

**COURSE DATA****Data Subject**

Code	43284
Name	Programming and marketing strategies
Cycle	Master's degree
ECTS Credits	5.0
Academic year	2020 - 2021

Study (s)

Degree	Center	Acad. year	Period
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	Faculty of Philology, Translation and Communication	1	First term

Subject-matter

Degree	Subject-matter	Character
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	2 - Programming and marketing strategies	Obligatory

Coordination

Name	Department
PERIS BLANES, ALVAR	340 - Language Theory and Communication Sciences

SUMMARY

- Knowing the different genres and media formats in a digital environment. Definition and identification of trends in television programming. Knowing how to manage in the new concept of *a la carte* programming that provide Internet and new media. There are new windows and new possibilities for creation, production, use and consumption. To study the role of the executive in this new context. Getting to audience measurement and use of data by the chains and advertisers. Study strategies chains and segmentation of television programming. Delineate marketing variables: promotion, cost, distribution. Learn new strategies to sell products. Analysis of case studies, based on the Spanish programming and international context.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

No previous knowledge is required in order to obtain the highest skills and abilities of this module.

OUTCOMES

2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2

- Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.
- Students should possess and understand foundational knowledge that enables original thinking and research in the field.
- Identificar los segmentos estratégicos de la industria audiovisual en un contexto de innovación constante en la sociedad de la información.
- Analizar e interpretar les nuevos lenguajes mediáticos asociados a la multidifusión digital.
- Conocer los proyectos y estudios de búsqueda de nuevas tendencias creativas de formatos y contenidos audiovisuales, en la producción y el consumo, dentro del proceso de convergencia mediática de la era digital.
- Analizar las tendencias de consumo y los estudios de mercado de contenidos audiovisuales en las industrias mediáticas.
- Interpretar la estructura de la empresa audiovisual, la dinámica del mercado y la naturaleza de los diferentes productos audiovisuales en los flujos mediáticos emergentes.

LEARNING OUTCOMES

- The student should know how to behave properly in a television program, both generalist and specialist brand in a visual environment where increasingly segmented consumer windows. In this regard, they will learn the program schedule concept and how it is done, with their slots and different strategies. The student will see different models of schedules and we will approach the programmer's job and his team, which takes into account many variables. The subject, however, does not give back to the new programming concept which provides Internet and new screens, such as mobile devices. Digital content is a growth industry that every day is more important in terms of the creation, production and consumption of audiovisual content, especially among young people.



- The student must also know how to measure the audience on television and in the rest of audiovisual products and how the audiovisual industry, particularly the networks and advertisers, manages this data. We will approach the quantitative and qualitative studies and through individual work must step into the shoes of a programmer, interpreting the data and trying to get those who are more favorable response to the chosen position within the market chain either public or private. It will empower students to critical approach when analyzing the different programming strategies of the networks and their interpretations of audience data from their proposals.
- Students will learn through lectures and individual work to distinguish between different genres and media formats, increasingly hybridized. Fundamental to the Master know what is being produced and consumed today to create projects that can be viable and obtain social and economic profitability for companies that carry forward. It seems very important to know the trends in content for students to develop those ideas more innovative and creative without losing its viability.
- To do this, a very important part of the course is to know how to sell audiovisual content. Accordingly, we address the definition of marketing audiovisual and which are the different models and strategies to promote audiovisual products. Students will learn how to produce advertising campaigns and how to access their sale in the markets. We will insist on the importance of brand value, both as the product and as the network and we will work to teach students to use the new instruments for the promotion of audiovisual products, notably the Internet and social networks.

DESCRIPTION OF CONTENTS

1. The audiovisual programming in the digital environment

- 1.1 Definition of Programming
- 1.2 Types of Programming
 - 1.2.1 The two models: American and European
 - 1.2.2 The Paleotelevision
 - 1.2.3 Neotelevisión: flow theory
 - 1.2.4 From broadcasting to webcasting
- 1.3 What is Programming?
- 1.4 The Programmers profile

2. Programs, genres and formats

- 2.1 The tour format: creation, purchase, adaptation
- 2.2 The entertainment genres and formats
- 2.3 The fiction genres and formats
- 2.4 The information genres and formats



3. The programming and construction of the schedule

- 3.1 The design process of the program schedule
 - 3.1.1 The program schedule
 - 3.2.2 The different bands and slots
- 3.2 Technical programming in general and specialized networks
 - 3.2.1 Programming the day time
 - 3.2.2 Programming the prime time
- 3.3 Phases in the construction of the program schedule
 - 3.3.1 Model of commercial competition
 - 3.3.2 Joints of competition
 - 3.3.3 Mechanisms of counter-programming

4. Audience research

- 5.1 What is the audience measurement?
- 5.2 Who makes the audience measurement?
- 5.3 How are the measurements?
- 5.4 The television consumption
- 5.5 Other audiovisual content consumption

5. TV Marketing and promotion of audiovisual products

- 6.1 The marketing department
- 6.2 The network positioning and brand value evaluation
- 6.3 The self-promotion and investment in external media
- 6.4 The foreign sales: Markets
- 6.5 Internet marketing and social networks

WORKLOAD

ACTIVITY	Hours	% To be attended
Laboratory practices	50,00	100
Study and independent work	35,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	20,00	0
Resolution of case studies	10,00	0
TOTAL	125,00	



TEACHING METHODOLOGY

- Classes, all faced, will include theoretical and practical explanation of the various aspects of the agenda and its corresponding modeling from different visual documents consider by the professor. At the beginning of the course, the student will receive a folder containing the program and agenda that will include some of the material necessary for the course. Professors can also add for the completion of the course the material they see fit for a better understanding of the different sections. Student participation in classes, oriented at all times to promote its dynamics, will be considered an advantage. It will be asked to students a practical statement in which they may use the theory concepts that have been applied in the classroom. The course also will feature several renowned professionals in the area of content and audiences that will help develop some of the sections of the course and will link the module with the professional sector.

EVALUATION

- Overcoming the matter by the student requires two linked academic requirements: (a) compulsory attendance at classes, (b) the development of a work to be presented when required by the professor in which knowledge is revealed acquired. The active student participation in class is valued positively.

REFERENCES

Basic

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ADDENDUM COVID-19



This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

English version is not available

