

# Postgraduate Certificate Creation in Television





## Postgraduate Certificate Creation in Television

- » Modality: online
- » Duration: 12 weeks
- » Certificate: TECH Global University
- » Credits: 12 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: [www.techtute.com/us/journalism-communication/postgraduate-certificate/creation-television](http://www.techtute.com/us/journalism-communication/postgraduate-certificate/creation-television)

# Index

01

Introduction

---

*p. 4*

02

Objectives

---

*p. 8*

03

Course Management

---

*p. 12*

04

Structure and Content

---

*p. 16*

05

Methodology

---

*p. 22*

06

Certificate

---

*p. 30*

# 01

# Introduction

Creating an audiovisual product for television is an exciting adventure. To give it the necessary qualities to reach success, the professional must be endowed with the skills that only the knowledge obtained through the best preparation provides. This program will take you to the most complete learning, in a course of the highest quality, the signature of all TECH specializations.





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*Give your audiovisual products the required quality to captivate any audience"*

Creating for television is a process that has its own mechanisms and processes. The complexity of the creative, technical and financial elements to be handled makes this work similar to that of a juggler keeping several pieces in the air at the same time, without allowing any of them to fall to the ground.

The professional in this area will find in this Postgraduate Certificate the answers to the problems and difficulties that may arise. This course will allow you to learn all the characteristics that the creation of a television product must have.



*All the aspects that the audiovisual professional should know about the Creation in Television"*

This **Postgraduate Certificate in Creation in Television** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ The latest technology in online teaching software
- ♦ A highly visual teaching system, supported by graphic and schematic contents that are easy to assimilate and understand
- ♦ Practical cases presented by practising experts
- ♦ State-of-the-art interactive video systems
- ♦ Teaching supported by telepractice
- ♦ Continuous updating and recycling systems
- ♦ Autonomous learning: full compatibility with other occupations
- ♦ Practical exercises for self-evaluation and learning verification
- ♦ Support groups and educational synergies: questions to the expert, debate and knowledge forums
- ♦ Communication with the teacher and individual reflection work
- ♦ Content that is accessible from any fixed or portable device with an Internet connection
- ♦ Complementary documentation banks permanently available, even after the course



02

# Objectives

The objectives we propose in each of our educational programs are focused on achieving a global impulse to the development of our students, not only in the academic field, in which we set the highest quality standards, but also in the personal field. To this end, we offer you a stimulating and flexible development that allows you to achieve the satisfaction of completing your goals effectively.







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*Learn in an efficient and stimulating way and achieve your professional goals with the quality of a high impact Postgraduate Diploma"*



## General Objective

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- Learn all the phases of audiovisual content creation in TV

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*Receive a Postgraduate Diploma in Creation in Television and grow as a professional with the impulse of a first level specialization”*





## Specific Objectives

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- ♦ Know the concept of genre as applied to fiction production and television entertainment
- ♦ Distinguish and interpret the various genres of fiction production and television entertainment and their evolution over time
- ♦ Have the capacity for cultural, social and economic analysis of television genres as the backbone of audiovisual creation and consumption practices
- ♦ Know the modifications and hybridizations that occur in television genres in the context of contemporary television
- ♦ Recognize the different formats in the context of the current television panorama
- ♦ Identify the keys to a format, its structure, operation and impact factors
- ♦ Know how to interpret, analyze and comment on a television format from a professional, aesthetic and cultural perspective
- ♦ Know the theoretical keys and the professional, social and cultural context of television programs, with special attention to television programs in the Spanish television model
- ♦ Knowledge of the main techniques and processes of programming in generalist television
- ♦ Ability to understand and critically analyze the processes of television supply, its evolution and current reality, in relation to the phenomenon of reception and the social and cultural contexts in which it is produced
- ♦ Understand the creative and industrial process in the development of a fiction script for television
- ♦ Identify the different genres of television programs in order to determine the scripting techniques they require
- ♦ Know the different tools available to a television scriptwriter
- ♦ Learn how a television program format is related to its writing techniques
- ♦ Understand the basics of the dynamics of a television program format
- ♦ Gain an overview of international franchises of TV program formats
- ♦ Use a critical point of view when analyzing the various genres and formats of television programs based on their scripts
- ♦ Know the ways to present a draft script for a TV series

03

# Course Management

This academic program includes the most specialized teaching staff in the current educational market. They are specialists selected by TECH to develop the whole syllabus. In this way, starting from their own existence and the latest evidence, they have designed the most up-to-date content that provides a guarantee of quality in such a relevant subject.



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*TECH offers the most specialized teaching staff in the field of study. Enroll now and enjoy the quality you deserve”*

## International Guest Director

Awarded by Women We Admire for her leadership in the news sector, Amirah Cissé is a prestigious expert in **Audiovisual Communication**. In fact, she has spent most of her professional career managing international projects for renowned brands based on the most innovative **marketing** strategies.

In this sense, her strategic skills and ability to integrate emerging technologies into multimedia content narratives in an avant-garde way have allowed her to be part of renowned institutions on a global scale. For example **Google, NBCUniversal or Frederator Networks** in New York. In this way, her work has focused on the creation of communication campaigns for various companies, generating highly creative **audiovisual content** that connects emotionally with audiences. Thanks to this, multiple companies have succeeded in building consumer loyalty over a long period of time; while the companies have also strengthened their market presence and ensured their long-term sustainability.

It is worth noting that her extensive work experience ranges from the **production of television programs** or the creation of sophisticated **marketing techniques** to the management of visual content on the main **social networks**. At the same time, she is considered a true **strategist** who identifies culturally relevant opportunities for clients. In doing so, she has developed tactics aligned with both audience expectations and needs; enabling entities to implement cost-effective solutions.

Firmly committed to the advancement of the audiovisual industry and excellence in her daily practice, she has combined these functions with her role as a **researcher**. As such, she has written multiple scientific articles specialized in emerging areas such as the dynamics of user behavior on the Internet, the impact of **eSports** in the field of entertainment and even the latest trends to enhance **creativity**.



## Ms. Cissé, Amirah

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- Director of Global Client Strategy, NBCUniversal, New York, United States
- Strategy Expert at Horizon Media, New York
- Engagement Manager at Google, California
- Cultural Strategist at Spaks & honey, New York
- Account Manager at Reelio, New York
- Account Coordinator at Jun Group, New York
- Content Strategy Specialist at Frederator Networks, New York
- Researcher at the Genealogical and Biographical Society of New York
- Academic Internship in Sociology and Anthropology at Kanda Gaigo University
- Bachelor of Fine Arts with a major in Sociology from Williams College
- Certification in: Leadership Training and Executive Coaching, Marketing Research

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

04

# Structure and Content

The syllabus of the Postgraduate Certificate is structured as a comprehensive tour through each and every one of the concepts required to understand and work in this field. With an approach focused on practical application that will help you grow as a professional from the very first moment.







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*A comprehensive syllabus focused on acquiring knowledge and converting it into real skills, created to propel you to excellence"*

## Module 1. Television Genres, Formats and Programming

- 1.1. Television Genre
  - 1.1.1. Television Genres: an Introduction to the Systems and Processes of Television Creation and Programming
  - 1.1.2. Types of Genres: Studio Programs, Magazines, Contests, Humor, Reality Shows and Fiction
  - 1.1.3. Models of TV Genres and Their Historical Evolution
- 1.2. Television Genres
  - 1.2.1. Non-Fiction Genres in the Current Television Landscape
  - 1.2.2. Fiction Genres and Case Study: Fiction on American Television (from the Origins to the First Years of the 21st Century)
- 1.3. The Television Format Sources of Creativity
  - 1.3.1. Theory on the Differences between Format, Genre, Program and Franchise
  - 1.3.2. The Value of Television Format
  - 1.3.3. Television Format Attributes
  - 1.3.4. Effects of the Use of Television Formats
  - 1.3.5. Origin of the Format: Sources of Creativity; Theory and Techniques of Creativity; Stages of the Creative Process
- 1.4. The Creative Process in Television Programming
  - 1.4.1. The Creative Process in Entertainment
    - 1.4.1.1. Creation, Development, Work Structure
  - 1.4.2. The Creative Process in Fiction
    - 1.4.2.1. Teams, Stages and Deadlines
    - 1.4.2.2. Elements for the Creation of Fiction Television Formats
    - 1.4.2.3. The Bible of a TV series
- 1.5. Format Analysis
  - 1.5.1. Types of Analysis
  - 1.5.2. Elements to Consider
  - 1.5.3. Analysis in Fiction Formats: Soap opera, sitcoms, TV, movies and miniseries
  - 1.5.4. Analysis of Non-Fiction Formats: the Great Historical Contests, Talk Show (Characteristics, Evolution and Variants), Talent Show





- 1.6. Selling the Format. The Launch
  - 1.6.1. Selling a TV Format: Industry and Market Notions
  - 1.6.2. Production concepts that affect formats
  - 1.6.3. The Launch
  - 1.6.4. Distribution of the TV Format: theFormat Package
- 1.7. Introduction to Television Programming
  - 1.7.1. Approaches and Definitions
  - 1.7.2. The Role of Television Programming: Objectives, Preliminary Analysis, Broadcast Plan, Positioning
  - 1.7.3. Basic Processes of Programming
  - 1.7.4. Origins and Evolution of Television Programming
  - 1.7.5. Programming Models: from Paleo-Television to Neo-Television
- 1.8. Television Programming Models I
  - 1.8.1. United States and United Kingdom
    - 1.8.1.1. At the Service of Industry (1928-1959)
    - 1.8.1.2. Breakthrough as mass media (1950-1969)
    - 1.8.1.3. Universalization of Audiences (1960-1975)
    - 1.8.1.4. Deregulation Process (1975-1985)
    - 1.8.1.5. Specialization (1985-2004)
  - 1.8.2. Spain
    - 1.8.2.1. Television as a Cultural Industry
    - 1.8.2.2. Evolution of TV Programming in Spain
    - 1.8.2.3. Prehistory of Television in Spain: Origins and the 1950s
    - 1.8.2.4. Television Programming with RTVE's Monopoly
    - 1.8.2.5. Transformation of the Television Market after the Breakup of the Monopoly
    - 1.8.2.6. Television Programming in the 1990s and the Beginning of the 21st Century

- 1.9. Audience Research
  - 1.9.1. Audience Concepts and History of Audience Measurement
  - 1.9.2. Audience Measurement: Functions, Trends, Methods
  - 1.9.3. Television Audience Ratios: Key Terms and Concepts
  - 1.9.4. Audience Indicators
  - 1.9.5. Audience Measurements: Functioning and Types
  - 1.9.6. Data Collection in Television Audience Measurement
  - 1.9.7. Surveying Technique and Its Limits
  - 1.9.8. Factors Influencing the Audience of a Program
- 1.10. The Professional Practice of Television Programming
  - 1.10.1. The Role of the Programmer and the Programming Department
  - 1.10.2. Television Consumption
  - 1.10.3. The Configuration of the Television Grid
  - 1.10.4. Programming Techniques and Strategies: Location, Format, Stars, Business, Corporate, Advertising Situation
  - 1.10.5. Brief Aspects of the Legislation

## Module 2. Television Scriptwriting: Programs and Fiction

- 2.1. Dramatic Writing for Audiovisual Media
  - 2.1.1. Basic Elements of Dramatic Writing (Basic Notions of Audiovisual Narrative): Character, Action, Synopsis, Conflict, Dialogue, Point of View and Identification, Dramatic Mechanisms, Narrative Logics
- 2.2. The TV Fiction Script
  - 2.2.1. The constraints of plotting and writing for television: Plot Constraints and Writing for Television: Film Screenwriting and Television Screenwriting, Needs of Fiction Writing for Television, Differences between Television Writing Models, Production Writing Constraints: "Sudoku"
  - 2.2.2. The Play-List: a Working Tool
  - 2.2.3. Television Fiction Formats
  - 2.2.4. The Creation of TV Series

- 2.2.4.1. The Starting Point: Concept Development
- 2.2.4.2. The Foundations of the Project: the Bible
- 2.2.4.3. Structure
- 2.2.4.4. Development of Storylines: Plots and Plot Maps
- 2.2.4.5. Character Construction and the Characterization Process
- 2.2.4.6. The Dialogues
- 2.2.4.7. Scale
- 2.2.4.8. Rewriting: Polishing the Structure of the Storyboard and Dialogues
- 2.2.4.9. Organization of Script Teams: the Daily Series, the Procedural, the Prime Time Serial
- 2.2.4.10. Pilot Chapter
- 2.2.4.11. Project Presentation: Pitching
- 2.2.4.12. Sales Dossier
- 2.2.5. Case Studies: Scriptwriting in Cuéntame Cómo Pasó (TVE)
- 2.3. The Scripting of Entertainment Programs: An Introduction
  - 2.3.1. General and Historical Overview of the Current Situation of Television Shows
  - 2.3.2. How to Create a TV Program
  - 2.3.3. Contests and Their Elements
  - 2.3.4. Magazines: Rhythm and Structure
- 2.4. Comedy Programs I
  - 2.4.1. Humor: Sketches and Political Correctness on TV
  - 2.4.2. Funny Programs
  - 2.4.3. Hidden Camera Programs
  - 2.4.4. Video Programs (Subtypes)
  - 2.4.5. The TV Monologue
  - 2.4.6. Crowdpleasers

- 2.5. Comedy Programs II
  - 2.5.1. Daily Shows and Late Night Shows
  - 2.5.2. The Script and Humor of Current News: The Infoshow (El Intermedio as a case study)
- 2.6. Reality Shows
  - 2.6.1. Historicals, Locked-in Classics, Talent Search, Role reversal, Life Style, Docu Soap, Humiliation TV
  - 2.6.2. Guidelines for Creating a Reality Show
  - 2.6.3. The Script in Reality TV
  - 2.6.4. The Limits of Reality
- 2.7. Talent/Coach Shows
  - 2.7.1. Talent Shows
  - 2.7.2. Coach Shows
  - 2.7.3. Game Shows
- 2.8. Documentaries I
  - 2.8.1. Ways of Representing Reality
    - 2.8.1.1. Expository Documentary, Observational Documentary, Interactive Documentary, Reflective Documentary, Poetic Documentary, Expressive Documentary
  - 2.8.2. Phases in the Writing of the Documentary Screenplay
    - 2.8.2.1. Idea, Story; Synopsis; Playbill/Transcript; Shooting Script/Editing Script
  - 2.8.3. Narrative Resources in the Documentary Script
    - 2.8.3.1. Characters, Action, Narrator's Voice/Author's Voice, Interviews, Stock footage, Color, 2D/3D Image, Digital effects, Music, Other Narrative Devices Digital effects, The music, Other narrative resources
- 2.9. Documentaries II
  - 2.9.1. Current Trends in Documentary Filmmaking
    - 2.9.1.1. Transformations of Documentary or Non-Fiction Filmmaking in the Digital Scene
    - 2.9.1.2. New Trends in Contemporary Documentary Film as a Result of the Triple Hybridization of Technology, Narrative and Creativity
  - 2.9.2. Subgenres of Contemporary Documentary
    - 2.9.2.1. Fake or Mockumentary
    - 2.9.2.2. Collaborative Documentary
    - 2.9.2.3. Film-Diary
    - 2.9.2.4. Family Cinema
    - 2.9.2.5. Found Footage Documentary
    - 2.9.2.6. Experimental Documentary, etc.
- 2.10. New Formats (Hoax, Scripted Reality, etc.)
  - 2.10.1. New Formats and Hybridization: Case Studies
  - 2.10.2. Undercovered Boss
  - 2.10.3. House Hunters
  - 2.10.4. Fixer Upper
  - 2.10.5. The Apprentice
  - 2.10.6. Catfish
  - 2.10.7. Hell's Kitchen
  - 2.10.8. Keeping Up with the Kardashians
  - 2.10.9. The Campos
  - 2.10.10. Alaska and Mario



*Study at your own pace, with the flexibility of a program that combines learning with other occupations in a comfortable and real way"*

05

# 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.



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*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.

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*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.*





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

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.



06

# Certificate

The Postgraduate Certificate in Creation in Television guarantees students, in addition to the most rigorous and up-to-date education, access to a Postgraduate Certificate issued by TECH Global University.



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*Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork"*

This program will allow you to obtain your **Postgraduate Certificate in Creation in Television** 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: **Postgraduate Certificate in Creation in Television**

Modality: **online**

Duration: **12 weeks**

Accreditation: **12 ECTS**



\*Apostille Convention. In the event that the student wishes to have their paper certificate 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 quality

online training

development languages

virtual classroom

**tech** global  
university

Postgraduate Certificate

Creation in Television

- › Modality: online
- › Duration: 12 weeks
- › Certificate: TECH Global University
- › Credits: 12 ECTS
- › Schedule: at your own pace
- › Exams: online

# Postgraduate Certificate Creation in Television

