applicable training in various areas of the information sector.

“

The skills you will develop throughout the program will be key to your future career success as a leader in digital environments”



General Objectives

- ♦ Develop advanced skills in photojournalism to capture images with informational impact
- ♦ Understand the ethical and legal principles of Photojournalism in national and international contexts
- ♦ Master the use of cameras, lenses, and editing software to optimize image quality
- ♦ Analyze the evolution of photojournalism and its impact on digital and traditional communication
- ♦ Enhance the ability to cover conflict zones, disasters, and high-impact events
- ♦ Develop journalistic criteria for selecting, editing, and publishing photographs across various media





Specific Objectives

Module 1. History of Photojournalism

- ♦ Analyze the evolution of photojournalism from its beginnings to the digital era
- ♦ Identify the main milestones and historical figures in the development of Photojournalism
- ♦ Understand the impact of photography in the construction of journalistic narratives over time
- ♦ Evaluate the influence of technology in the transformation of photojournalism

Module 2. Photojournalistic Genres and Specialization

- ♦ Differentiate the main genres of photojournalism and their essential characteristics
- ♦ Explore specialization opportunities within Photojournalism based on areas of interest
- ♦ Apply specific narrative techniques based on the type of photojournalistic coverage
- ♦ Develop professional criteria for selecting and publishing images according to journalistic genre

Module 3. Sports Photojournalism

- ♦ Master photographic techniques to capture action and emotion in sports events
- ♦ Understand the dynamics of sports and their influence on photographic coverage
- ♦ Work with different lighting, movement, and speed conditions in sports environments
- ♦ Develop skills in editing and selecting images in sports photojournalism

Module 4. Photographic Technique in Photojournalism

- ♦ Handle cameras, lenses, and accessories to optimize the quality of journalistic images
- ♦ Master the principles of exposure, focus, and depth of field applied to photojournalism
- ♦ Explore the differences between indoor and outdoor photography in the journalistic field
- ♦ Apply advanced techniques to capture sharp and expressive images in demanding situations

Module 5. The Perfect Photograph in Photojournalism

- ♦ Identify the key elements that make up an impactful journalistic photograph
- ♦ Develop skills in composition and optimal framing in different journalistic scenarios
- ♦ Perfect the capture of images with high aesthetic and narrative value
- ♦ Apply post-production techniques to optimize the quality and visual impact of photographs

Module 6. Studio Photography in Photojournalism

- ♦ Dive into the use of artificial lighting and lighting schemes in studio environments
- ♦ Master portrait and interview photography with a journalistic focus
- ♦ Explore the use of backgrounds, colors, and textures to enhance the visual narrative in studio settings
- ♦ Apply specific retouching and editing techniques for studio photography in media

Module 7. Mobile Photojournalism

- ♦ Use mobile devices to capture and edit images with professional quality
- ♦ Explore apps and digital tools for real-time editing and publishing
- ♦ Develop strategies for agile and effective journalistic coverage using smartphones
- ♦ Understand the advantages and limitations of mobile photojournalism today

Module 8. Editing and Digital Development in Photojournalism

- ♦ Apply editing and digital development techniques to improve the quality and narrative of images
- ♦ Master the use of specialized software for processing journalistic photographs
- ♦ Understand the ethical principles of editing in photojournalism to maintain visual truthfulness
- ♦ Optimize digital workflows for the fast and effective delivery of photographic material

Module 9. Social Networks and Verification in Photojournalism

- ♦ Manage and distribute photographic content on digital platforms and social media
- ♦ Identify tools for verifying the authenticity and origin of images in digital environments
- ♦ Analyze the impact of photojournalism in the age of virality and misinformation
- ♦ Develop strategies for copyright protection in digital environments

Module 10. Image Rights in Photojournalism

- ♦ Understand current legislation on image rights and intellectual property in photography
- ♦ Identify legal boundaries in the capture and dissemination of journalistic images
- ♦ Analyze landmark cases involving legal conflicts in the use of photographs in media
- ♦ Dive into the management of contracts and licensing for image use in the professional sphere



“

You will expand your knowledge and stay at the forefront of the most advanced strategies in Photojournalism”

05

Career Opportunities

As experts in Photojournalism, professionals will have access to a sector where images are key to telling impactful stories. In fact, in an increasingly visual media environment, professionals with photojournalism skills are essential in media outlets, international agencies, production companies, and cultural organizations. Moreover, expert knowledge of digital photography will pave the way for documentary projects, crisis coverage, and corporate communication. With a practical and up-to-date approach, this university program will provide the necessary tools to stand out in a competitive and constantly evolving market.



“

You will certify your photographic talent with a Postgraduate Master's Degree that prepares you for an environment of constant change”

Graduate Profile

Graduates will develop strategic skills for visual planning, photographic archive management, and advanced use of image databases. They will also delve into metadata, copyright, licensing, and visual heritage preservation. Furthermore, they will acquire competencies to implement digital workflows, handle post-production tools, and apply curatorial selection criteria in editorial, institutional, or cultural contexts. This university qualification will prepare professionals to critically and efficiently intervene in photographic documentation processes, ensuring technical rigor and narrative coherence.

You will capture the essence of events through powerful images capable of creating impact across various audiences.

- ♦ **Critical Thinking and Journalistic Ethics:** Analyze reality objectively, evaluate the impact of images on society, and apply ethical principles in the coverage of events
- ♦ **Adaptability to Digital Environments:** Manage digital tools and platforms for capturing, editing, and disseminating visual content, enabling effective integration into the current media ecosystem
- ♦ **Strategic Visual Communication:** Develop a coherent and effective photographic narrative, using images as a medium for information and persuasion in various professional contexts
- ♦ **Time Management and Working Under Pressure:** Plan coverage in dynamic environments, respond quickly to breaking news, and meet tight deadlines without compromising content quality





After completing the university program, you will be able to apply your knowledge and skills in the following positions:

1. **Photojournalist:** Responsible for capturing and editing images for media outlets, documenting relevant events with an informative and narrative approach.
2. **Graphic Editor:** Responsible for selecting, correcting, and enhancing images for print and digital publications, ensuring visual coherence and technical quality.
3. **Visual Documentarian:** Dedicated to the development of long-term photographic projects on social, cultural, or environmental topics, with a deep narrative focus.
4. **Institutional Photographer:** Responsible for working in public or private organizations, producing images that reinforce the identity and communication of the entity.
5. **Visual Content Manager in Digital Media:** Responsible for creating and managing photographic material for digital platforms, ensuring impact and engagement with audiences.
6. **Freelance Photographer for Press and Magazines:** Responsible for collaborating with various media outlets, selling images and graphic reports of journalistic or thematic interest.
7. **Photography Curator in Exhibitions and Museums:** Manager in organizing photographic exhibitions, contextualizing images within visual and cultural discourses.



Train with a program designed for photographers and journalists who seek to specialize in the storytelling of news events through images"

06

Study Methodology

TECH is the world's first university to combine the **case study** methodology with **Relearning**, a 100% online learning system based on guided repetition.

This disruptive pedagogical strategy has been conceived to offer professionals the opportunity to update their knowledge and develop their skills in an intensive and rigorous way. A learning model that places students at the center of the educational process giving them the leading role, adapting to their needs and leaving aside more conventional methodologies.



“

TECH will prepare you to face new challenges in uncertain environments and achieve success in your career”

The student: the priority of all TECH programs

In TECH's study methodology, the student is the main protagonist.

The teaching tools of each program have been selected taking into account the demands of time, availability and academic rigor that, today, not only students demand but also the most competitive positions in the market.

With TECH's asynchronous educational model, it is students who choose the time they dedicate to study, how they decide to establish their routines, and all this from the comfort of the electronic device of their choice. The student will not have to participate in live classes, which in many cases they will not be able to attend. The learning activities will be done when it is convenient for them. They can always decide when and from where they want to study.

“

*At TECH you will NOT have live classes
(which you might not be able to attend)”*



The most comprehensive study plans at the international level

TECH is distinguished by offering the most complete academic itineraries on the university scene. This comprehensiveness is achieved through the creation of syllabi that not only cover the essential knowledge, but also the most recent innovations in each area.

By being constantly up to date, these programs allow students to keep up with market changes and acquire the skills most valued by employers. In this way, those who complete their studies at TECH receive a comprehensive education that provides them with a notable competitive advantage to further their careers.

And what's more, they will be able to do so from any device, pc, tablet or smartphone.

“*TECH's model is asynchronous, so it allows you to study with your pc, tablet or your smartphone wherever you want, whenever you want and for as long as you want*”

Case Studies and Case Method

The case method has been the learning system most used by the world's best business schools. Developed in 1912 so that law students would not only learn the law based on theoretical content, its function was also to present them with real complex situations. In this way, they could make informed decisions and value judgments about how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

With this teaching model, it is students themselves who build their professional competence through strategies such as Learning by Doing or Design Thinking, used by other renowned institutions such as Yale or Stanford.

This action-oriented method will be applied throughout the entire academic itinerary that the student undertakes with TECH. Students will be confronted with multiple real-life situations and will have to integrate knowledge, research, discuss and defend their ideas and decisions. All this with the premise of answering the question of how they would act when facing specific events of complexity in their daily work.



Relearning Methodology

At TECH, case studies are enhanced with the best 100% online teaching method: Relearning.

This method breaks with traditional teaching techniques to put the student at the center of the equation, providing the best content in different formats. In this way, it manages to review and reiterate the key concepts of each subject and learn to apply them in a real context.

In the same line, and according to multiple scientific researches, reiteration is the best way to learn. For this reason, TECH offers between 8 and 16 repetitions of each key concept within the same lesson, presented in a different way, with the objective of ensuring that the knowledge is completely consolidated during the study process.

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.



A 100% online Virtual Campus with the best teaching resources

In order to apply its methodology effectively, TECH focuses on providing graduates with teaching materials in different formats: texts, interactive videos, illustrations and knowledge maps, among others. All of them are designed by qualified teachers who focus their work on combining real cases with the resolution of complex situations through simulation, the study of contexts applied to each professional career and learning based on repetition, through audios, presentations, animations, images, etc.

The latest scientific evidence in the field of Neuroscience points to the importance of taking into account the place and context where the content is accessed before starting a new learning process. Being able to adjust these variables in a personalized way helps people to remember and store knowledge in the hippocampus to retain it in the long term. This is a model called Neurocognitive context-dependent e-learning that is consciously applied in this university qualification.

In order to facilitate tutor-student contact as much as possible, you will have a wide range of communication possibilities, both in real time and delayed (internal messaging, telephone answering service, email contact with the technical secretary, chat and videoconferences).

Likewise, this very complete Virtual Campus will allow TECH students to organize their study schedules according to their personal availability or work obligations. In this way, they will have global control of the academic content and teaching tools, based on their fast-paced professional update.



The online study mode of this program will allow you to organize your time and learning pace, adapting it to your schedule”

The effectiveness of the method is justified by four fundamental achievements:

1. Students who follow this method not only achieve the assimilation of concepts, but also a development of their mental capacity, through exercises that assess real situations and the application of knowledge.
2. Learning is solidly translated into practical skills that allow the student to better integrate into the real world.
3. Ideas and concepts are understood more efficiently, given that the example situations are based on real-life.
4. Students like to feel that the effort they put into their studies is worthwhile. This then translates into a greater interest in learning and more time dedicated to working on the course.

The university methodology top-rated by its students

The results of this innovative teaching model can be seen in the overall satisfaction levels of TECH graduates.

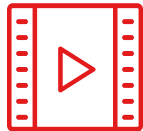
The students' assessment of the teaching quality, the quality of the materials, the structure of the program and its objectives is excellent. Not surprisingly, the institution became the top-rated university by its students according to the global score index, obtaining a 4.9 out of 5.

Access the study contents from any device with an Internet connection (computer, tablet, smartphone) thanks to the fact that TECH is at the forefront of technology and teaching.

You will be able to learn with the advantages that come with having access to simulated learning environments and the learning by observation approach, that is, Learning from an expert.



As such, the best educational materials, thoroughly prepared, will be available in this program:



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.

This content is then adapted in an audiovisual format that will create our way of working online, with the latest techniques that allow us to offer you high quality in all of the material that we provide you with.



Practicing Skills and Abilities

You will carry out activities to develop specific competencies and skills in each thematic field. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop within the framework of the globalization we live in.



Interactive Summaries

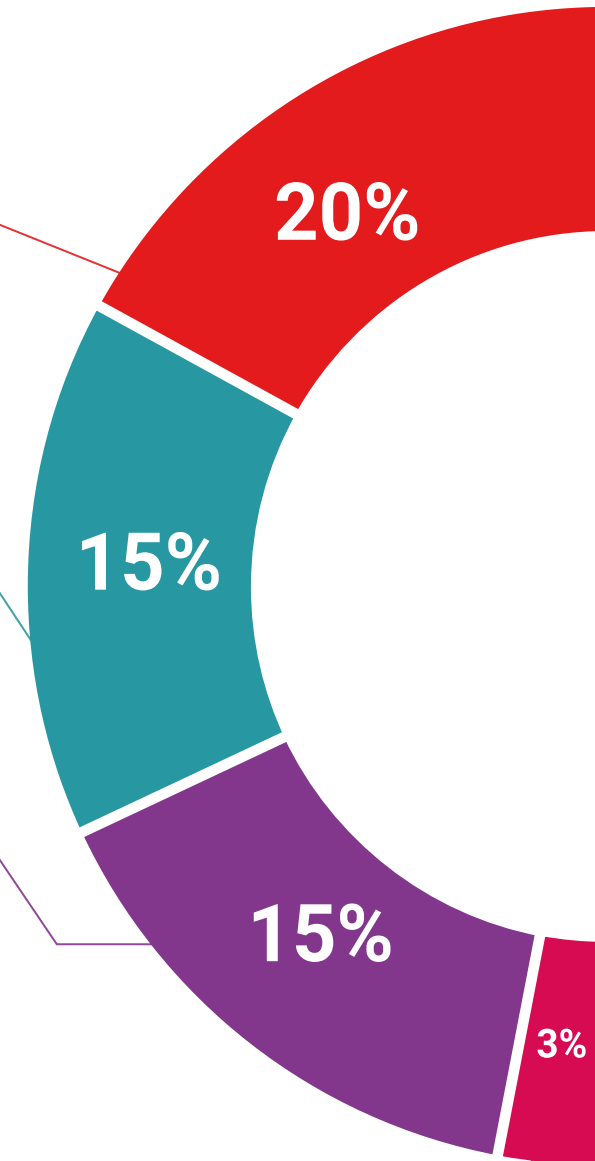
We present the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

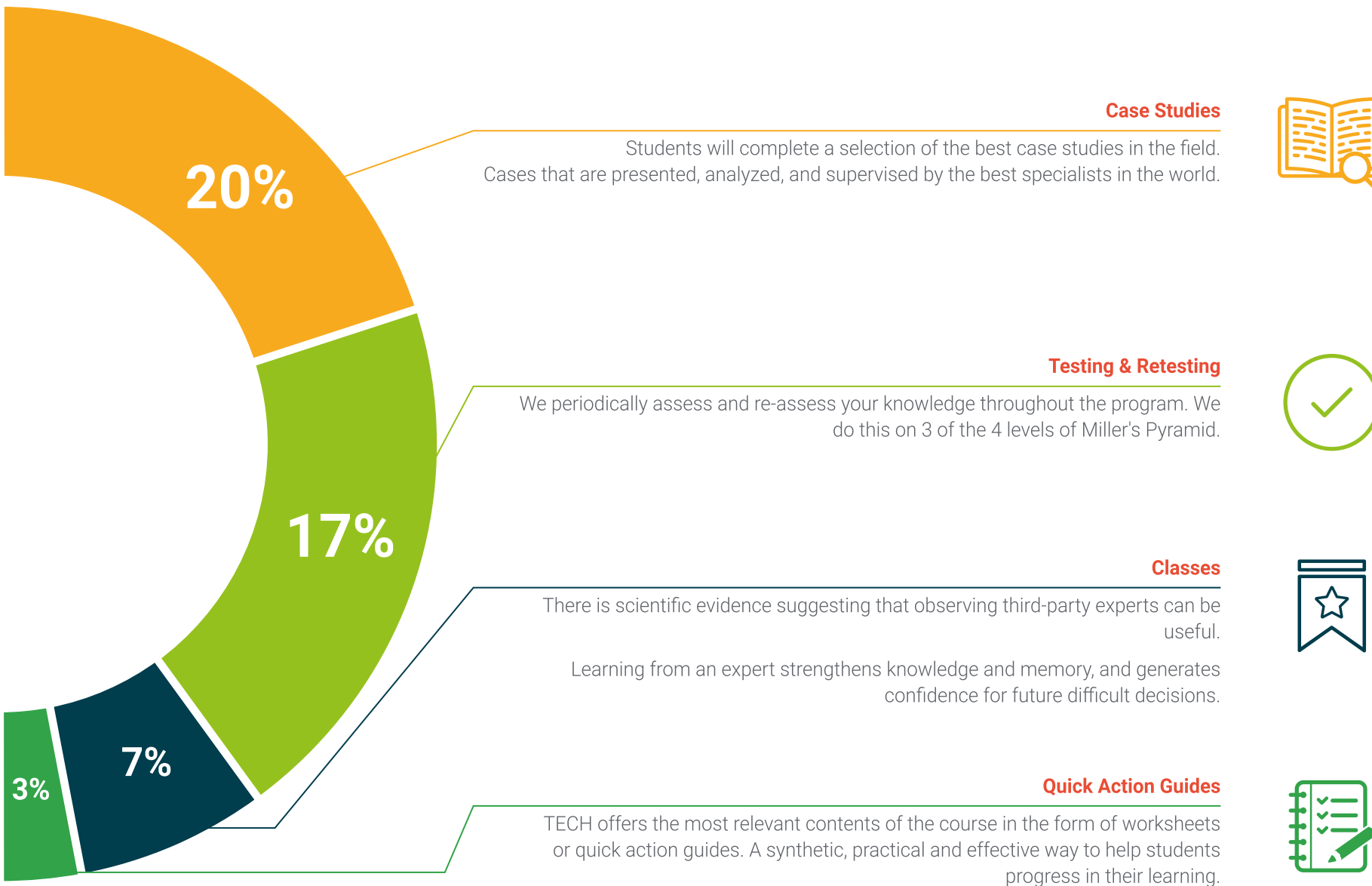
This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



Additional Reading

Recent articles, consensus documents, international guides... In our virtual library you will have access to everything you need to complete your education.





07

Teaching Staff

The prestigious teaching team at TECH is made up of professionals with recognized expertise in the field of photojournalism and visual communication. Thanks to their experience in prestigious media outlets, international agencies, and documentary projects, they will provide an updated and practical perspective on the challenges of the industry. Additionally, their pedagogical approach combines theory with real-world application, allowing students to develop both technical and narrative competencies. All of this will be complemented by an innovative methodology that ensures training tailored to market demands.





“

A prestigious teaching team, made up of professionals and experts, will guide you in transforming every image into a story with impact”

Management



Mr. Jon Sedano

- ♦ Journalist and Multimedia correspondent at Diario SUR
- ♦ Founder and Director of the Online Media Specialized in Comics, Film and Television, La Casa de EL
- ♦ Professor of Photojournalism at the University of Málaga
- ♦ Freelance at El País
- ♦ Collaborator in Radio 4G
- ♦ Contributor to Radio Pizarra
- ♦ Article writer at ECC Ediciones
- ♦ Article writer at Dolmen magazine
- ♦ Degree in Journalism, University of Málaga
- ♦ Master's Degree in Research and new audiences



Faculty

Dr. Blanco, Sonia

- ♦ Journalist and First Vice-Dean of the Professional Association of Journalists of Andalusia
- ♦ Editor and Producer of the podcast Aspirante a Podcaster
- ♦ Collaborator of the Department of Audiovisual Communication and Advertising of the University of Málaga
- ♦ First Vice-Dean of the Professional Association of Journalists of Andalusia
- ♦ Contributor to written, radio and television media such as Hoy en Día on Canal Sur, Llegó la Hora on 101 TV and Málaga a Examen
- ♦ Honorary Ambassador of Hootsuite in Spain
- ♦ Film Critic at Buscaccine
- ♦ Head of Communications at the International Festival of Young Filmmakers of Granada
- ♦ Doctorate in Audiovisual Communication from the University of Málaga

Dr. Cano Galindo, Juan

- ♦ Investigative journalist in print, radio and television media
- ♦ Collaborator in En Casa de Herrero on es.Radio
- ♦ Collaborator in La Noche de Adolfo Arjona at La Cope
- ♦ Collaborator in Hoy en Día in Canal Sur
- ♦ Collaborator in Vaya Mañana on Canal Sur
- ♦ Collaborator of Expediente Marlasca on La Sexta
- ♦ Collaborator of Espejo Público in Antena 3TV
- ♦ Journalist at Diario SUR
- ♦ Researcher and Criminology Advisor at the University of Málaga
- ♦ Doctorate in Journalism, University of Málaga
- ♦ Bachelor's Degree in Journalism, University of Málaga

Mr. González García, Rafael

- ♦ Freelance Travel and War Photographer
- ♦ In charge of photographic project on Saharawi refugee camps in Tindouf
- ♦ In charge of photographic project in collaboration with NGOs in Palestine and Israel
- ♦ In charge of photographic project in collaboration with NGO Mil Colinas in Rwanda
- ♦ In charge of photographic project in collaboration with NGOs in Uganda and Morocco
- ♦ Program of Outdoor Photography in Escuela de Apertura
- ♦ Analogical Photography programs in Escuela de Apertura
- ♦ Various photography workshops with José Manuel Navia, Ricky Dávila, Gervasio Sánchez and Jesús Gabaldón
- ♦ Master's Degree in Education and Academic Training at the University of Málaga
- ♦ Degree in History from the University of Malaga

Ms. Guerrero García, Virginia

- ♦ Head of the Image and Sound Department at the Ángel de Saavedra Institute of Secondary Education
- ♦ Still and Mobile Image Editor for the City Council of Málaga
- ♦ Production assistant at Supermedia S.L
- ♦ News editor at Sohail TV
- ♦ Image and continuity technician at Estival TV
- ♦ Master's Degree in Journalistic Communication Research at the University of Málaga
- ♦ Member of: International Association for Media and Communication Research, European Association for Communication Research and Education, Spanish Association for Communication Research



Mr. Puertas Graell, David

- ♦ Member of Digilab: Media, Strategy and Regulation, consolidated Research Group by Generalitat de Catalunya
- ♦ Member of the Media Councils in the Digital Age III Project
- ♦ Research Assistant in the International Media Pluralism Monitor Project
- ♦ Content editor at Media Esfera Comunicación and Digital Marketing
- ♦ Editor-in-Chief at Tiroapuerta
- ♦ Assistant editor of viral content at Columna Zero
- ♦ Bachelor's Degree in Journalism, University of Málaga
- ♦ Doctoral stay at the University of Aarhus, Denmark
- ♦ Master's Degree in Journalistic Communication Research from the University of Malaga
- ♦ Professional in Community Manager and Communication and Media Studies, University of Deusto
- ♦ Production member of the documentary film: *La Memoria Encontrada* with the participation of the University of Málaga and the Filmoteca de Andalucía

Ms. Sánchez Melendo, Eva

- ♦ Freelance Photographer and Copywriter
- ♦ Photojournalist at Diario Sur Málaga
- ♦ Bachelor's Degree in Journalism from the University of Málaga
- ♦ Member of: Assembly of Women Journalists of Malaga: Professional Experience

Ms. Duque Serrano, Blanca

- ♦ Journalist at the Press Association of Málaga
- ♦ Journalist at Diario Sur
- ♦ Social media manager and journalist at Paréntesis Magazine
- ♦ Delivery of Educommunication workshops
- ♦ Degree in Journalism, University of Málaga
- ♦ Master's Degree in Media Research, Audiences and Professional Practices in Europe from the University of Málaga



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