

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

Code	43284
Name	Programming and marketing strategies
Cycle	Master's degree
ECTS Credits	5.0
Academic year	2024 - 2025

Study (s)

Degree	Center	Acad. Period	year
2253 - Master's degree in Audiovisual Content and Formats	Faculty of Philology, Translation and Communication	1	First term

Subject-matter

Degree	Subject-matter	Character
2149 - Master's degree in Audiovisual Content and Formats	2 - Programming and marketing strategies	Obligatory
2253 - Master's degree in Audiovisual Content and Formats	2 - Programming and marketing strategies	Obligatory

Coordination

Name	Department
PELLICER ROSELL, MANUEL D	340 - Language Theory and Communication Sciences

SUMMARY

Digitization has led to a series of transformations in the field of television audiovisuals that affects the creation, broadcast and dissemination of this kind of content. As a consequence of these changes, various models of audiovisual production, distribution and consumption currently coexist. In order to enable the student to function in this context of models in transit, this module addresses the knowledge related to the competences of audiovisual production and dissemination. In the first place, the creation of television projects, the different discursive modalities that make up an increasingly varied and extensive offer, in addition to two of the main conditioning factors of production, such as the different programming models and the analysis and interpretation of the interests and motivations of audiences. Finally, other aspects such as the promotion, distribution and exploitation of these contents are also taken into account, insofar as they are interrelated with the decisions of the pre-production phase as a consequence of the possibilities offered by the digital stage.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

The previous knowledge necessary to follow this module normally has already been introduced in the degrees of origin of the students selected to take the master's degree.

COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

2149 - Master's degree in Audiovisual Content and Formats

- 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 los 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 (RD 1393/2007) // NO CONTENT (RD 822/2021)

The learning results of this module are those that are collected in the official Verification report of this postgraduate course.

In it, an approach is carried out to the genesis of audiovisual projects, specifically television, to the different discursive modalities that they adopt, as well as to the different conceptions that the concept of programming grid has today, the audiences to which are targeted and the various consumption measurement systems. Likewise, aspects such as the promotion, distribution and exploitation of audiovisual products are also taken into account. In a particular way, it affects, on the one hand, the television offer in Spain, which is completed, from a global perspective, with the study of a significant sample of successful referents arising from the main international production poles of television audiovisuals.



Specifically, the student will acquire:

- Competences in the creation of television projects and in the analysis of the typology of genres.
- Skills for the analysis of content broadcasting platforms and platforms and the study and interpretation of audience consumption data.
- Understanding of the structure of the audiovisual company, market dynamics and the nature of different audiovisual products in emerging media flows.
- Planning and creation of analysis and prospective observatories of trends in the consumption of emerging formats in the multicast space.
- Market studies and consumption analysis of media industries.

DESCRIPTION OF CONTENTS

1. Creativity and trends in the production of audiovisual content.

- 1.1 Ideation and creativity: a multidisciplinary approach.
- 1.2 Creativity in the audiovisual.
- 1.3 The genesis of the creation of television formats.
- 1.4 Analysis of creative proposals on television.

2. Television genres.

- 2.1 The types of information.
- 2.2 The genres of entertainment.
- 2.3 Genres of fiction.

3. Television programming in the digital field.

- 3.1 The process of building the programming grid.
- 3.2 Programming models.
- 3.3 Television and internet.

4. Audience research.

- 4.1 The measurement of audiences through the audimeter.
- 4.2 New parameters in the measurement of television consumption.

**5. The promotion and dissemination of television content.****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

The classes, all of them face-to-face, will be theoretical-practical and will include, on the one hand, the detailed explanation of the various points of the syllabus, focusing on the key concepts, the historical background and the evolution of the contents, as well as the description of the productive routines and recent transformations and developments. On the other hand, they will be completed by resorting to the corresponding exemplification from the viewing of audiovisual productions of diverse discursive modalities, and with a historical and global perspective.

As a general framework of the master's methodology, it is necessary to distinguish, also in this module, the sessions defined as theoretical, taught by official teaching staff from the Audiovisual Communication area, from those taught by external teaching staff, made up mostly of prominent professionals in production, management, programming and dissemination of audiovisual content, with a more practical approach, so that there is a permanent connection between work in the classroom and the reality of the audiovisual sector from a professional perspective. In both cases, the dynamics of the classes will be eminently participatory, which will be taken into account when evaluating the students' work.

These activities will be reinforced with materials, both textual and audiovisual, that teachers will make available to students both in the classroom and, previously, through the virtual classroom. In this sense, special emphasis will be placed on the use of reports and documents prepared by official, public and private organizations, of a professional nature, as a way to access updated information. On the other hand, reading and viewing will be stimulated, in addition to other discursive modalities, in order to deepen the construction of the archive of references that the students must build throughout their training.

Finally, emphasis will be placed, whenever possible, on the mechanics of collective work, without losing sight of the fact that, in this phase of the master's degree, the students are individually developing their audiovisual project and it will not be until later, after selecting the more outstanding projects, when they move to a group work dynamic.



Teaching work, outside the classroom, is complemented either by guidance to students through personalized tutoring or through email and the various instruments of the virtual classroom, such as the forum or the virtual room.

EVALUATION

Passing the subject by students requires two related academic requirements: First, compulsory attendance at classes and regular participation in activities and discussions in the classroom. Absences will have to be communicated and documented.

Second, the elaboration of two written works of an individual nature.

The general grading system will follow the evaluation and grading regulations of the University of Valencia for bachelor's and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

The first of these works consists of the detailed description of the creative process of the project that each student has to carry out in the first part of the master's degree. This work will describe the genesis of the idea, the techniques used and the documentation process carried out, with a detailed list of the written and audiovisual references used. This work will contain between 2.000 and 2.500 words and represents 80% of the student's grade for the module.

The second work will be a summary, without limit of length, of the contents developed by the external professors and their applicability to the project that each student has to develop. This activity represents 10% of the final grade.

The final weighting of the grade is completed with the assessment of the students' attendance and class participation, which represents 10% of the grade.

Correction criteria

- 1) In the works, the correct adaptation to the questions raised will be assessed first.
- 2) The creativity of the project developed by the student, its foundation and the application of the knowledge acquired in class will also be valued.
- 3) Finally, the correct written expression of the works as well as their formal presentation will be taken into account.

Exam date

As a guideline, and depending on the circumstances imposed by the academic calendar, the first of the assignments must be delivered before resuming classes after the Christmas holidays, in order to carry out the correction and correction phase. evaluation in the first call. Regarding the second activity, it will be delivered within fifteen days from the last session of the module.



Problems with spelling, syntax and/or written expression will receive negative marks and may result in failure of the test.

In the case of proven plagiarism in an evaluation work, it may be scored with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the sanction that is appropriate in accordance with current legislation.

Intellectual honesty is vital in academic communities, and for the fair evaluation of student work. All works presented in this course must be original. Work that uses fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be admitted, except if its use is part of the contents of the subject and is authorized by the teaching staff.

REFERENCES

Basic

- Baraybar, A. (2006). Marketing en televisión. Madrid, Fragua .
- Contreras, J.M.; Palacio, M. (2001). La programación televisiva. Madrid, Síntesis.
- Cortés, J.A. (1999). La estrategia de la seducción. La programación en la neotelevisión. Pamplona, Eunsa.
- Francés, M. (2009). Hacia un nuevo modelo televisivo. Contenidos para la televisión digital. Barcelona, Gedisa.
- Francés, M. (2011). Contenidos y formatos de calidad en la nueva televisión. Madrid, IORTV.
- Francés, M.; Orozco, G. (coords.) (2016). Nuevos modelos mediáticos. Diversidad, usuarios y ventanas. Madrid, Síntesis.
- Francés, M. y Peris, A. (2016). La ficción televisiva en la producción audiovisual española, en G. OROZCO GÓMEZ (coord.). TVMorfosis 5. La creatividad en la era digital. Sahagón Repoll, México, pp. 81-109.
- Francés, M. y Peris, A. (2017). Producción, oferta y consumo televisivo español en tiempos de crisis, en G. OROZCO GÓMEZ (coord.). TVMorfosis 6. Gestión y consumo de contenidos digitales. Nuevos modelos. Sahagón Repoll: México, pp. 83-129. La industria audiovisual en España. Escenarios de un futuro digital. Madrid, Fundación EOI.
- Huertas, A. (2002). La audiencia investigada. Barcelona, Gedisa.
- Huertas, A. (2015). Yo soy audiencia. Ciudadanía, público y mercado. Barcelona, UOC
- Neira, E. (2016). La otra pantalla. Redes sociales, móviles y la nueva televisión. Barcelona, UOC.
- Obradors, M (2007). Creatividad y generación de ideas, estudio de la práctica creativa en cine y publicidad. PUV.
- Salgado Losada, A. (2010). Creatividad en televisión. Entretenimiento y ficción. Madrid, Fragua.



- Saló, G. (2003). ¿Qué es eso del formato? Cómo nace y se desarrolla un programa de televisión. Barcelona, Gedisa.
- Toledo, S. (2012). Cómo crear un programa de televisión. La creatividad y su aplicación a lo audiovisual. Barcelona, Laertes.
- Úbeda, J. (2009). Creación y desarrollo de proyectos televisivos. En Hacia un nuevo modelo televisivo. Contenidos para la televisión digital. M. Francés (Coord.). Barcelona, Gedisa, pp.311-318.
- Violán, E. (2009). Com fer un programa per a televisió. Barcelona, Publicacions ub.

Additional

- Bardají, J. López, S. (2004). La gestión de la creatividad en televisión. El caso de Globomedia. Pamplona, EUNSA.
- Bustamante, E. (2015). Historia de la radio y la televisión en España. Barcelona, Gedisa.
- Cancho García, N. E.; García Torres, M.A. (2017). Planificación de proyectos audiovisuales. Tarragona, Altaria.
- Cascajosa, C. (2016). Historia de la televisión. Valencia: Tirant, Lo Blanch
- Guerrero, E. (2010). El entretenimiento en la televisión española: historia, industria y mercado. Barcelona: Deusto.
- Medina de la Viña, E.; Moreno Díaz, J. (2017). La producción en televisión. Contexto, herramientas y proceso. Madrid, Ommpress Comunicación.
- Pardo, A. (2014). Fundamentos de producción y gestión de proyectos audiovisuales. Pamplona, EUNSA.
- Rodríguez, P. (2013). Todo lo que hay que saber de contenidos audiovisuales. Wolters Kluwer España.