

Advanced Master's Degree

Digital Communication and Transmedia



Advanced Master's Degree Digital Communication and Transmedia

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Global University
- » Credits: 120 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/journalism-communication/advanced-master-degree/advanced-master-degree-digital-communication-transmedia

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01

Introduction

Digitalization has transformed numerous services and communication processes, especially in sectors such as the audiovisual industry. In addition, fields such as journalism and the Internet have also undergone a revolution, as they have moved from a multimedia environment to a transmedia environment, where different visual, written and hypertextual elements come into contact, creating new forms of communication. Thus, mastering digital and transmedia communication is essential for today's journalists and professionals, making this the perfect program for them. Thanks to this Advanced Master's Degree, they will become outstanding specialists prepared to respond to all current and future communication challenges.

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This program will allow you to face all current and future communicative challenges, educating you on the latest advances in digitalization and transmedia processes”

Transmedia storytelling is one of the latest steps on a path that began with the emergence of personal computing and the Internet. Thus, digitalization has driven all types of communications, whether through social networks, online video games or one of the many other channels. It has also transformed consumption habits for products such as movies, television series and even comic books. Ultimately, this has resulted in the coexistence of stories across different media that were traditionally mutually exclusive and that now feed back into each other.

Thus, nowadays a television series does not have to end with the final episode, but can continue through fanfiction, forum discussions, small spin-offs in webseries format or novels that expand on the original story, along with other possibilities. Today's digital communication is therefore complex, highly dynamic, and would not be understood without the direct intervention of millions of users.

For this reason, it is necessary for communication and journalism professionals to have in-depth knowledge of the mechanisms that govern these processes, so that they can mediate the different multimedia discourses contained within Streaming services, social networks or virtual reality platforms and use them to their advantage, in line with objectives. This program offers students the latest and most advanced knowledge in these areas, allowing them to operate comfortably in these rapidly changing environments.

TECH will also provide students with cutting-edge content, presented through teaching resources that can be accessed 24 hours a day, and a renowned faculty from the field of communication who will update them in an efficient and flexible way, adapted to their needs.

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

- ♦ The examination of case studies presented by experts in Digital Communication and Transmedia
- ♦ Graphic, schematic, and practical contents which provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Practical exercises where self-assessment can be carried out to improve learning
- ♦ Special emphasis on innovative methodologies in the field of Digital Communication
- ♦ 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



TECH's 100% online methodology has been designed so that professionals can combine their studies with their work, without rigid schedules or uncomfortable commuting to an academic center"

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The best multimedia teaching resources will be at your fingertips: case studies, interactive summaries, master classes. The best educational technology for you to become an outstanding professional”

The teaching staff includes professionals from the field of journalism and communication, who bring their experience to this program, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide an immersive learning experience designed to prepare them for real-life 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 have a renowned faculty from the field of communication at your disposal, who will be in charge of updating you on all the advances in Digital Communication and Transmedia.

With this Advanced Master's Degree you will delve into the latest advances in Storytelling, Crossmedia and transmedia content production.



02

Objectives

The main objective of this program is to integrate the latest knowledge in Digital Communication and Transmedia and then offer it to the professional.

To this end, TECH has designed an Advanced Master's Degree that has brought together comprehensive and up-to-date contents and a teaching staff made up of active specialists in this field. In addition to these two important elements, its teaching methodology is perfect for workers seeking to combine their work with their studies. For all these reasons, this degree is perfect for the professional looking to advance their career in the field of digital communication, as it provides everything necessary to achieve that goal.



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This program will get your career in the digital communications world off the ground quickly with its innovative content”



General objectives

- ♦ Acquire the necessary knowledge to carry out an adequate advertising communication using the most advanced digital tools
- ♦ Know how to successfully manage different branches of multimedia communication
- ♦ Gain in-depth knowledge of radio, television, digital and written communication
- ♦ Gain a conceptual understanding of Transmedia Storytelling and its relevance in different professional fields (advertising, marketing, journalism, entertainment)
- ♦ Acquire the fundamentals of transmedia creation, from narrative to production, dynamization in social communities and economic monetization
- ♦ Explore the latest developments in Transmedia Storytelling in technological fields such as virtual reality or video games

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You will achieve all your goals thanks to this Advanced Master's Degree, with which you will be able to learn about the latest developments in transmedia extended reality”





Specific objectives

Module 1. Communication Structure

- ♦ Be able to understand the basic concepts and theoretical models of human communication, its components and characteristics, as well as the role it plays in the psychological processes of advertising and public relations
- ♦ Be able to adequately contextualize the media systems and in particular the global communication structure
- ♦ Know how to describe the main research trends in social communication, as well as their different models: behaviorist, functional, constructivist and structuralist
- ♦ Know how to define the action framework for the large media groups and their concentration processes

Module 2. Social Communication Theory

- ♦ Build knowledge on the fields of advertising and public relations and their processes and organizational structures
- ♦ Know how to describe the roles of advertising and public relations professionals, as well as the main skills required in the performance of their professional practice
- ♦ Identify the fundamental principles of human creativity and its application in the different forms of persuasive communication
- ♦ Know how to apply creative processes to the field of communication, especially advertising and public relations
- ♦ Understand the systems for analyzing advertising and public relations campaigns
- ♦ Know how to describe the structure of advertising agencies
- ♦ Delineate each of the functions for the management of the advertising and public relations company, highlighting their main applications

Module 3. Technology and Information and Knowledge Management

- ♦ Have the ability to analyze, process, interpret, elaborate and organize digital communication
- ♦ Be able to analyze and optimize the use of new communication channels and strategies of digital media by advertising and public relations
- ♦ Understand the importance of the Internet in the search and management of information in the field of advertising and public relations, via its application to specific cases

Module 4. Written Communication

- ♦ Know how to express oneself fluently and effectively in oral and written communication, taking advantage of the most appropriate linguistic and literary resources
- ♦ Be able to identify the similarities and differences between oral and written codes
- ♦ Be able to know and master the strategies of coherence, cohesion and adequacy in the elaboration of texts
- ♦ Recognize the different phases of the writing process
- ♦ Know how to distinguish the main structural and linguistic properties of the different textual models
- ♦ Be able to elaborate texts based on the structural and linguistic conventions of each textual typology, as well as respecting the basic textual properties and linguistic accuracy

Module 5. Television Communication

- ♦ Be able to use information and communication technologies and techniques across the different combined and interactive media or media systems
- ♦ Be able to take advantage of computer systems and resources in the field of advertising and public relations, as well as their interactive applications
- ♦ Explore the structure and transformation of today's society in terms of the features, forms and processes of Advertising Communication and public relations
- ♦ Recognize the sociological, economic and legal factors that influence advertising communication and the development of public relations
- ♦ Be able to relate advertising and public relations coherently with other social and human sciences
- ♦ Encourage creativity and persuasion through different formats and different means of communication
- ♦ Know the relevant and appropriate tools for the study of advertising and public relations
- ♦ Know how to act as an advertising and public relations professional in accordance with the legal and ethical rules of the profession

Module 6. Radio Communication

- ◆ Encourage creativity and persuasion through different formats and different means of communication
- ◆ Know the features, forms and processes of advertising languages and other forms of persuasive communication
- ◆ Know how to develop appropriate verbal and written communication to transmit ideas and decisions presented with clarity and rigor
- ◆ Be able to solve problems arising in professional practice
- ◆ Learn to create and develop audiovisual elements, sound or musical effects, using digital tools for video and audio editing, with the realization of practical exercises with computer programs
- ◆ Know how to distinguish the different types of advertising media and formats, as well as their structural, formal and constitutive elements

Module 7. Creativity in Communication

- ◆ Explore the structure and transformation of today's society in terms of the features, forms and processes of Advertising Communication and public relations
- ◆ Encourage creativity and persuasion through different formats and different means of communication
- ◆ Know the features, forms and processes of advertising languages and other forms of persuasive communication
- ◆ Know the relevant and appropriate tools for the study of advertising and public relations
- ◆ Build knowledge on the fields of advertising and public relations and their processes and organizational structures
- ◆ Identify the roles of advertising and public relations professionals, as well as the main skills required in the performance of their professional practice
- ◆ Identify the fundamental principles of human creativity and its application in the different forms of persuasive communication

Module 8. Corporate Identity

- ◆ Know the fundamentals of advertising and the agents involved in the advertising creation process
- ◆ Recognize and identify the professional profiles of advertising professionals, as well as the main functions and requirements that must be fulfilled for their professional development
- ◆ Manage institutional communication in all circumstances even in crisis episodes in which the message is aligned with the interests of the different Stakeholders
- ◆ Manage the communication of any event related to corporate communication
- ◆ Create the corporate image of any entity from any of its attributes

Module 9. The Fundamentals of Graphic Design

- ◆ Know how to analyze the elements that make up the advertising message: graphic elements, audiovisual elements and musical and sound elements
- ◆ Understand the nature and communicative potential of images and graphic design
- ◆ Know how to use information and communication technologies and techniques in the different combined and interactive media or media systems
- ◆ Encourage creativity and persuasion through different formats and different means of communication
- ◆ Know the features, forms and processes of advertising languages and other forms of persuasive communication

Module 10. A New Communication Paradigm

- ◆ Considered how the entire syllabus fits in with a changing sociological and media landscape, where technology and the fragmentation of the audiovisual offer open up enormous opportunities for business and professional development

Module 11. Transmedia Storytelling, Crossmedia

- ◆ Learn more about Transmedia Storytelling as a discipline, highlighting its importance in different professional sectors

Module 12. Transmedia Narratives

- ◆ Become familiar with how transmedia storytelling is constructed and how it differs from traditional storytelling
- ◆ Learn, with the help of practical examples, the way to achieve audience involvement in a transmedia project

Module 13. Transmedia Content Production

- ◆ Further develop the practical methodology for the construction of transmedia content, from the research and documentation phase, to the platforms and participatory mechanics

Module 14. Universal Transmedia Case Studies

- ◆ Know how the different communication formats work (cinema, video games, television, etc.)





Module 15. Transmedia Storytelling in the Video Game Industry

- ◆ Explore the relationship between Transmedia Storytelling and the video game industry
- ◆ Understand the role of the video game as the spearhead of the user experience in the transmedia universe

Module 16. Transmedia Extended Reality: VR and AR

- ◆ Gain further understanding of the importance of the extended reality in the field of Transmedia Storytelling
- ◆ Understand the variety of existing contents and their creative process

Module 17. Transmedia Journalism

- ◆ Explore the scope, characteristics and training for the new and emerging transmedia journalism

Module 18. Creation and Management of Digital Communities

- ◆ Gain a deeper understanding of the methodology for the creation and dynamization of a transmedia digital community, including the stimulation of user-generated content

Module 19. Branded Content: Brands like Publishers

- ◆ Further develop branded content within the communication mix, in a context of advertising oversaturation
- ◆ Conduct an in-depth analysis of the differences between advertising and Branded Content and the scope of the latter (creation, formats, measurement)

03 Skills

This Advanced Master's Degree in Digital Communication and Transmedia will allow professionals to incorporate new skills in this field into their daily work, and explore graphic design and corporate identities, the production of transmedia narratives and franchises and the application of transmedia principles to new technologies such as virtual reality or extended reality. In this way, they will be prepared for the future of social, institutional and corporate communication.





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Integrate the most advanced communication skills into your daily work and produce transmedia narratives and franchises thanks to this Advanced Master's Degree”

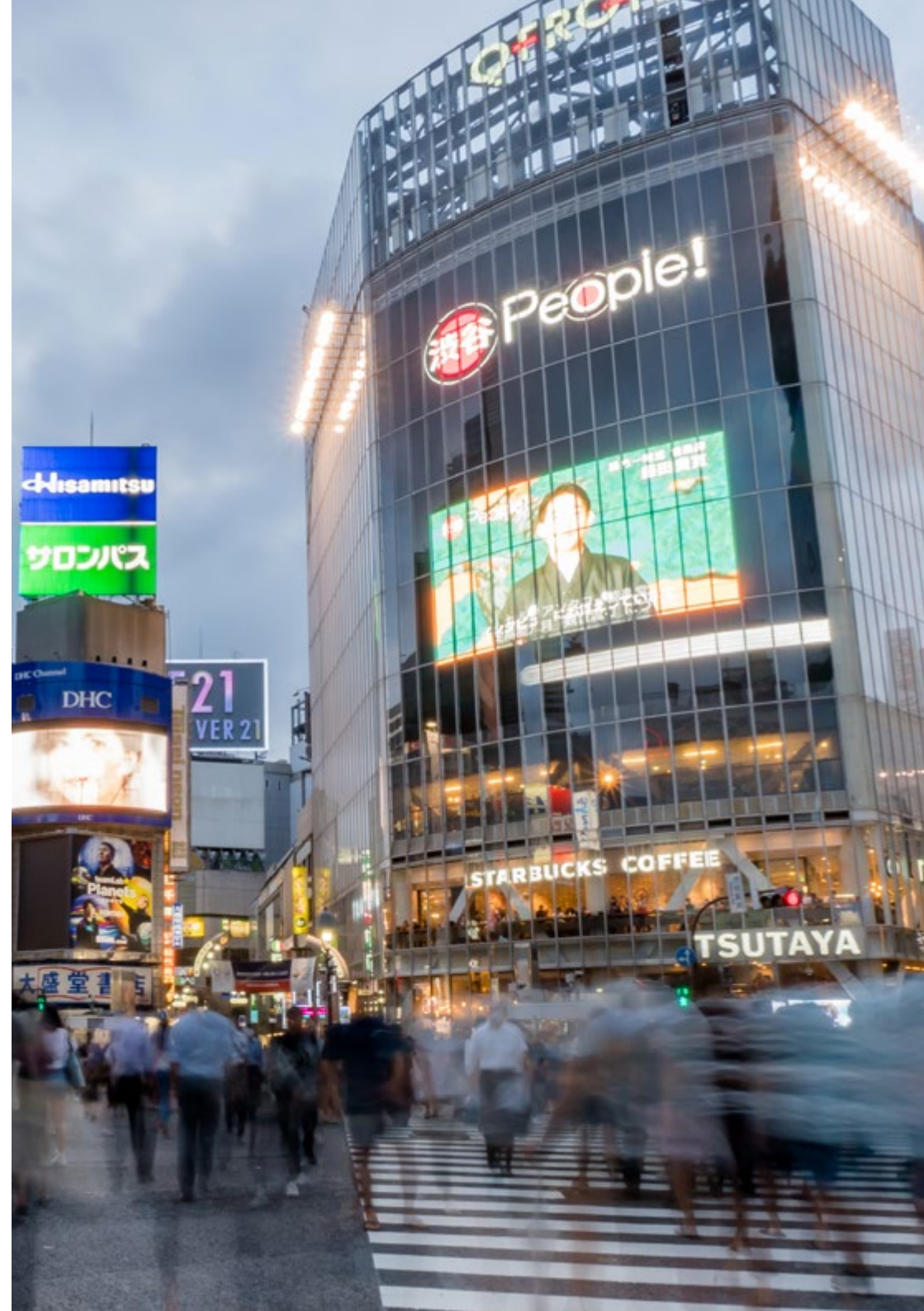


General skills

- ◆ Acquire the necessary skills for professional practice in multimedia communication with the knowledge of all the necessary factors to operate comfortably and to a high standard
- ◆ Gain in-depth knowledge of the different platforms for journalism and communication
- ◆ Develop the necessary skills for the development of Branded Content, Transmedia Storytelling and transmedia production
- ◆ Know about the latest trends in multimedia communication and digital marketing
- ◆ Become an industry specialist, with the ability to create compelling stories for audiences

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This program will enable you to develop the necessary skills to efficiently manage creative companies”





Specific skills

- ♦ Describe the characteristics and fundamentals of communication
- ♦ See human social communication as a social science
- ♦ Know how to use the different online communication platforms
- ♦ Develop a plan for the creation of the corporate identity
- ♦ Create communication in the digital environment
- ♦ Master how to communicate on mobile devices
- ♦ Produce appropriate writing for advertising
- ♦ Use the different languages of the mass media
- ♦ Use television expressions
- ♦ Use radio expressions
- ♦ Demonstrate creative thinking applied to advertising and communication
- ♦ Develop a corporate identity for an organization
- ♦ Use graphic design tools
- ♦ Apply the latest tools for the development of transmedia communication
- ♦ Develop creative skills for creating persuasive messages
- ♦ Offer more customized products adapted to customer needs
- ♦ Apply the key concepts of transmedia storytelling
- ♦ Understand the Importance of Storytelling in Transmedia Communication
- ♦ Create persuasive communicative products that direct the customer towards a specific objective
- ♦ Use new technologies and social networks as an integral part of professional practice
- ♦ Develop professionally as a Transmedia Producer, creative Storyteller, Digital Planner, Community Manager, cyberjournalist, expert in social television, expert in new audiovisual narratives, content designer or Digital Project Manager

04

Course Management

In order to offer the professional the best learning experience, TECH has selected a teaching staff with an outstanding reputation in multimedia and transmedia communication. The teaching staff is therefore made up of active specialists who are up to date with the latest advances and transformations in the sector, so that they will be able to transmit all the keys to comfortably manage this complex and exciting discipline to students.





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A renowned teaching staff is combined with cutting-edge content, designed to respond to today's communication complexities”

International Guest Director

Magda Romanska's name is unmistakable in the field of Performing Arts and Media on an international scale. Along with other projects, this expert has served as Principal Investigator at Harvard University's metaLAB and chairs the Transmedia Arts Seminar at the renowned Mahindra Humanities Center. She has also developed numerous studies linked to institutions such as the Center for European Studies and the Davis Center for Russian and Eurasian Studies.

Her lines of work focus on the intersection of art, humanities, technology and transmedia storytelling. Within that encompassing framework, they also include multiplatform and metaverse dramaturgy, and the interaction between humans and Artificial Intelligence in performance. From his in-depth studies on these fields, he has created Drametrics, a quantitative and computational analysis of dramatic texts.

She is also the founder, executive director and editor-in-chief of TheTheatreTimes.com, the world's largest digital theater portal. She also launched Performap.org, an interactive digital map of theater festivals, funded through the Yale Digital Humanities Lab and an LMDA innovation grant. On the other hand, he has also been in charge of the development of the International Online Theatre Festival (IOTF), an annual global streaming theater festival, which so far has reached more than one million participants. In addition, this initiative has been awarded the Second International Culture Online Award for "Best Online Project", chosen among 452 other proposals from 20 countries.

Dr. Romanska has also been awarded the MacDowell, Apothetae and Lark Theatre Playwriting grants from the Time Warner Foundation. She has also received the PAHA Creative Award and the Elliott Hayes Award for Excellence in Playwriting. She has also received awards from the American Association for Theatre Research and the Polish Studies Association.



Dra. Romanska, Magda

- Principal Investigator at Harvard metaLAB
- Executive Director and Editor-in-Chief at TheTheatreTimes.com
- Research Associate at the Minda Center for European Studies in Gunzburg
- Research Associate of the Davis Center for Russian and Eurasian Studies
- Professor of Performing Arts at Emerson College
- Associate Professor at the Berkman Center for Internet & Society
- Ph.D. in Theatre, Film and Dance from Cornell University
- M.A. in Modern Thought and Literature from Stanford University
- Graduate of Yale School of Drama and the Department of Comparative Literature
- Chair of the Transmedia Arts Seminar at the Mahindra Humanities Center
- Member of the Advisory Board at Digital Theatre+

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

Management



Dr. Regueira, Javier

- ◆ VP and co-founder of the Spanish Association of Branded Content
- ◆ Managing Director of the agency specialized in Branded Content ZOND (part of the MIO Group)
- ◆ Professor at Universidad Pontificia Comillas, ESDEN, Esic, Inesdi, The Valley
- ◆ Former Marketing Executive at BDF Nivea and Imperial Tobacco
- ◆ Autor, blogger y TEDx Speaker
- ◆ Doctor in Branded Content
- ◆ Graduate in Economics and Business Administration European ICADE E4
- ◆ Master's Degree in Marketing

Professors

Mr. Fraga, Luis

- ◆ Professor EOI, Nebrija, A3 Media Formación
- ◆ Extensive experience as news anchor and editor at Antena 3, Ser, Radio Voz, TVG
- ◆ Degree in Geography and History
- ◆ Master's Degree in Applied Communication Research

Ms. Ugidos, Susana

- ◆ Extensive professional experience in content strategy
- ◆ Bachelor's Degree in Commercial Management and Marketing
- ◆ Postgraduate courses in Management Development, Branded Content and Transmedia, and Digital Marketing and Design Thinking

Mr. Sánchez López, Iván

- ◆ Profesor doctor colaborador de la UOC en la asignatura "Storytelling: recursos narrativos"
- ◆ He has worked in film and television in the areas of production and direction, holding the position of Director of Communications for the International Youth Agency
- ◆ Researcher in the Agora Group of the UHU, the Euroamerican Alfamed Network and the GAPMIL Association of Unesco

Dr. Roig, Antoni

- ◆ Director of the Audiovisual Communication program. UOC
- ◆ PhD in Social Science
- ◆ Degree in Audiovisual Communication
- ◆ Telecommunications Engineer

Ms. Rosendo, Nieves

- ◆ Professor University of Granada
- ◆ PhD Candidate in Transmedia Communication

Dr. Suárez, Adrián

- ◆ Professor of multimedia projects, corporate image and usability at UNIR
- ◆ Profesor EBF Business School, Cesuga e IEBS
- ◆ Extensive experience as a content manager in the video game industry and in web content writing
- ◆ PhD in Digital Communication, Narrative and Video Games
- ◆ Architecture Degree
- ◆ Master's Degree in Marketing and Communication Management

Ms. Vasán, Vicky

- ◆ Co-founder of INMERSIVA, an association of extended reality in Spain
- ◆ UX designer and scriptwriter specializing in virtual reality
- ◆ Excreative and transmedia producer at El Cañonazo
- ◆ Organizer of the Global VR Day in Madrid
- ◆ Degree in Audiovisual Communication
- ◆ Postgraduate Course in Branded Content and Transmedia Storytelling

Dr. Montoya Rubio, Alba

- ◆ Expert in networks and communication, A'Punt (Corporación Valenciana de Medios de Comunicación)
- ◆ UOC Collaborating Professor
- ◆ PhD. in Music and Film from the University of Barcelona
- ◆ Degree in Audiovisual Communication from Pompeu Fabra University, of Barcelona
- ◆ Master's Degree in Music as Interdisciplinary Art, University of Barcelona

05

Structure and Content

This Advanced Master's Degree in Digital Communication and Transmedia is structured in 19 modules and will allow in-depth study of the issues to be taken into account when defining the individual elements of a transmedia experience, transmedia business models, the narrative of video games and their importance in a transmedia narrative, graphic design with Adobe Lightroom or creative and advertising communication, among many others.



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A renowned teaching staff is combined with cutting-edge content, designed to respond to today's communication complexities”

Module 1. Communication Structure

- 1.1. Theory, Concept and Method of Communication Structure
 - 1.1.1. Introduction
 - 1.1.2. Autonomy of the Discipline and Relationships with other Subjects
 - 1.1.3. The Structuralist Method
 - 1.1.4. Definition and Purpose of the Communication Structure
 - 1.1.5. Guide to the Analysis of Communication Structure
- 1.2. New International Communication Order
 - 1.2.1. Introduction
 - 1.2.2. State Control: Monopolies
 - 1.2.3. Communication Marketing
 - 1.2.4. Cultural Dimension of Communication
- 1.3. Major Information Agencies
 - 1.3.1. Introduction
 - 1.3.2. What is an Information Agency?
 - 1.3.3. News and Information
 - 1.3.4. Before the Internet
 - 1.3.5. News Agencies can be seen Thanks to the Internet
 - 1.3.6. The World's Major Agencies
- 1.4. The Advertising Industry and its Relationship with the Media System
 - 1.4.1. Introduction
 - 1.4.2. Advertising Industry
 - 1.4.3. The Need of Advertising for the Media
 - 1.4.4. La Structure of the Advertising Industry
 - 1.4.5. The Media and its Relationship with the Advertising Industry
 - 1.4.6. Advertising Regulations and Ethics
- 1.5. Cinema and the Culture and Leisure Market
 - 1.5.1. Introduction
 - 1.5.2. The Complex Nature of Cinema
 - 1.5.3. The Origin of the Industry
 - 1.5.4. Hollywood, the Film Capital of the World

- 1.6. Political Power and the Media
 - 1.6.1. Introduction
 - 1.6.2. Influence of the Media in the Formation of Society
 - 1.6.3. Media and Political Power
- 1.7. Media Concentration and Communication Policies
 - 1.7.1. Introduction
 - 1.7.2. Media Concentration
 - 1.7.3. Communication Policies
- 1.8. Communication Structure in Latin America
 - 1.8.1. Introduction
 - 1.8.2. Communication Structure in Latin America
 - 1.8.3. New Trends
- 1.9. Media System in Latin America and the Digitization of Journalism
 - 1.9.1. Introduction
 - 1.9.2. Historical Approach
 - 1.9.3. Bipolarity of the Latin American Media System
 - 1.9.4. U.S. Hispanic Media
- 1.10. Digitalization and the Future of Journalism
 - 1.10.1. Introduction
 - 1.10.2. Digitalization and the New Media Structure
 - 1.10.3. The Structure of Communication in Democratic Countries

Module 2. Social Communication Theory

- 2.1. The Art of Communicating
 - 2.1.1. Introduction: The Study of Communication as a Social Science
 - 2.1.2. Knowledge
 - 2.1.2.1. Sources of Knowledge
 - 2.1.3. The Scientific Method
 - 2.1.3.1. The Deductive Method
 - 2.1.3.2. Inductive Method
 - 2.1.3.3. Hypothetical-Deductive Method

- 2.1.4. Common Concepts in Scientific Research
 - 2.1.4.1. Dependent and Independent Variables
 - 2.1.4.2. Hypotheses
 - 2.1.4.3. Operationalization
 - 2.1.4.4. The Law or Theory of Hedging
- 2.2. Elements of Communication
 - 2.2.1. Introduction
 - 2.2.2. Elements of Communication
 - 2.2.3. Empirical Research
 - 2.2.3.1. Basic Versus Applied Research
 - 2.2.3.2. Research Paradigms
 - 2.2.3.3. Values in Research
 - 2.2.3.4. The Unit of Analysis
 - 2.2.3.5. Cross-Sectional and Longitudinal Studies
 - 2.2.4. Define Communication
- 2.3. Trends in Social Communication Research
 - 2.3.1. Introduction. Communication in the Ancient World
 - 2.3.2. Communication Theorists
 - 2.3.2.1. Greece
 - 2.3.2.2. The Sophists, Early Communication Theorists
 - 2.3.2.3. Aristotelian Rhetoric
 - 2.3.2.4. Cicero and the Canons of Rhetoric
 - 2.3.2.5. Quintilian: The Oratorical Institution
 - 2.3.3. The Modern Period: The Theory of Argumentation
 - 2.3.3.1. Anti-Rhetoricist Humanism
 - 2.3.3.2. Communication in Baroque
 - 2.3.3.3. From the Enlightenment to Mass Society
 - 2.3.4. The 20th Century: The Rhetoric of the Mass Media
 - 2.3.4.1. Media Communication
- 2.4. Communicative Behavior
 - 2.4.1. Introduction: The Communicative Process
 - 2.4.2. Communicative Behavior
 - 2.4.2.1. Animal Ethology and the Study of Human Communication
 - 2.4.2.2. The Biological Background of Communication
 - 2.4.2.3. Intrapersonal Communication
 - 2.4.2.4. Patterns of Communicative Behavior
 - 2.4.3. The Study of Non-Verbal Communicative Behavior
 - 2.4.3.1. The Movement of the Body as a Pattern of Communicative Action
 - 2.4.3.2. The Latent Content of Non-Verbal Communication: Deception in Body Movements
- 2.5. The Communicative Transaction
 - 2.5.1. Introduction: The Communicative Transaction
 - 2.5.2. Transactional Analysis
 - 2.5.2.1. The I-Child
 - 2.5.2.2. The Father-Self
 - 2.5.2.3. The Adult-Self
 - 2.5.3. Classification of Transactions
- 2.6. Identity, Self-Concept and Communication
 - 2.6.1. Introduction
 - 2.6.2. Identity, Self-Concept and Communication
 - 2.6.2.1. Transactional Micropolitics and Self-Concept: Interaction as Negotiation of Identities
 - 2.6.2.2. The Strategy of Negative Emotions
 - 2.6.2.3. The Strategy of Positive Emotions
 - 2.6.2.4. The Strategy to Induce Emotions in Others
 - 2.6.2.5. The Mutual Commitment Strategy
 - 2.6.2.6. The Strategy of Pity or Understanding
 - 2.6.3. The Presentation of Oneself in Everyday Rituals
 - 2.6.3.1. Symbolic Interactionism
 - 2.6.4. Constructivism
 - 2.6.5. Self-Concept Motivated to Interact
 - 2.6.5.1. The Theory of Reasoned Action
 - 2.6.6. Conversational Pragmatics

- 2.7. Communication in Groups and Organizations
 - 2.7.1. Introduction: the Communicative Process
 - 2.7.2. Communicative Behavior
 - 2.7.2.1. Animal Ethology and the Study of Human Communication
 - 2.7.2.2. The Biological Background of Communication
 - 2.7.2.3. Intrapersonal Communication
 - 2.7.2.4. Patterns of Communicative Behavior
 - 2.7.3. The Study of Non-Verbal Communicative Behavior
 - 2.7.3.1. The Movement of the Body as a Pattern of Communicative Action
 - 2.7.3.2. The Latent Content of Non-Verbal Communication: Deception in Body Movements
- 2.8. Media Communication I
 - 2.8.1. Introduction
 - 2.8.2. Media Communication
 - 2.8.3. Characteristics of the Media and its Messages
 - 2.8.3.1. The Mass Media
 - 2.8.3.2. Media Functions
 - 2.8.4. The Powerful Effects of the Mass Media
 - 2.8.4.1. The Media Tell us What to Think and What not to Think
- 2.9. Media Communication II
 - 2.9.1. Introduction
 - 2.9.2. The Hypodermic Theory
 - 2.9.3. The Limited Effects of the Media
 - 2.9.4. The Uses and Gratifications of Mass Communications
 - 2.9.4.1. Theory of Uses and Gratifications
 - 2.9.4.2. Origins and Principles
 - 2.9.4.3. Objectives of the Theory of Uses and Gratifications
 - 2.9.4.4. Expectations Theory

- 2.10. Media Communication III
 - 2.10.1. Introduction
 - 2.10.2. Computerized Communication and Virtual Reality
 - 2.10.2.1. Computer-mediated Communication: The Problem of its Theoretical Integration
 - 2.10.2.2. Definitions of Computerized Communication
 - 2.10.3. Evolution of the Theory of Uses and Gratifications
 - 2.10.3.1. Reinforcements of Media Dependency Theory
 - 2.10.4. Virtual Reality as an Emerging Object of Study
 - 2.10.4.1. Psychological Immersion of the User
 - 2.10.5. Telepresence

Module 3. Technology and Information and Knowledge Management

- 3.1. New Communication Tendencies
 - 3.1.1. Introduction to Computer Science
 - 3.1.2. What is a Computer?
 - 3.1.2.1. Elements of a Computer
 - 3.1.3. The Files
 - 3.1.3.1. File Compression
 - 3.1.4. Representation and Information Measurement
 - 3.1.5. Distance Learning
 - 3.1.6. Basic Rules of Online Communication
 - 3.1.7. How to Download Information from the Internet?
 - 3.1.7.1. Saving an Image
 - 3.1.8. The Forums as a Place of Interaction
- 3.2. The Design and Use of Virtual Classrooms for Distance Learning
 - 3.2.1. Introduction
 - 3.2.2. Distance Learning
 - 3.2.2.1. Features
 - 3.2.2.2. Advantages of Distance Educational
 - 3.2.2.3. Distance Education Generations
 - 3.2.3. Virtual Classrooms in Distance Learning
 - 3.2.3.1. The Design of Virtual Classrooms for Distance Learning

- 3.2.4. Virtual Worlds and Distance Education
 - 3.2.4.1. Second Life
- 3.3. Plan and Organisation Techniques
 - 3.3.1. Introduction
 - 3.3.2. Knowledge Maps
 - 3.3.2.1. Functional Criteria
 - 3.3.2.2. Classification of Knowledge Maps
 - 3.3.2.3. Concept and Definition of the Knowledge Map
 - 3.3.2.4. Mapping or Application of Knowledge
 - 3.3.3. Construction of Knowledge Maps
 - 3.3.4. Types of Knowledge Maps
 - 3.3.5. Knowledge Maps with their Own Name
 - 3.3.5.1. Concept Maps
 - 3.3.5.2. Mind Maps
 - 3.3.5.3. Yellow Pages
- 3.4. Collaborative Work Environments: Tools and Applications in the Cloud
 - 3.4.1. Introduction
 - 3.4.2. Benchmarking
 - 3.4.2.1. Concepts
 - 3.4.3. Benchmark and Benchmarking
 - 3.4.4. Types and Phases of Benchmarking. Approaches and Approximations to Benchmarking
 - 3.4.5. Benchmarking Costs and Benefits
 - 3.4.6. The Xerox Case Study
 - 3.4.7. Institutional Reports
- 3.5. Online Communication and Online Communication for Learning
 - 3.5.1. Introduction
 - 3.5.2. Online Communication
 - 3.5.2.1. What is Communication and How is it Performed?
 - 3.5.2.2. What is Online Communication?
 - 3.5.2.3. Online Communication for Learning
 - 3.5.2.4. Online Communication for Distance Learning and the Distance Learner
 - 3.5.3. Free Online Communication Tools
 - 3.5.3.1. E-mail
 - 3.5.3.2. Instant Messaging Tools
 - 3.5.3.3. Google Talk
 - 3.5.3.4. Pidgin
 - 3.5.3.5. Facebook Messenger
 - 3.5.3.6. WhatsApp
- 3.6. Knowledge Management
 - 3.6.1. Introduction to Knowledge Management
 - 3.6.2. FADO Matrices
 - 3.6.3. What is Communication and How is it Performed?
 - 3.6.4. Definition
 - 3.6.4.1. Steps to Construct a Cause-Effect Diagram
- 3.7. Data Processing Tools. Spreadsheets
 - 3.7.1. Introduction to Calculation Sheets
 - 3.7.2. Origins
 - 3.7.3. Cells
 - 3.7.4. Basic Arithmetic Operations in Spreadsheets
 - 3.7.4.1. The Four Basic Operations
 - 3.7.5. Operations with Constants
 - 3.7.6. Operations with Variables. Advantages
 - 3.7.7. Relativity
- 3.8. Digital Presentation Tools
 - 3.8.1. Introduction
 - 3.8.2. How to Prepare Effective Academic Presentations
 - 3.8.2.1. Planning and Outlining the Presentation
 - 3.8.3. Production
 - 3.8.4. SlideShare
 - 3.8.4.1. Main Characteristics and Functional Criteria
 - 3.8.4.2. How to Use SlideShare?

- 3.9. Online Information Sources
 - 3.9.1. Introduction
 - 3.9.2. Traditional Media
 - 3.9.2.1. Radio
 - 3.9.2.2. Press
 - 3.9.2.3. Television
 - 3.9.3. Blog
 - 3.9.4. YouTube
 - 3.9.5. Social media
 - 3.9.5.1. Facebook
 - 3.9.5.2. Twitter
 - 3.9.5.3. Instagram
 - 3.9.5.4. Snapchat
 - 3.9.6. Search Engine Advertising
 - 3.9.7. Newsletters
- 3.10. Saturation of Information
 - 3.10.1. Introduction
 - 3.10.2. Saturation of Information
 - 3.10.2.1. Information in Today's World
 - 3.10.2.2. Press
 - 3.10.2.3. Television
 - 3.10.2.4. Radio
 - 3.10.3. Manipulating Information





Module 4. Written Communication

- 4.1. History of Communication
 - 4.1.1. Introduction
 - 4.1.2. Communication in Antiquity
 - 4.1.3. The Revolution of Communication
 - 4.1.4. Current Communication
- 4.2. Oral and Written Communication
 - 4.2.1. Introduction
 - 4.2.2. The Text and its Linguistics
 - 4.2.3. The Text and its Properties: Coherence and Cohesion
 - 4.2.3.1. Coherence
 - 4.2.3.2. Cohesion
 - 4.2.3.3. Recurrence
- 4.3. Planning or Prewriting
 - 4.3.1. Introduction
 - 4.3.2. Writing Processes
 - 4.3.3. Planning
 - 4.3.4. Documentation
- 4.4. The Act of Writing
 - 4.4.1. Introduction
 - 4.4.2. Style
 - 4.4.3. Lexicon
 - 4.4.4. Sentence
 - 4.4.5. Paragraph

- 4.5. Rewriting
 - 4.5.1. Introduction
 - 4.5.2. The Review
 - 4.5.3. How to Use the Computer to Improve the Text
 - 4.5.3.1. Dictionary
 - 4.5.3.2. Search/Change
 - 4.5.3.3. Synonyms
 - 4.5.3.4. Paragraph
 - 4.5.3.5. Shades
 - 4.5.3.6. Cut and Paste
 - 4.5.3.7. Change Control, Commenting and Version Comparison
- 4.6. Spelling and Grammar Issues
 - 4.6.1. Introduction
 - 4.6.2. Most Common Accentuation Problems
 - 4.6.3. Capitalization
 - 4.6.4. Punctuation Marks
 - 4.6.5. Abbreviations and Acronyms
 - 4.6.6. Other Signs
 - 4.6.7. Some Problems
- 4.7. Textual Models: The Description
 - 4.7.1. Introduction
 - 4.7.2. Definition
 - 4.7.3. Types of Description
 - 4.7.4. Description Types
 - 4.7.5. Techniques
 - 4.7.6. Linguistic Elements
- 4.8. Textual Models: Narration
 - 4.8.1. Introduction
 - 4.8.2. Definition
 - 4.8.3. Features
 - 4.8.4. Components
 - 4.8.5. The Narrator
 - 4.8.6. Linguistic Elements

- 4.9. Textual Models: The Exposition and the Epistolary Genre
 - 4.9.1. Introduction
 - 4.9.2. The Exposition
 - 4.9.3. The Epistolary Genre
 - 4.9.4. Components
- 4.10. Textual Models: Argumentation
 - 4.10.1. Introduction
 - 4.10.2. Definition
 - 4.10.3. Elements and Structure of Argumentation
 - 4.10.4. Types of Arguments
 - 4.10.5. Fallacies
 - 4.10.6. Structure
 - 4.10.7. Linguistic Features
- 4.11. Academic Writing
 - 4.11.1. Introduction
 - 4.11.2. Scientific Work
 - 4.11.3. Summary
 - 4.11.4. The Review
 - 4.11.5. The Trial
 - 4.11.6. Appointments
 - 4.11.7. Writing on the Internet

Module 5. Television Communication

- 5.1. The Message on Television
 - 5.1.1. Introduction
 - 5.1.2. The Message on Television
 - 5.1.3. TV as the Union of Dynamic Image and Audio
- 5.2. History and Evolution of the Television Media
 - 5.2.1. Introduction
 - 5.2.2. Origin of the Television Medium
 - 5.2.3. History and Evolution in the World of Television Media

- 5.3. Television Genres and Formats
 - 5.3.1. Introduction
 - 5.3.2. Television Genres
 - 5.3.3. Format on Television
- 5.4. The Script on Television
 - 5.4.1. Introduction
 - 5.4.2. Types of Scripts
 - 5.4.3. Role of the Script in Television
- 5.5. Television Programming
 - 5.5.1. Introduction
 - 5.5.2. History
 - 5.5.3. Block Programming
 - 5.5.4. Cross Programming
 - 5.5.5. Counterprogramming
- 5.6. Language and Narration in Television
 - 5.6.1. Introduction
 - 5.6.2. Language in Television
 - 5.6.3. Television Narration
- 5.7. Speech and Expression Techniques
 - 5.7.1. Introduction
 - 5.7.2. Speech Techniques
 - 5.7.3. Expression Techniques
- 5.8. Creativity in Television
 - 5.8.1. Introduction
 - 5.8.2. Creativity in Television
 - 5.8.3. The Future of Television
- 5.9. Production
 - 5.9.1. Introduction
 - 5.9.2. Television Production
 - 5.9.3. Pre-Production
 - 5.9.4. Production and Recording
 - 5.9.5. Postproduction

- 5.10. Digital Technologies and Techniques in Television
 - 5.10.1. Introduction
 - 5.10.2. The Role of Technology in Television
 - 5.10.3. Digital Techniques in Television

Module 6. Radio Communication

- 6.1. History of Broadcasting
 - 6.1.1. Introduction
 - 6.1.2. Origins
 - 6.1.3. Orson Welles and "The War of the Worlds"
 - 6.1.4. Radio in the World
 - 6.1.5. The New Radio
- 6.2. Current Overview of the Radio in Latin America
 - 6.2.1. Introduction
 - 6.2.2. Radio History in Latin America
 - 6.2.3. Currently
- 6.3. Radio Language
 - 6.3.1. Introduction
 - 6.3.2. Characteristics of Radio Communication
 - 6.3.3. Elements that Make Up the Radio Language
 - 6.3.4. Characteristics of the Construction of Radiophonic Texts
 - 6.3.5. Characteristics of Radiophonic Text Writing
 - 6.3.6. Glossary of Terms Used in Radiophonic Language
- 6.4. The Radio Script Creativity and Expression
 - 6.4.1. Introduction
 - 6.4.2. Radio Script
 - 6.4.3. Basic Principles in the Development of a Script
- 6.5. Broadcast Production, Realization and Voice-Over in Broadcasting
 - 6.5.1. Introduction
 - 6.5.2. Production and Realization
 - 6.5.3. Radio Voice-Over
 - 6.5.4. Peculiarities of Radio Voice-Over
 - 6.5.5. Practical Breathing and Voice-Over Exercises

- 6.6. Improvisation in Broadcasting
 - 6.6.1. Introduction
 - 6.6.2. Peculiarities of the Radio Media
 - 6.6.3. What is Improvisation?
 - 6.6.4. How is Improvisation Carried Out?
 - 6.6.5. Sports Information in Radio. Characteristics and Language
 - 6.6.6. Lexical Recommendations
- 6.7. Radio Genres
 - 6.7.1. Introduction
 - 6.7.2. Radio Genres
 - 6.7.2.1. The News
 - 6.7.2.2. The Chronicle
 - 6.7.2.3. The Report
 - 6.7.2.4. The Interview
 - 6.7.3. The Round Table and the Debate
- 6.8. Radio Audience Research
 - 6.8.1. Introduction
 - 6.8.2. Radio Research and Advertising Investment
 - 6.8.3. Main Research Methods
 - 6.8.4. General Media Study
 - 6.8.5. Summary of the General Media Study
 - 6.8.6. Traditional Radio vs. Online Radio
- 6.9. Digital Sound
 - 6.9.1. Introduction
 - 6.9.2. Basic Concepts about Digital Sound
 - 6.9.3. History of Sound Recording
 - 6.9.4. Main Digital Sound Formats
 - 6.9.5. Digital Sound Editing Audacity
- 6.10. New Radio Operator
 - 6.10.1. Introduction
 - 6.10.2. New Radio Operator
 - 6.10.3. The Formal Organization of Broadcasters
 - 6.10.4. The Task of the Editor
 - 6.10.5. The Content Gathering
 - 6.10.6. Immediacy or Quality?

Module 7. Creativity in Communication

- 7.1. To Create is to Think
 - 7.1.1. The Art of Thinking
 - 7.1.2. Creative Thinking and Creativity
 - 7.1.3. Thought and Brain
 - 7.1.4. The Lines of Research on Creativity: Systematization
- 7.2. Nature of the Creative Process
 - 7.2.1. Nature of Creativity
 - 7.2.2. The Notion of Creativity: Creation and Creativity
 - 7.2.3. The Creation of Ideas for Persuasive Communication
 - 7.2.4. Nature of the Creative Process in Advertising
- 7.3. The Invention
 - 7.3.1. Evolution and Historical Analysis of the Creation Process
 - 7.3.2. Nature of the Classical Canon of the Invention
 - 7.3.3. The Classical View of Inspiration in the Origin of Ideas
 - 7.3.4. Invention, Inspiration, Persuasion
- 7.4. Rhetoric and Persuasive Communication
 - 7.4.1. Rhetoric and Advertising
 - 7.4.2. The Rhetorical Parts of Persuasive Communication
 - 7.4.3. Rhetorical Figures
 - 7.4.4. Rhetorical Laws and Functions of Advertising Language
- 7.5. Creative Behavior and Personality
 - 7.5.1. Creativity as a Personal Characteristic, as a Product and as a Process
 - 7.5.2. Creative Behavior and Motivation
 - 7.5.3. Perception and Creative Thinking
 - 7.5.4. Elements of Creativity
- 7.6. Creative Skills and Abilities
 - 7.6.1. Thinking Systems and Models of Creative Intelligence
 - 7.6.2. Three-Dimensional Model of the Structure of the Intellect According to Guilford
 - 7.6.3. Interaction Between Factors and Intellectual Capabilities
 - 7.6.4. Creative Skills
 - 7.6.5. Creative Capabilities

- 7.7. The Phases of the Creative Process
 - 7.7.1. Creativity as a Process
 - 7.7.2. The Phases of the Creative Process
 - 7.7.3. The Phases of the Creative Process in Advertising
- 7.8. Troubleshooting
 - 7.8.1. Creativity and Problem Solving
 - 7.8.2. Perceptual Blocks and Emotional Blocks
 - 7.8.3. Methodology of Invention: Creative Programs and Methods
- 7.9. The Methods of Creative Thinking
 - 7.9.1. Brainstorming as a Model for the Creation of Ideas
 - 7.9.2. Vertical Thinking and Lateral Thinking
 - 7.9.3. Methodology of Invention: Creative Programs and Methods
- 7.10. Creativity and Advertising Communication
 - 7.10.1. The Creative Process as a Specific Product of Advertising Communication
 - 7.10.2. Nature of the Creative Process in Advertising: Creativity and the Creative Advertising Process
 - 7.10.3. Methodological Principles and Effects of Advertising Creation
 - 7.10.4. Advertising Creation: From Problem to Solution
 - 7.10.5. Creativity and Persuasive Communication

Module 8. Corporate Identity

- 8.1. The Importance of Image in Businesses
 - 8.1.1. What is Corporate Image?
 - 8.1.2. Differences between Corporate Identity and Corporate Image
 - 8.1.3. Where can the Corporate Image be Manifested?
 - 8.1.4. Corporate Image Change Situations: Why Get a Good Corporate Image?
- 8.2. Research Techniques in Corporate Image
 - 8.2.1. Introduction
 - 8.2.2. The study of the Company's Image
 - 8.2.3. Corporate Image Research Techniques
 - 8.2.4. Qualitative Image Study Techniques
 - 8.2.5. Types of Quantitative Techniques
- 8.3. Image Audit and Strategy
 - 8.3.1. What is Image Audit?
 - 8.3.2. Guidelines
 - 8.3.3. Audit Methodology
 - 8.3.4. Strategic Planning
- 8.4. Corporate Culture
 - 8.4.1. What is Corporate Culture?
 - 8.4.2. Factors Involved in Corporate Culture
 - 8.4.3. Functions of Corporate Culture
 - 8.4.4. Types of Corporate Culture
- 8.5. Corporate Social Responsibility and Corporate Reputation
 - 8.5.1. CSR: Concept and Application of the Company
 - 8.5.2. Guidelines for Integrating CSR into Businesses
 - 8.5.3. CSR Communication
 - 8.5.4. Corporate Reputation
- 8.6. Corporate Visual Identity and Naming
 - 8.6.1. Corporate Visual Identity Strategies
 - 8.6.2. Basic Elements
 - 8.6.3. Basic Principles
 - 8.6.4. Preparation of the Manual
 - 8.6.5. Naming
- 8.7. Brand Image and Positioning
 - 8.7.1. The Origins of Trademarks
 - 8.7.2. What is a Brand?
 - 8.7.3. The Need to Build a Brand
 - 8.7.4. Brand Image and Positioning
 - 8.7.5. The Value of Brands
- 8.8. Image Management through Crisis Communication
 - 8.8.1. Strategic Communication Plan
 - 8.8.2. When it All Goes Wrong: Crisis Communication
 - 8.8.3. Cases

- 8.9. The Influence of Promotions on Corporate Image
 - 8.9.1. The New Advertising Industry Landscape
 - 8.9.2. Promotional Marketing
 - 8.9.3. Features
 - 8.9.4. Dangers
 - 8.9.5. Promotional Types and Techniques
- 8.10. Distribution and Image of the Point of Sale
 - 8.10.1. The Main Players in Commercial Distribution
 - 8.10.2. The Image of Retail Distribution Companies through Positioning
 - 8.10.3. Through the Name and Logo

Module 9. The Fundamentals of Graphic Design

- 9.1. Introduction to Design
 - 9.1.1. Design Concept: Art and Design
 - 9.1.2. Fields of Application of the Design
 - 9.1.3. Design and Ecology: Ecodesign
 - 9.1.4. Activist Design
- 9.2. Design and Configuration
 - 9.2.1. The Design Process
 - 9.2.2. The Idea of Progress
 - 9.2.3. The Dichotomy Between Need and Desire
- 9.3. Introduction to Adobe Lightroom I
 - 9.3.1. Tour of the Interface: Catalog and Preferences
 - 9.3.2. Program Structure and Visualization
 - 9.3.3. Structure of the library
 - 9.3.4. File Import
- 9.4. Introduction to Adobe Lightroom II
 - 9.4.1. Fast Development, Keywords and Metadata
 - 9.4.2. Simple Collections
 - 9.4.3. Intelligent Collections
 - 9.4.4. Practice

- 9.5. Library in Adobe Lightroom
 - 9.5.1. Classification and Structuring Methods
 - 9.5.2. Stacks, Virtual Copies, Files Not Found
 - 9.5.3. Watermark and Logos
 - 9.5.4. Export
- 9.6. Revealing in Adobe Lightroom I
 - 9.6.1. Developed Module
 - 9.6.2. Lens Correction and Cropping
 - 9.6.3. The Histogram
 - 9.6.4. Calibration and Profiling
- 9.7. Presets
 - 9.7.1. What are they?
 - 9.7.2. How Are They Used?
 - 9.7.3. What Kind of Pre-Established Settings are Saved in Lightroom Presets?
 - 9.7.4. Search Resources
- 9.8. Tone in Adobe Lightroom
 - 9.8.1. Tone Curve
 - 9.8.2. HSL
 - 9.8.3. Split Tones
 - 9.8.4. Practice
- 9.9. Revealing in Adobe Lightroom II
 - 9.9.1. Masks
 - 9.9.2. Development with Brush
 - 9.9.3. Focus and Noise Reduction
 - 9.9.4. Vignetting
 - 9.9.5. Red Eye and Blemish Removal
- 9.10. Revealing in Adobe Lightroom III
 - 9.10.1. Transform an Image
 - 9.10.2. Creation of Panoramic Photographs
 - 9.10.3. HDR, What Is It? How Do We Create it?
 - 9.10.4. Synchronize Settings

Module 10. A New Communication Paradigm

- 10.1. Media Transformation and Audience Fragmentation
 - 10.1.1. The New Role of the Media
 - 10.1.2. The Citizen Facing the Digital Revolution
 - 10.1.3. Consumption and Infocipation
- 10.2. Media Convergence
 - 10.2.1. Technological Convergence
 - 10.2.2. Socio-Cultural Convergence
 - 10.2.3. Corporate Convergence
- 10.3. Internet 2.0: from Monologue to Dialogue
 - 10.3.1. The Fragmentation Process
 - 10.3.2. The Effect of Technology
 - 10.3.3. The Questioning of Traditional Media
- 10.4. Long Tail
 - 10.4.1. Long Tail Business Models
 - 10.4.2. Elements of a Long Tail Model
- 10.5. The New Prosumer
 - 10.5.1. The Third Wave
 - 10.5.2. Spectators vs. Influencers
- 10.6. Internet 2.0
 - 10.6.1. Penetration and Usage Data
 - 10.6.2. From Monologue to Dialogue
 - 10.6.3. The Internet of Things
- 10.7. Participatory Culture
 - 10.7.1. Features
 - 10.7.2. Internet and Public Opinion
 - 10.7.3. Co-Creation
- 10.8. Ephemeral Attention
 - 10.8.1. Multi-Mediality
 - 10.8.2. Multi-Tasking
 - 10.8.3. The Collapse of Attention

- 10.9. Hardware: from the Black Box to the Hyperconnected Home
 - 10.9.1. The Black Box
 - 10.9.2. New Devices
 - 10.9.3. Breaking Down the Digital Divide
- 10.10. Towards a New Television
 - 10.10.1. Premises of the New TV
 - 10.10.2. Self-Programming
 - 10.10.3. Social Television

Module 11. Transmedia Storytelling, Crossmedia

- 11.1. Chronology of the Transmedia Concept
 - 11.1.1. Transmedia in the Context of Contemporary Cultural Production
 - 11.1.2. How Do we Understand Transmedia?
 - 11.1.3. Key Elements that Make up a General Notion of Transmedia
- 11.2. Transmedia and Related: Multiplatform, Crossmedia, Digital Narratives, Multimodality, Transmedia Literacies, Worldbuilding, Franchising, Data Storytelling, Platformization
 - 11.2.1. Economy of Attention
 - 11.2.2. Transmedia and Related
 - 11.2.3. Multimodality, Crossmedia and Transmedia
- 11.3. Areas of Application and Potential of Transmedia
 - 11.3.1. Transmedia in the Cultural Industries
 - 11.3.2. Transmedia and Organizations
 - 11.3.3. Transmedia in Science and Education
- 11.4. Consumption Practices and Transmedia Culture
 - 11.4.1. Cultural Consumption and Everyday Life
 - 11.4.2. Platforms
 - 11.4.3. User-Generated Content
- 11.5. Technologies
 - 11.5.1. Transmedia, New Media and Technology: Early Days
 - 11.5.2. Date:
 - 11.5.3. The Technological Factor in Transmedia Projects

- 11.6. Transmedia, Between Digital and Live Experiences
 - 11.6.1. The Value of Live Experiences
 - 11.6.2. What Do we Understand as Experience?
 - 11.6.3. Examples of Real-World Experiences
- 11.7. Transmedia and Gaming: Designing Playful Experiences
 - 11.7.1. The Whole and the Parts: Issues to Consider When Defining the Individual Elements of a Transmedia Experience
 - 11.7.2. The Playfulness Factor
 - 11.7.3. Some Examples
- 11.8. Critical Aspects of Transmedia
 - 11.8.1. What Can Transmedia Become?
 - 11.8.2. Discussion
 - 11.8.3. A Critical Look: What Challenges and Problems Do We Have to Face?
- 11.9. Interdisciplinary Transmedia: Roles, Profiles, Teams
 - 11.9.1. Teamwork
 - 11.9.2. Transmedia Competencies
 - 11.9.3. Roles

Module 12. Transmedia Narratives

- 12.1. Transmedia Narratives according to Henry Jenkins
 - 12.1.1. Henry Jenkins, Transmedia and Convergence Culture
 - 12.1.2. Links Between Participatory Culture, Transmedia and Fan Studies
 - 12.1.3. The 'Seven Principles' of Transmedia Storytelling
- 12.2. Reviews and Alternative Visions of Transmedia Narratives
 - 12.2.1. Theoretical Perspectives
 - 12.2.2. Perspectives on Professional Practice
 - 12.2.3. Specific Views
- 12.3. Stories, Narrative, Storytelling
 - 12.3.1. Stories, Narrative and Storytelling
 - 12.3.2. Narrative as Structure and Practice
 - 12.3.3. Intertextuality
- 12.4. Classic, Non-linear and Transmedia Narrative
 - 12.4.1. The Narrative Experience
 - 12.4.2. Narrative Structure in Three Acts
 - 12.4.3. The Ideas and Comings and Goings of the 'Hero's Journey'





- 12.5. Interactive Narrative: Linear and Non-linear Narrative Structures
 - 12.5.1. Interactivity
 - 12.5.2. Agency
 - 12.5.3. Different Non-Linear Narrative Structures
- 12.6. Digital Storytelling
 - 12.6.1. Digital Narratives
 - 12.6.2. The Origin of Digital Storytelling: Life Stories
 - 12.6.3. Digital and Transmedia Storytelling
- 12.7. Anchors' Transmedia Storytelling: Worlds, Characters, Time and Timelines, Maps, Space
 - 12.7.1. The Moment of the 'Leap
 - 12.7.2. Imaginary Worlds
 - 12.7.3. Public Participation
- 12.8. Fan Phenomenon, Canon and Transmedia
 - 12.8.1. Role of the Fan
 - 12.8.2. Fandom and Productivity
 - 12.8.3. Key Concepts in the Relationship between Transmedia and Fan Culture
- 12.9. Audience Involvement (Engagement Strategies, Crowdsourcing, Crowdfunding, etc.)
 - 12.9.1. Levels of Involvement: Followers, Enthusiasts, Fans
 - 12.9.2. The Public, the Collective, the Crowd
 - 12.9.3. Crowdsourcing and Crowdfunding

Module 13. Transmedia Content Production

- 13.1. The Project Ideation Phase
 - 13.1.1. Story
 - 13.1.2. Platforms
 - 13.1.3. Public
- 13.2. Documentation, Research, Search for references
 - 13.2.1. Documentation
 - 13.2.2. Successful References
 - 13.2.3. Learning from Others
- 13.3. Creative Strategies: in Search of the Premise
 - 13.3.1. The Premise
 - 13.3.2. Necessity of the Premise
 - 13.3.3. Coherent Projects

- 13.4. Platforms, Narrative and Participation. An Iterative Process
 - 13.4.1. Creative Process
 - 13.4.2. Connection Between the Different Parts
 - 13.4.3. Transmedia Narratives as a Process
- 13.5. The Narrative Proposal: Story, Arcs, Worlds, Characters
 - 13.5.1. The Story and Narrative Arcs
 - 13.5.2. Worlds and Universes
 - 13.5.3. Characters at the Center of the Story
- 13.6. The Optimal Format for Our Narrative: Formats and Platforms
 - 13.6.1. The Medium and the Message
 - 13.6.2. Platform Selection
 - 13.6.3. Format Selection
- 13.7. User Experience (UX) Design Know your Audience
 - 13.7.1. Discover your Audience
 - 13.7.2. Levels of Participation
 - 13.7.3. Experience and Memorability
- 13.8. The Transmedia Production Bible: Approach, Platforms, User Journey
 - 13.8.1. The Transmedia Production Bible
 - 13.8.2. Approach and Platforms
 - 13.8.3. User Journey
- 13.9. The Transmedia Production Bible: Project Aesthetics, Material and Technical Requirements
 - 13.9.1. Importance of Aesthetics
 - 13.9.2. Possibilities and Production
 - 13.9.3. Material and Technical Requirements
- 13.10. The Transmedia Production Bible: Case Studies on Business Models
 - 13.10.1. Model Design
 - 13.10.2. Model Adaptation
 - 13.10.3. Cases

Module 14. Universal Transmedia Case Studies

- 14.1. Transmedia Originating in Film
- 14.2. From Letters to the Screen
- 14.3. Transmedia Epic Mythology and Fantasy
- 14.4. Fiction that Goes Beyond Comics
- 14.5. Video games with multiple narratives
- 14.6. Television Exploring New Narratives
- 14.7. When the Fandom Phenomenon Creates Its Own Content
- 14.8. Prototransmedia Originating in the Theater
- 14.9. Music that is Not Just Listened To
- 14.10. Leisure Offerings that have Jumped to Other Platforms

Module 15. Transmedia Storytelling in the Video Game Industry

- 15.1. A Historical Relationship: Video Games at the Beginning of Transmedia Storytelling Theories
 - 15.1.1. Context
 - 15.1.2. Marsha Kinder and the Ninja Turtles
 - 15.1.3. From Pokémon to the Matrix: Henry Jenkins
- 15.2. Importance of the Videogame Industry in Media Conglomerates
 - 15.2.1. Video Games as Content Generators
 - 15.2.2. Some Figures
 - 15.2.3. The Leap to New and Old Media
- 15.3. Relevance and Evolution of Video Games as a Cultural Object and as an Object of Academic Study
 - 15.3.1. Video Games and Popular Culture
 - 15.3.2. Consideration as a Cultural Object
 - 15.3.3. Video Games at the University
- 15.4. Storytelling and Transmediality in Emerging Narratives
 - 15.4.1. Transmedia Storytelling at the Amusement Park
 - 15.4.2. New Considerations on Narrative
 - 15.4.3. Emerging Stories

- 15.5. On the Narrative of Videogames and their Weight in Transmedia Storytelling
 - 15.5.1. Early Discussions on Narrative and Videogames
 - 15.5.2. The Value of Storytelling in Video Games
 - 15.5.3. Ontology of Video Games
- 15.6. Videogames as Creators of Transmedia Worlds
 - 15.6.1. The Rules of the World
 - 15.6.2. Playable Universes
 - 15.6.3. Inexhaustible Worlds and Characters
- 15.7. Crossmediality and Transmediality: The Industry's Adaptive Strategy to New Audience Demands
 - 15.7.1. Derivative Products
 - 15.7.2. A New Audience
 - 15.7.3. The Leap to Transmediality
- 15.8. Transmedia Video Game Adaptations and Expansions
 - 15.8.1. Industrial Strategy
 - 15.8.2. Failed Adaptations
 - 15.8.3. Transmedia Expansions
- 15.9. Video Games and Transmedia Characters
 - 15.9.1. Traveling Characters
 - 15.9.2. From the Narrative Medium to the Videogame
 - 15.9.3. Out of our Control: The Leap to Other Media
- 15.10. Video Games and Fandom: Affective Theories and Followers
 - 15.10.1. Cosplaying Mario
 - 15.10.2. We are What We Play
 - 15.10.3. Fans Take the Lead

Module 16. Transmedia Extended Reality: VR and AR

- 16.1. Extended Reality (XR)
- 16.2. XR Evolution Predictions
 - 16.2.1. Present
 - 16.2.2. Device Comparison
 - 16.2.3. Future
- 16.3. Technical Aspects of XR
 - 16.3.1. Types of Interactions
 - 16.3.2. Locomotion
 - 16.3.3. Advantages and Limitations of XR
- 16.4. The Importance of 5 Senses
 - 16.4.1. Haptic Devices
 - 16.4.2. Multisensory Devices
 - 16.4.3. Sound on the XR
- 16.5. XR Project Creation Process
 - 16.5.1. Creative Process
 - 16.5.2. XR Profiles
 - 16.5.3. Case Study
- 16.6. UX / UI Design in XR
 - 16.6.1. Design Process
 - 16.6.2. UX / UI in XR
- 16.7. New Narrative Languages of the XR: Storyliving
 - 16.7.1. Storytelling vs. Storyliving
 - 16.7.2. Narrative Aspects Specific to the XR
 - 16.7.3. Transmedia Extended Reality Case Studies
- 16.8. XR Narrative Design: Script and Storyboarding
 - 16.8.1. Design
 - 16.8.2. Script
 - 16.8.3. Storyboard

- 16.9. Technical Development and Tools
 - 16.9.1. Technical Briefing Development
 - 16.9.2. Prototyping Tools
- 16.10. Distribution of an XR Experience
 - 16.10.1. MVP
 - 16.10.2. Distribution
 - 16.10.3. Marketing and Promotion

Module 17. Transmedia Journalism

- 17.1. Evolution of ICT: Traditional and New Media
 - 17.1.1. ICTs as an Accelerator of Media Transformation
 - 17.1.2. Digital Native Methods
 - 17.1.3. ICT and the Not-So-Traditional Media
- 17.2. The Citizen as an Informant
 - 17.2.1. The Citizen, Generator of Information
 - 17.2.2. Limits and Limitations of Citizen Journalism
- 17.3. The Transmedia Journalist
 - 17.3.1. Essential Skills and Knowledge for Transmedia Journalists
 - 17.3.2. Transmedia Journalists for Transmedia Companies
 - 17.3.3. Mojo Journalism
- 17.4. Design, Creation and Production of Transmedia News Content
 - 17.4.1. Jenkins' Transmedia Basics Adapted to Journalism
 - 17.4.2. The Process of Creating a Transmedia Journalistic Project
- 17.5. Formats in Transmedia Journalism: Video, Photo, Sound, Infographics
 - 17.5.1. Writing Journalistic Content for Digital Media
 - 17.5.2. Image and Audio
 - 17.5.3. Tools for Infographics Design
- 17.6. Dissemination of Transmedia Journalism: Own and Earned Channels
 - 17.6.1. Journalism and Corporate Communication
 - 17.6.2. Broadcasting in Own Channels
 - 17.6.3. Diffusion in Earned Media

- 17.7. Brand Journalism
 - 17.7.1. Informative Writing
 - 17.7.2. Branded Content and Journalism: Characteristics of Brand Journalism (Brand Journalism)
 - 17.7.3. Exemplary Brand Journalism Publications
- 17.8. Participatory Journalism
 - 17.8.1. The Participative Journalist
 - 17.8.2. The Participative User
 - 17.8.3. Blogging for Journalistic Specialization
- 17.9. Gamification of Journalism, Newsgames
 - 17.9.1. A State-of-the-Art Journalistic Format
 - 17.9.2. Subgenres
 - 17.9.3. Classic Case Studies and Other more Innovative Serious Games
- 17.10. Podcast Transmedia
 - 17.10.1. The Traditional Podcast: Audio
 - 17.10.2. The Transmedia Podcast
 - 17.10.3. The Branded Podcast

Module 18. Creation and Management of Digital Communities

- 18.1. A Virtual Community and Where We Can Create Them
 - 18.1.1. Types of User
 - 18.1.2. Spaces Where Virtual Communities Can Be Created
 - 18.1.3. Special Features of these Spaces
- 18.2. Facebook and Instagram Community Management
 - 18.2.1. Community Creation and Management Tools
 - 18.2.2. Possibilities and Limits
- 18.3. Twitter Community Management
 - 18.3.1. Community Creation and Management Tools
 - 18.3.2. Possibilities and Limits
- 18.4. YouTube Community Management
 - 18.4.1. Community Creation and Management Tools
 - 18.4.2. Possibilities and Limits

- 18.5. Twitch Community Management
 - 18.5.1. Community Creation and Management Tools
 - 18.5.2. Possibilities and Limits
- 18.6. Management of Future Communities in Emerging Spaces: Key Points
 - 18.6.1. Keys Points to Be Taken into Account in the Analysis of the Commented Networks
 - 18.6.2. What Steps to Take When New Social Networks are Launched
 - 18.6.3. Speeches and Dialogues
- 18.7. How to Trigger Content Generation by Users
 - 18.7.1. Prosumers after COVID
 - 18.7.2. Contests, Sweepstakes and Campaigns
 - 18.7.3. Connection with Social Networks and Transmedia
- 18.8. Content Planning and Measurement I
 - 18.8.1. Types of Content and Writing
 - 18.8.2. Content Structuring
- 18.9. Content Planning and Measurement II
 - 18.9.1. Measurement of Actions in Social Networks
 - 18.9.2. Impact on Google
 - 18.9.3. Decision Making
- 18.10. Development of Contents in Blogs and its Movement across Networks
 - 18.10.1. The Importance of Blogging Today
 - 18.10.2. Techniques for Content Movement across Networks
 - 18.10.3. Crisis Resolution

Module 19. Branded Content: Brands as Publishers

- 19.1. The Traditional Advertising Model: Push
 - 19.1.1. Key Aspects of Push Communication Strategies
 - 19.1.2. Origins and Evolution
 - 19.1.3. The Future of Push Strategies
- 19.2. The New Pull Model
 - 19.2.1. Key Aspects of Pull Communication Strategies
 - 19.2.2. Origins and Current Context
 - 19.2.3. Keys to Success

- 19.3. Branded Content
 - 19.3.1. Branded Content, Content Marketing and Native Advertising
 - 19.3.2. How to Identify Branded Content
- 19.4. Brands like Publishers: Implications
 - 19.4.1. The New Value Chain
 - 19.4.2. Implications
 - 19.4.3. Models
- 19.5. Branded Content and its Role in the Communication Mix
 - 19.5.1. Current Context
 - 19.5.2. Branded Content and Brand Purpose
 - 19.5.3. Inspiring Case Studies
- 19.6. The Coexistence of Content and Advertising
 - 19.6.1. Differences
 - 19.6.2. Contribution to Brand Equity
 - 19.6.3. Examples of Coexistence
- 19.7. Branded Content: Formats and Genres
 - 19.7.1. Genre
 - 19.7.2. Other Approaches, Other Genres
 - 19.7.3. Formats
- 19.8. Creation Methodology of Branded Content
 - 19.8.1. Strategy
 - 19.8.2. Ideation
 - 19.8.3. Production
- 19.9. The Importance of Promotion in Branded Content
 - 19.9.1. Methodology
 - 19.9.2. Phases
 - 19.9.3. Formats
- 19.10. Measuring the Effectiveness of Branded Content
 - 19.10.1. How to Measure a BC Project
 - 19.10.2. Qualitative and Quantitative Measurement
 - 19.10.3. Metrics and KPIs

06

Methodology

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

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



“

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

Case Study to contextualize all content

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

“

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



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



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

A learning method that is different and innovative

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

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

The case method has been the most widely used learning system among the world's leading business schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

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

Relearning Methodology

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

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

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

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

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



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

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

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

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

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



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



Study Material

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

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



Classes

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

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



Practising Skills and Abilities

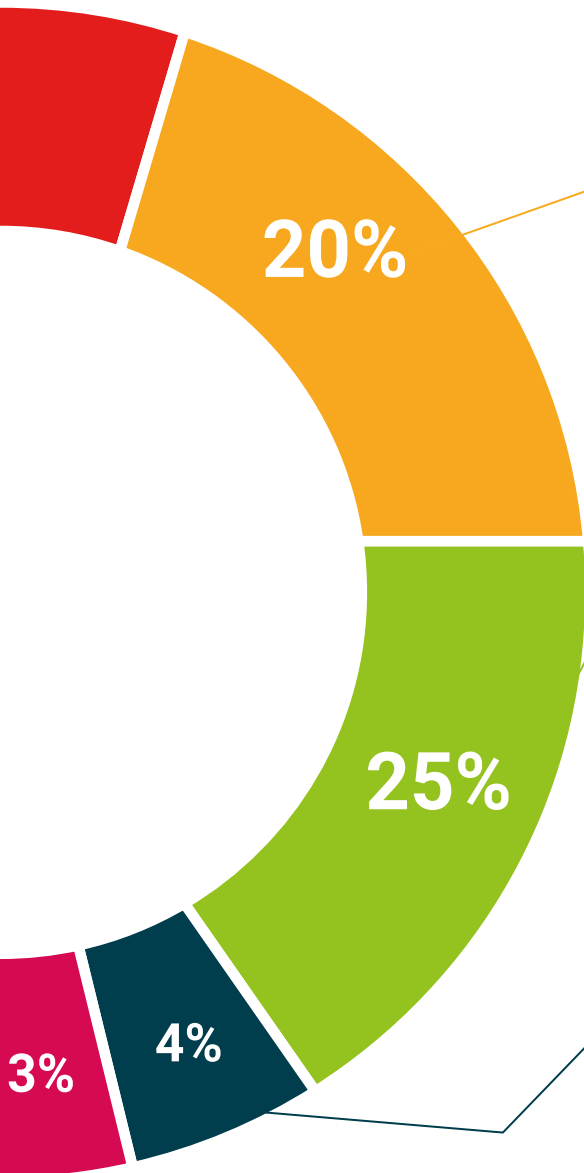
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

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



Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



07

Certificate

The Advanced Master's Degree in Digital Communication and Transmedia guarantees students, in addition to the most rigorous and updated education, access to a Advanced Master's Degree issued by TECH Global University.





“

*Successfully complete this program
and receive your university degree
without travel or laborious paperwork”*

This program will allow you to obtain your **Advanced Master's Degree diploma in Digital Communication and Transmedia** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Advanced Master's Degree in Digital Communication and Transmedia**

Modality: **online**

Duration: **2 years**

Accreditation: **120 ECTS**



*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

future
health confidence people
education information tutors
guarantee accreditation teaching
institutions technology learning
community commitment
personalized service innovation
knowledge present
development language
virtual classroom



Advanced Master's Degree Digital Communication and Transmedia

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Global University
- » Credits: 120 ECTS
- » Schedule: at your own pace
- » Exams: online

Advanced Master's Degree

Digital Communication and Transmedia

