

**COURSE DATA****DATA SUBJECT****Code:** 43284**Name:** Programming and marketing strategies**Cycle:** Master's Degree**ECTS Credits:** 5**Academic year:** 2026-27**STUDY (S)**

Degree	Center	Acad. year	Period
2253 - Master's degree in Audiovisual Content and Formats	Facultat de Filologia, Traducció i Comunicació	1	First quarter

**SUBJECT-MATTER**

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

**COORDINATION**

PELLICER ROSELL MANUEL D

**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 mandatory 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 subject normally has already been introduced in the degrees of origin of the students selected to take the master's degree.

## COMPETENCES / LEARNING OUTCOMES

### 2149 -

Analizar e interpretar les nuevos lenguajes mediáticos asociados a la multidifusión digital.

Analizar las tendencias de consumo y los estudios de mercado de contenidos audiovisuales en las industrias mediáticas.

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.

Identificar los segmentos estratégicos de la industria audiovisual en un contexto de innovación constante en la sociedad de la información.

Interpretar la estructura de la empresa audiovisual, la dinámica del mercado y la naturaleza de los diferentes productos audiovisuales en los flujos mediáticos emergentes.

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.

## 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. The investigation of audiences.**

4.1 The measurement of audiences through the audimeter.

4.2 New parameters in the measurement of television consumption.

## **5. The promotion and distribution of television content.**

5.1 Models and strategies for promoting audiovisual products.

5.2 Brand value.



**Learning outcomes:**

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 the structure of the audiovisual business, market dynamics, and the nature of different audiovisual products in emerging media flows.
- Planning and creating observatories for analysis and forecasting of trends in the consumption of emerging formats in the multi-broadcast space.
- Market research and consumption analysis of the media industries.

**WORKLOAD**

**PRESENCIAL ACTIVITIES**

Activity	Hours
Laboratory	50,00
<b>Total hours</b>	<b>50,00</b>

**NON PRESENCIAL ACTIVITIES**

Activity	Hours
Attendance at other activities	0,00
Individual or group project	20,00
Independent study and work	30,00
Preparation of lessons	10,00
Preparation for assessment activities	15,00
Resolution of case studies	10,00
<b>Total hours</b>	<b>85,00</b>

**TEACHING METHODOLOGY**



### In-person activities.

The classes, all of them face-to-face, will be theoretical-practical and will include, on the one hand, the detailed explanation, through theoretical sessions of participatory master classes, 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, through directed discussion.

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.

### Non-in-person activities

Teaching work outside the classroom is complemented by students watching various television programming and productions of different genres as a complement to their preparation for theoretical classes.

This course specifically addresses the following **Sustainable Development Goals**:

- **SDG 4, Quality Education.** Target 7, that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity, and the contribution of culture to sustainable development.

- **SDG 5, Gender Equality.** Target 1, end all forms of discrimination against all women and girls everywhere.

## EVALUATION



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

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 first of these works consists of the detailed description of the creative process of the project individual developed by 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 2.500 and 3.000 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.**

In the works, the correct adaptation to the questions raised will be assessed first.

The creativity of the project developed by the student, its foundation and the application of the knowledge acquired in class will also be valued.

Finally, the correct written expression of the works as well as their formal presentation will be taken into account.

If plagiarism is found in an assessment project, it may be graded with a numerical grade of zero, regardless of any disciplinary proceedings that may be initiated and, if applicable, any appropriate sanctions in accordance with current legislation.

Intellectual honesty is vital in academic communities and for the fair evaluation of student work.



All projects submitted in this course must be of original authorship. Projects that use fraudulent collaboration or composition aided by artificial intelligence (ChatGPT or others) will not be accepted, unless their use is part of the course content and authorized by the teaching faculty.

### 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 of evaluation in the first call. Regarding the second activity, it will be delivered within fifteen days from the last session of the module.

If a second session is required, the same evaluation criteria will be maintained, but with a new schedule that must be agreed upon with the module coordinator.

## REFERENCES

### Basic references

Contreras, José Miguel; Palacio, Manuel (2001). *La programación de televisión*. Madrid, Síntesis.

Cortés, José Ángel. (2006). *La estrategia de la seducción. La programación en la neotelevisión*. Pamplona, Eunsa.

Obradors, Matilde (2007). *Creatividad y generación de ideas, estudio de la práctica creativa en cine y publicidad*. PUV.

Toledo, Sergio (2012). *Cómo crear un programa de televisión. La creatividad y su aplicación a lo audiovisual*. Barcelona, Laertes.

Huertas, Amparo. (2002). *La audiencia investigada*. Barcelona, Gedisa.

### Complementary references

Bardají, Javier. López, Santiago (2004). *La gestión de la creatividad en televisión. El caso de Globomedia*. Pamplona, EUNSA.



Francés, Miquel (2009). *Hacia un nuevo modelo televisivo. Contenidos para la televisión digital*. Barcelona, Gedisa.

Francés, Miquel (2011). *Contenidos y formatos de calidad en la nueva televisión*. Madrid, IORTV.

Francés, Miquel; Orozco, Guillermo (coords.) (2016). *Nuevos modelos mediáticos. Diversidad, usuarios y ventanas*. Madrid, Síntesis.

Francés, Miquel y Peris, Àlvar. (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, Miquel y Peris, Àlvar. (2017). ¿Producción, oferta y consumo televisivo español en tiempos de crisis?, en Guillermo. OROZCO GÓMEZ (coord.). *TVMorfosis 6. Gestión y consumo de contenidos digitales. Nuevos modelos*. Sahagón Repoll: México, pp. 83-129.

Huertas, Amparo. (2015). *Yo soy audiencia. Ciudadanía, público y mercado*. Barcelona, UOC

Medina de la Viña, Elena; Moreno Díaz, Julio (2022). *La producción en televisión. Contexto, herramientas y proceso*. Madrid, Ommpress Comunicación.

Neira, Elena (2016). *La otra pantalla. Redes sociales, móviles y la nueva televisión*. Barcelona, UOC.

Violán, Enric (2021). *Com fer un programa per a televisió*. Barcelona, Publicacions UB.