

# Postgraduate Diploma

## Audiences and Reception of the Audiovisual Product





## Postgraduate Diploma

### Audiences and Reception of the Audiovisual Product

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Global University
- » Credits: 24 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: [www.techtute.com/us/journalism-communication/postgraduate-diploma/postgraduate-diploma-audiences-reception-audiovisual-product](http://www.techtute.com/us/journalism-communication/postgraduate-diploma/postgraduate-diploma-audiences-reception-audiovisual-product)

# Index

01

Introduction

---

*p. 4*

02

Objectives

---

*p. 8*

03

Structure and Content

---

*p. 12*

04

Methodology

---

*p. 18*

05

Certificate

---

*p. 26*

# 01

# Introduction

Knowing the audience, its evolutions and its changing identity in terms of audiovisual consumption is the key element to ensure that any product in this industry has the desired impact on the audience. This program will give the student to the most complete syllabus in this field and in those related to the reception of audiovisual products, in a specialization of the highest quality; the hallmark of all TECH programs.



“

*Learn to know and recognize the consumption flows of the audiovisual public and bring to your work the ability to generate successful products in this sector"*

Any audiovisual product is born with the objective of being consumed by an audience. This becomes the challenge that moves the entire construction of the project and is configured dynamically on each occasion.

This dynamism is based on the changing consumption flows that the public shows over time and that define the tastes of the different sectors. The audiovisual product is forced to adapt to these scenarios constantly in order to have the capacity to reach the desired objectives.

Throughout this specialization we will analyze how this behavior of the public and audiences is configured and what the adjustments and adaptations are that the professional of this sector must carry out to create competitive and quality products.



*The inevitable dictatorship of audiences unveiled in all aspects that the audiovisual professional must know in order to compete”*

This **Postgraduate Diploma in Audiences and Reception of the Audiovisual Product** offers you the characteristics of a high-level technological and educational program. These are some of its most notable features:

- » 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
- » Availability of content from any device, fixed or portable, with Internet connection
- » Supplementary documentation databases are permanently available, even after the program



“

*A contextualized and real educational program that will allow you to put your learning into practice through new skills"*

Our teaching staff is made up of working professionals. In this way TECH ensures to offer you the updating objective it intends. A multidisciplinary team of professors trained and experienced in different environments, who will develop theoretical knowledge in an efficient way, but, above all, will bring their practical knowledge derived from their own experience to the course: one of the differential qualities of this training.

This mastery of the subject is complemented by the effectiveness of the methodology used in the design of this course. Developed by a multidisciplinary team of *e-Learning* experts, it integrates the latest advances in educational technology. In this way, students will be able to study with a range of convenient and versatile multimedia tools that will give them the operational skills they need for their qualification.

The design of this program is based on Problem-Based Learning: an approach that views learning as a highly practical process. To achieve this remotely, TECH will use telepractice: with the help of an innovative interactive video system and *Learning from an Expert*, the student will be able to acquire the knowledge as if they were facing the scenario they are learning at that moment. A concept that will allow students to integrate and memorize what they have learnt in a more realistic and permanent way.

*The qualification in Audiences and the Reception of the Audiovisual Product is a specialization of high interest for the professional in this field.*

*A practical and real program that will allow you to advance gradually and safely.*



# 02 Objectives

The objectives that TECH proposes in each of its educational programs are focused on achieving a global impulse to the development of its students, not only in the academic field, in which the highest quality standards are set, but also in the personal field. To this end, TECH offers a stimulating and flexible educational development that allows students to achieve the satisfaction of completing their goals in an effective manner.





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



## General Objectives

- » Know how consumption flows work in the audiovisual product
- » Study about audiences and their power in the audiovisual product
- » Develop the different aspects of the reception of audiovisual products



*We boost your professional growth with this Postgraduate Diploma in Audiences and Reception of the Audiovisual Product, supporting your development with educational products of the highest quality”*





## Specific Objectives

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### Module 1. Cultural Industries and New Communication Business Models

- » Study the transformations that have taken place in the cultural industries in the supply and consumption of digital networks, in their economic, political and socio-cultural aspects
- » Delve into the challenges that the digital environment has posed to the business models of journalistic companies and other traditional cultural industries
- » Analyze and design innovative strategies that contribute to the improvement of management and decision-making processes, as well as to the development of information products in line with the needs of audiences and advertisers
- » Understand the changes in the processes of organization and management of strategic, human, material and technical resources of new businesses in the digital environment

### Module 2. Management and Promotion of Audiovisual Products

- » Know the fundamental concepts governing the distribution, marketing and dissemination of an audiovisual product in contemporary society
- » Identify the different audiovisual exhibition windows and monitoring amortizations
- » Knowledge of executive production strategies in the development and subsequent distribution of audiovisual projects
- » Identify the marketing design of an audiovisual production through its impact on the different contemporary audiovisual media
- » Know the history and contemporary problems of film festivals
- » Identify the different categories and modalities of film festivals
- » Analyze and interpret the economic, cultural and aesthetic logics of film festivals at local, national and global levels

### Module 3. The Audiovisual Audience

- » Know, at a theoretical level, the currents of studies dedicated to audiovisual reception
- » Identify the differences between the different approaches to the study of audiovisual reception and the current state of the art
- » Understand the functioning of social networks as a fundamental part of today's audiovisual environment
- » Understand the links between audience and content
- » Have the ability to understand the transformations resulting from digitization

### Module 4. Cinema, Television and Contemporary Society

- » Identify the main trends in contemporary representational models in television and cinema
- » Develop critical reasoning when facing the processes of creation and analysis of the different modes of representation in audiovisuals
- » Distinguish and study the socio-cultural processes and their impact on the representational procedures of audiovisual products
- » Understand and critically analyze contemporary cinematographic productions from a social, cultural and aesthetic perspective
- » Learn the theoretical and methodological foundations to analyze cinema and television as generators of social representation and production of meanings
- » Acquire the ability to distinguish and critically analyze the mutations that occur in contemporary cinema and television, in their social context and cultural dimension



03

# Structure and Content

The syllabus of the program 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 allow the student to grow as a professional from the first moment of this Postgraduate Diploma.



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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. Cultural Industries and New Communication Business Models

- 1.1. Craft Culture Commoditized
  - 1.1.1. From Live Performance to Visual Arts
  - 1.1.2. Museums and Heritage
  - 1.1.3. The City
- 1.2. Technology, Communication and Culture
  - 1.2.1. Technology, C.I. and Social Communication Technology and Utopias
- 1.3. CI Structure: Economic Nature
  - 1.3.1. Offer
  - 1.3.2. Creative Work and Intellectual Property
  - 1.3.3. Consumption
- 1.4. The Major Sectors of the C.I.
  - 1.4.1. Editorial Products
  - 1.4.2. Flow C.I.s
  - 1.4.3. Hybrid Models
- 1.5. Globalization and Diversity in C.I.s
  - 1.5.1. Concentration; Internationalization and Globalization of C.I.s.
  - 1.5.2. The Struggle for Diversity and Its Evolution towards the Information Society
- 1.6. The Digital Era in C.I.
  - 1.6.1. On/Offline Publishing Merchandise
  - 1.6.2. Flow C.I.s
  - 1.6.3. New Models in the Digital Age: Digital Copyright and Its Questions
  - 1.6.4. Free Culture and Creative Commons Licenses
  - 1.6.5. Creativity and Innovation in the Creation of Low Cost Audiovisual Projects
  - 1.6.6. What Is Low-Cost Audiovisual Content?
  - 1.6.7. Crowdfunding and the Centrality of the Internet
- 1.7. Cultural and Cooperation Policies
  - 1.7.1. The Role of States and Regions of Countries (European Union, MERCOSUR, FTAs)
  - 1.7.2. Digital Cultural Policies
- 1.8. Challenges and Business Opportunities for the Media in the Face of Digitalization
  - 1.8.1. Legal Framework for the Development of New Communication Businesses in the Digital Environment Adaptation to New Digital Scenarios Objectives and Needs



- 1.9. Digital Media and Media in the Digital Age I
  - 1.9.1. The Online Newspaper Business: Challenges and Questions Project Planning and Control Methods for Decision-Making in Newspaper Companies in the Digital Environment
  - 1.9.2. Innovation and Design of Strategies for the Development of Information Products and Improvement of Management and Decision-Making Processes in the Digital Environment
  - 1.9.3. Radio in the Digital Environment
- 1.10. Digital Media and Media in the Digital Age II
  - 1.10.1. New Keys to Advertising Management in Digital Media Changes in Parameters for Time and Space Management Viral Marketing and Branded Content
  - 1.10.2. Particularities of the Media in the Digital Age: Emerging Businesses The Businesses of the Blogosphere and Social Networks The New Consumers and Users Information Market Positioning Strategies
  - 1.10.3. Internet Fiction: Webseries

## Module 2. Management and Promotion of Audiovisual Products

- 2.1. Executive Production Management
  - 2.1.1. Financial Channels
  - 2.1.2. Legislation
  - 2.1.3. National and International Co-Productions
  - 2.1.4. Copyrights and Royalties
- 2.2. Audiovisual Distribution
  - 2.2.1. The Distribution Strategy
  - 2.2.2. Introduction to the Distribution of Audiovisual Products in Spain
  - 2.2.3. Distribution Company
  - 2.2.4. Operating Windows: Distribution in Classic Windows/Online Distribution
  - 2.2.5. Contracts and Distribution Rights
  - 2.2.6. Advertising and Marketing
  - 2.2.7. Festivals
  - 2.2.8. Academies and Associations
  - 2.2.9. Promotional Pieces: Trailers
  - 2.2.10. The *Low-Cost* Audiovisual Project: Creation and Promotion
- 2.3. Audiovisual Exhibition
  - 2.3.1. Showrooms
  - 2.3.2. Television Exhibition: Media/Audiences
  - 2.3.3. Digital Media and Multimedia

- 2.4. Film Festivals: Introduction I
  - 2.4.1. Origins, Objectives
- 2.5. Film Festivals: Introduction II
  - 2.5.1. Types of Festivals
  - 2.5.2. Exhibition and Legitimization of Film Production in the Global Society
  - 2.5.3. The Festival as a Legitimizing Discourse: The Case of Sundance and Indie
- 2.6. The Film Festival as an Agora: Festival Structure
  - 2.6.1. Selection and Sections
  - 2.6.2. Galas, Awards and Juries
  - 2.6.3. Audiences and Public Opinion
- 2.7. The Festival as a Mediator
  - 2.7.1. Production and Management of Festivals: Editorial Lines (Policies)
  - 2.7.2. The Programmer: Canons and Counter-Canons
  - 2.7.3. The Star: Promoting Cinema
- 2.8. Geopolitics of the Film Festival
  - 2.8.1. Festival Geographies
  - 2.8.2. *City Branding*
  - 2.8.3. Local Communities and Transnational Networks
  - 2.8.4. The Festival as a Market
  - 2.8.5. The Festival as a Producer
- 2.9. Film Festivals in Spain
  - 2.9.1. Cartography and Typology
  - 2.9.2. Financing and Organizational Models
  - 2.9.3. Study Cases
- 2.10. The Legitimization of Transnational Cinema on the International Festival Circuit
  - 2.10.1. The Case of Latin America

### Module 3. The Audiovisual Audience

- 3.1. Theories of Reception I
  - 3.1.1. Introduction to Reception Theories
  - 3.1.2. The First Trends in Reception Studies
- 3.2. Theories of Reception II
  - 3.2.1. Paradigm Shift in Reception Theories
  - 3.2.2. A Theoretical Proposal for Analyzing Audiovisual Audiences: The Contributions of Janet Staiger
- 3.3. Film Audiences I
  - 3.3.1. Evolution in the USA
  - 3.3.2. Applied Case Study
- 3.4. Film Audiences II
  - 3.4.1. Evolution in Spain
  - 3.4.2. Applied Case Study
- 3.5. Television Audiences I
  - 3.5.1. Why Study Them?
  - 3.5.2. Audience Measurement: Traditional Quantitative Surveys
  - 3.5.3. Constraints and Crises in the Digital Environment
- 3.6. Television Audiences II
  - 3.6.1. Post-Audience Audience Measurement on the Internet and DTT
  - 3.6.2. Towards a New Model of Analysis: Convergence Culture
- 3.7. Audiences Today I
  - 3.7.1. Audiences and Minorities: The Implications of Gender, Sexuality and Race/Ethnicity in Relation to the Media
  - 3.7.2. New Approaches to the Concept of Audience: Ethnography, Fandom, Community, Transmedia, Transculturality
  - 3.7.3. Fan Behaviors
- 3.8. Audiences Today II
  - 3.8.1. The Movie Star Viewer
  - 3.8.2. The Cult Movie/Series Viewer

- 3.8.3. From the Cinema to the Home: Collective and Individual Viewing Experiences
- 3.8.4. The Effect of Violence, Horror and Sexually Explicit Images on Viewers
- 3.8.5. The Place of Memory in the Audiovisual Viewer
- 3.9. Applied Studies I
  - 3.9.1. The Reception of The Blonde Venus (Josef von Sternberg, 1932): Censorship Against Fans
  - 3.9.2. The Critical Reception of A Clockwork Orange (Stanley Kubrick, 1971) in the U.S.
- 3.10. Applied Studies II
  - 3.10.1. The Silence of the Lambs (Jonathan Demme, 1991): The Production of Cultural Meanings for the Gay and Feminist Community in the United States
  - 3.10.2. The Audiences of Game of Thrones/Game of Thrones (HBO, 2011-2019): the Transversality and Globality of Fan Culture
  - 3.10.3. The Critical Reception of Madrid's Comedy in the Context of Spain's Democratic Transition

## Module 4. Cinema, Television and Contemporary Society

- 4.1. Identity
  - 4.1.1. Identity in the Primitive World
  - 4.1.2. Identity in the Medieval World
  - 4.1.3. Identity in Modern Times
  - 4.1.4. Identity in the Postmodern Era
- 4.2. Representation
  - 4.2.1. Representation and Visual Culture
  - 4.2.2. The Representation throughout History
  - 4.2.3. The Instrumental Value of the Image
- 4.3. Collective Identity: The Nation and the Working Class
  - 4.3.1. Collective Representation in the Modern World: The National Key
  - 4.3.2. Representation of Collective Identity in Modernity: The Other
  - 4.3.3. National Identity in the Postmodern Era
  - 4.3.4. Free Cinema and the Legitimization of the Working Class in the United Kingdom Consequences

- 4.4. Images of Masculinity
  - 4.4.1. The Representation of Man in Modern Times
  - 4.4.2. New Masculinities in Film and Television
- 4.5. Representation of Sexual Identity and Transgender Identity
  - 4.5.1. Sexual Orientation and Transgender Identity: a Journey through Film and TV
- 4.6. Generational Crisis
  - 4.6.1. Adolescence, Mid-Thirties Crisis, Neo-Existentialism
- 4.7. Partners and Relationships
  - 4.7.1. Liquid Loves
- 4.8. The Representation of Social Change in the Spanish Transition Film Comedy
  - 4.8.1. The Comedy of Madrid
  - 4.8.2. Pedro Almodóvar's Films
- 4.9. Representation of the Economic Crisis and Review of the American Dream
  - 4.9.1. Money. Fame Figure of the Self-Made Man
- 4.10. Representations of Terrorism in Film and Television
  - 4.10.1. From Taboo to Parody



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

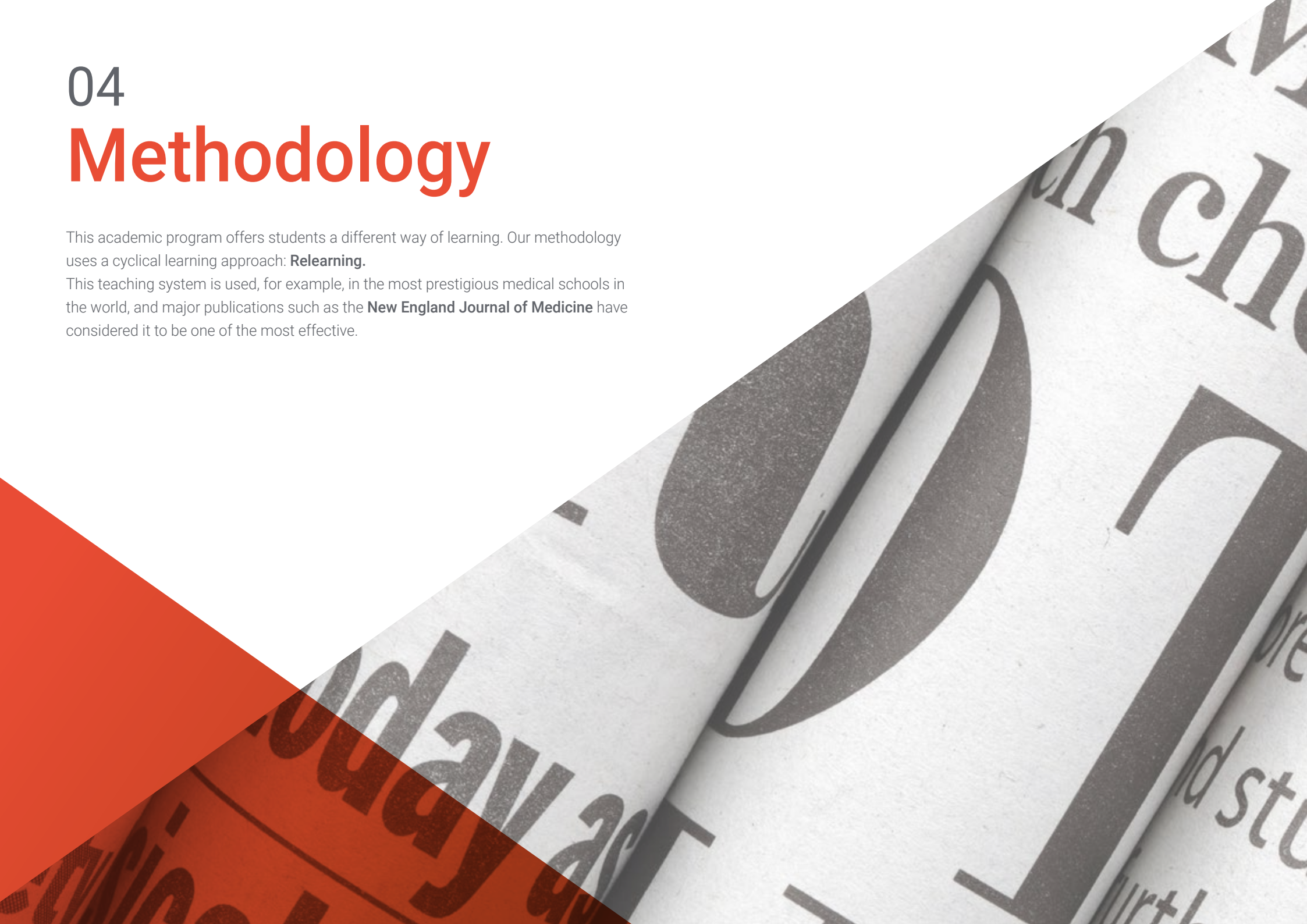


04

# 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.

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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.*



*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.



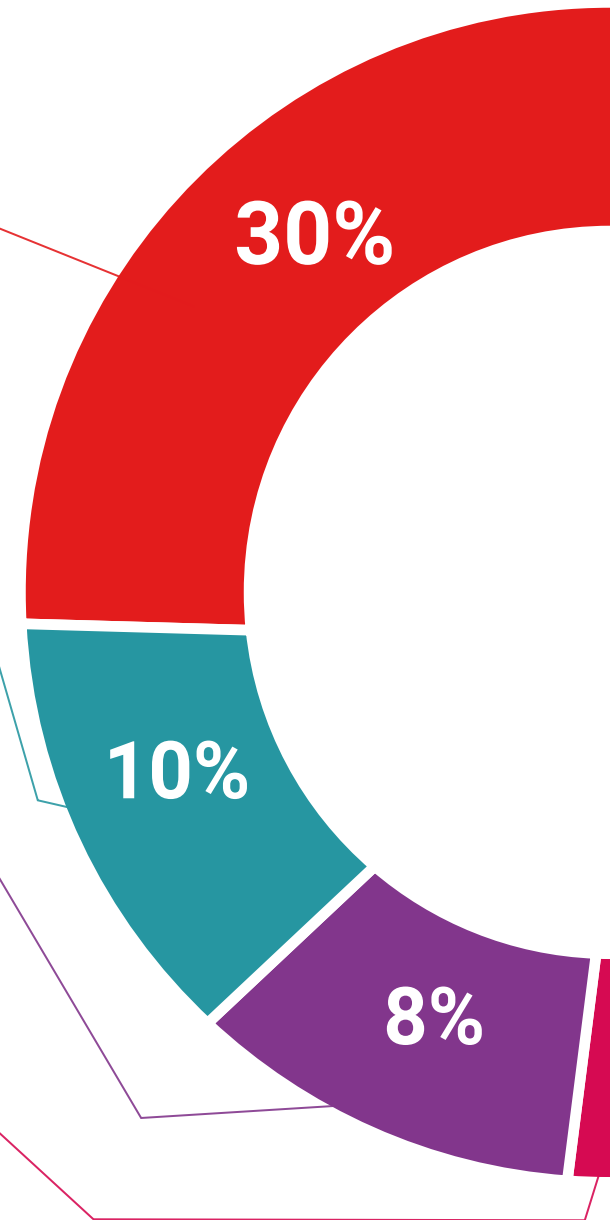
#### Practising Skills and Abilities

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.



05

# Certificate

The Postgraduate Diploma in Audiences and Reception of the Audiovisual Product guarantees students, in addition to the most rigorous and up-to-date education, access to a Postgraduate Diploma 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 Diploma in Audiences and Reception of the Audiovisual Product** 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.

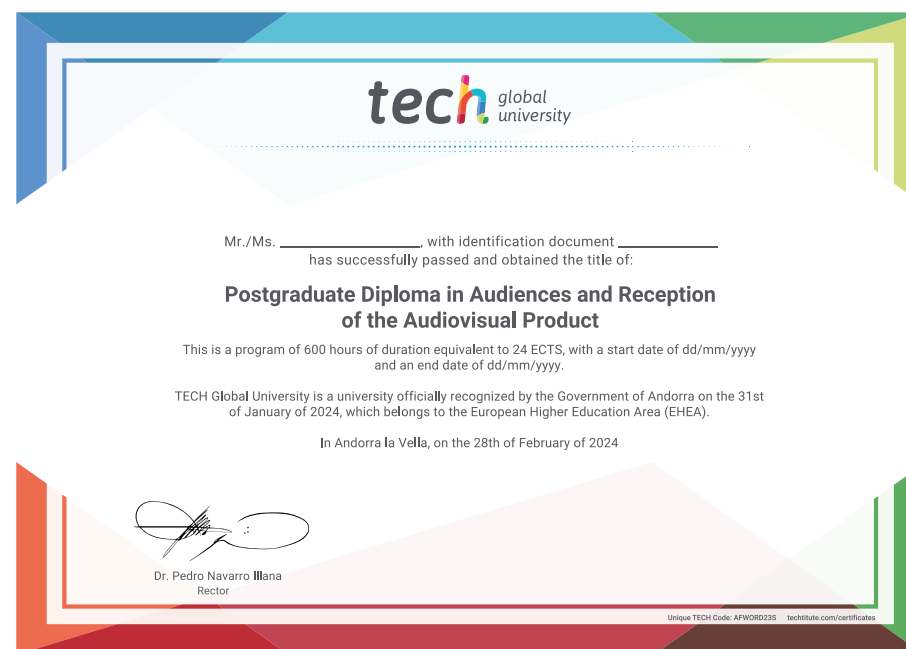
This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Postgraduate Diploma in Audiences and Reception of the Audiovisual Product**

Modality: **online**

Duration: **6 months**

Accreditation: **24 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 languages  
virtual classroom



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