

Professional Master's Degree Transmedia Communication





Professional Master's Degree Transmedia Communication

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: www.techtitute.com/in/journalism-communication/professional-master-degree/master-transmedia-communication

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01

Introduction

Transmedia Communication has arrived to revolutionize the journalism sector, advertising and even cinema and television. Today, professionals are faced with a more specialized public, who are clear about what they want to consume and are looking for unforgettable experiences. For this reason, major brands are relying on this type of communication as an essential element to create value through high quality multimedia content. Thanks to this program, students will be able to create persuasive stories, manage different types of platforms and apply marketing tools to focus their product to their target audience. A program that will raise your skills to the highest-quality standards, positioning you as a professional benchmark in the sector.





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Transmedia Communication is the present and the future. Specialize in this field and access the most reputable companies in the advertising industry”

The world of advertising communication and journalism is experiencing a major turning point. The new context of digital communication, with a wide variety of content available to audiences and numerous platforms available to access them, makes it necessary to conceive communication as a narrative spider's web composed of different pieces. This model leaves behind linear communication, where the receiver had access to information at a specific moment in a single medium.

Now, the viewer has many more options and possibilities of consuming information, being able to access all the content they want through social networks, mobile applications, streaming platforms or live broadcasting, for example. But also, one of the big differences with the communication process of decades ago is that today the user is no longer a mere spectator but a co-creator of stories. Therefore, thanks to their tastes, interactions and recommendations, they have become an essential part of the elaboration process.

No company today is capable of offering a product without first testing its customers, without knowing their tastes or availability. Thanks to virtual communities, large advertising agencies are able to know the feelings of customers about a product without it being on sale yet or even without having seen the final advertisement, just showing a preview of what they will find. And the same can happen with any self-respecting sector: the media announces interviews with relevant characters provoking an interest in the public, videogame creators offer a glimpse of what will be their next hit, and so on. And all this creates so many interactions on the net that it can give a general idea of how the final product will be received.

This is why professionals in the 21st century must be highly specialized in transmedia content, which is the present and the future of communication. Thanks to this Professional Master's Degree from TECH Technological University, the student will be able to create creative stories that transcend the public's expectations and offer a unique experience that makes users feel part of the process. In addition, students will acquire a level of competence that will allow them to access management positions in advertising, communication or video game design agencies, or to start their own businesses related to Transmedia Communication.

This **Professional Master's Degree in Transmedia Communication** contains the most complete and up-to-date academic program on the market. Its most notable features are:

- ♦ The development of case studies presented by experts in Transmedia Communication
- ♦ Its graphic, schematic and practical contents are designed to provide scientific and practical information on those disciplines that are essential for professional practice
- ♦ New developments in Transmedia Communication
- ♦ Practical exercises where the self-assessment process can be carried out to improve learning
- ♦ Special emphasis on innovative methodologies in Transmedia Communication
- ♦ Algorithm-based interactive learning system for decision-making in the situations that are presented to the student
- ♦ 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



Create stories that spark the public's interest and that are the starting point for creating virtual communities through which your company will receive the feedback they need"

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A state-of-the-art program to bring you closer to Transmedia Communication in a professional way”

Learn how to use fiction to create compelling stories for advertising.

Allowing user interaction in your stories will provide them with a unique experience and build user loyalty.

Its teaching staff includes professionals from the field of Transmedia Communication, who contribute the experience of their work 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 program designed to learn in real 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 student will be assisted by an innovative interactive video system created by renowned and experienced experts.



02

Objectives

Communication has evolved by leaps and bounds thanks to the emergence of new technologies that have favored the use of online tools to access content. But, in addition, the end user is a better prepared and informed person, who looks for a different and innovative experience in every service. Transmedia Communication has arrived to revolutionize the sector, offering viewers captivating stories in which they can interact. Thanks to this program, the student will be able to become a specialist in transmedia storytelling, in high demand by the main national and international communication companies.



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Transmedia storytelling has arrived to multiply communication platforms and offer more personalized products”



General Objectives

- ♦ Gain conceptual knowledge and understanding of the transmedia storytelling field 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
- ♦ Study in depth the most recent developments of Transmedia Storytelling in technological fields such as virtual reality or video games



Develop as a transmedia communicator and create exclusive stories for your spectators”





Specific Objectives

Module 1. A New Communication Paradigm

- ♦ Place the entire syllabus in 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 2. Transmedia Storytelling, Crossmedia

- ♦ Learn more about transmedia storytelling as a discipline, highlighting its importance in different professional sectors

Module 3. Transmedia Narratives

- ♦ Master how transmedia storytelling is constructed and how it differs from traditional storytelling
- ♦ Internalize, with the help of practical examples, the way to achieve audience involvement in a transmedia project

Module 4. Transmedia Content Production

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

Module 5. Transmedia Franchises

- ♦ Master the fundamentals of transmedia business models
- ♦ Know the typologies, forms of monetization and details in the management of transmedia businesses

Module 6. Transmedia Storytelling in the Video Game Industry

- ♦ Study in depth the relationship between transmedia storytelling and the video game industry
- ♦ Understand the role of the videogame as the spearhead of the user experience in the transmedia universe

Module 7. 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 the creative process of them

Module 8. Transmedia Journalism

- ♦ Explore the scope, characteristics and specialization for the new and emerging transmedia journalism

Module 9. 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 10. Branded Content: Brands like Publishers

- ♦ Gain in-depth knowledge of 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

Thanks to this Professional Master's Degree in Transmedia Communication at TECH Technological University, the student will have the opportunity to access exclusive knowledge on this innovative field that is revolutionizing journalism, advertising and communication around the world. Therefore, at the end of the program, the student will be able to become a successful digital content creator, as well as to manage the main companies in the sector.





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If you dream of being part of the leading advertising and communications companies in your country, this program will help you achieve it”



General Skills

- ♦ Develop the necessary skills for the development of Branded Content, Transmedia Storytelling and transmedia production
- ♦ Know 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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Become an expert in digital content creation and open the doors to new job opportunities”





Specific Skills

- ♦ Apply the most current tools for the development of transmedia communication
- ♦ Develop Creative skills for creating persuasive messages
- ♦ Offer more customized products adapted to customer needs
- ♦ Applying the keys to transmedia storytelling
- ♦ Understand the importance of Storytelling in Transmedia Communication
- ♦ Create persuasive communicative products that attract the customer to a specific purpose
- ♦ Use new technologies and social networks as a fundamental part of the profession
- ♦ Be able to 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

The teaching staff of this academic program at TECH Technological University is made up of professionals with extensive experience in transmedia communication, digital content creation and branded content. Professors who understand the needs of today's students, thanks to their teaching and research profile, and who are committed to quality online teaching to improve students' qualifications, making them become communicators of the future thanks to the use of the latest technology in this field.





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*A highly specialized teaching team
will show you the keys to specialize
in Transmedia Communication”*

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, Apollonia 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.
- ♦ General Manager 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"
- ♦ Researcher in the Agora Group of the UHU, the Euroamerican Alfamed Network and the GAPMIL Association of Unesco
- ♦ 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

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
- ♦ Professor 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
- ♦ Ex-creative 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

- ♦ Networking and Communication Expert, A'Punt (Valencian Media Corporation)
- ♦ UOC Collaborating Professor
- ♦ PhD in Music and Cinema from the University of Barcelona
- ♦ Degree in Audiovisual Communication from Pompeu Fabra University, Barcelona
- ♦ Master's Degree in Music as Interdisciplinary Art, University of Barcelona

05

Structure and Content

This Professional Master's Degree in Transmedia Communication has been designed to offer journalism professionals a higher qualification in a totally innovative area of the media. Consumers are increasingly better informed and no longer seek only quality content, but also want to be part of the offer, through their opinions and suggestions, leaving behind traditional media and opting for the Internet and new technologies. Therefore, students' higher specialization in this field will be essential to create those persuasive messages that capture the public's interest.



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A 100% up-to-date syllabus that will show you the most relevant concepts about Transmedia Communication”

Module 1. A New Communication Paradigm

- 1.1. Media Transformation and Audience Fragmentation
 - 1.1.1. The New Role of the Media
 - 1.1.2. The Citizen Facing the Digital Revolution
 - 1.1.3. Consumption and Infocination
- 1.2. Media Convergence
 - 1.2.1. Technological Convergence
 - 1.2.2. Socio-Cultural Convergence
 - 1.2.3. Corporate Convergence
- 1.3. Internet 2.0: from Monologue to Dialogue
 - 1.3.1. The Fragmentation Process
 - 1.3.2. The Effect of Technology
 - 1.3.3. The Questioning of Traditional Media
- 1.4. Long Tail
 - 1.4.1. Long Tail Business Models
 - 1.4.2. Elements of a Long Tail Model
- 1.5. The New Prosumer
 - 1.5.1. The Third Wave
 - 1.5.2. Spectators vs. Influencers
- 1.6. Internet 2.0
 - 1.6.1. Penetration and Usage Data
 - 1.6.2. From Monologue to Dialogue
 - 1.6.3. The Internet of Things
- 1.7. Participatory Culture
 - 1.7.1. Features
 - 1.7.2. Internet and Public Opinion
 - 1.7.3. Co-Creation
- 1.8. The Ephemeral Attention
 - 1.8.1. Multi-Mediality
 - 1.8.2. Multi-Tasking
 - 1.8.3. The Collapse of Care

- 1.9. Hardware: From the Black Box to the Hyperconnected Home
 - 1.9.1. The Black Box
 - 1.9.2. New Devices
 - 1.9.3. Breaking Down the Digital Divide
- 1.10. Towards a New Television
 - 1.10.1. Premises of the New TV
 - 1.10.2. Self-Programming
 - 1.10.3. Social Television

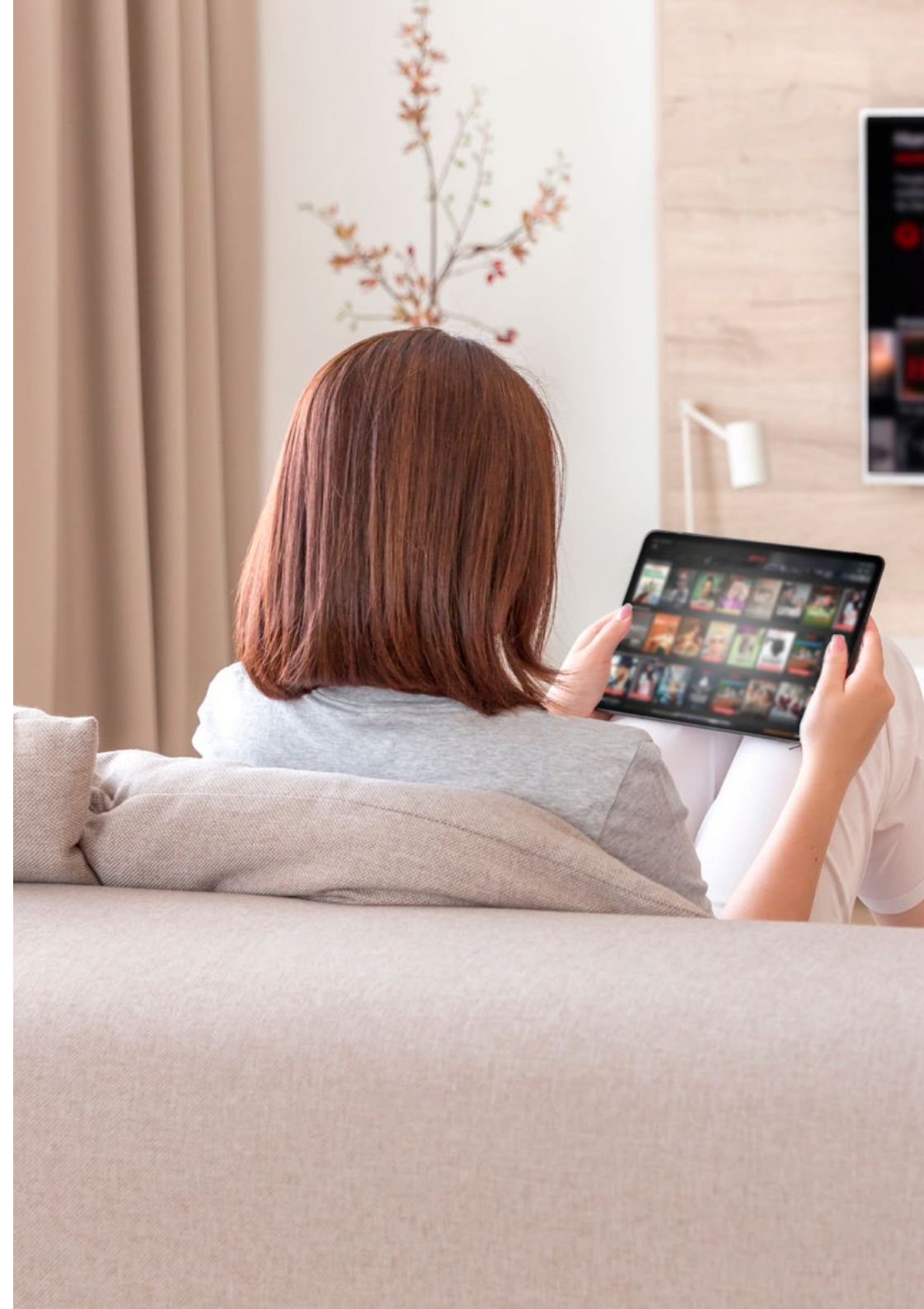
Module 2. Transmedia Storytelling, Crossmedia

- 2.1. Chronology of the Transmedia Concept
 - 2.1.1. Transmedia in the Context of Contemporary Cultural Production
 - 2.1.2. How do we Understand Transmedia?
 - 2.1.3. Key Elements that Make up a General Notion of Transmedia
- 2.2. Transmedia and Related. Multiplatform, Crossmedia, Digital Narratives, Multimodality, Transmedia Literacies, Worldbuilding, Franchising, Data Storytelling, Platformization
 - 2.2.1. Economy of Attention
 - 2.2.2. Transmedia and Related
 - 2.2.3. Multimodality, Crossmedia and Transmedia
- 2.3. Areas of Application and Potential of Transmedia
 - 2.3.1. Transmedia in the Cultural Industries
 - 2.3.2. Transmedia and Organizations
 - 2.3.3. Transmedia in Science and Education
- 2.4. Consumption Practices and Transmedia Culture
 - 2.4.1. Cultural Consumption and Everyday Life
 - 2.4.2. Platforms
 - 2.4.3. User-Generated Content
- 2.5. Technologies
 - 2.5.1. Transmedia, New Media and Technology: Early Days
 - 2.5.2. Date:
 - 2.5.3. The Technological Factor in Transmedia Projects

- 2.6. Transmedia, Between Digital and Live Experiences
 - 2.6.1. The Value of Live Experiences
 - 2.6.2. What Do we Understand as Experience?
 - 2.6.3. Examples of Real-World Experiences
 - 2.7. Transmedia and Gaming: Designing Playful Experiences
 - 2.7.1. The Whole and the Parts: Issues to Consider When Defining the Individual Elements of a Transmedia Experience
 - 2.7.2. The Playfulness Factor
 - 2.7.3. Some Examples
 - 2.8. Critical Aspects of Transmedia
 - 2.8.1. What Can Transmedia Become?
 - 2.8.2. Discussion
 - 2.8.3. A Critical Look: What Challenges and Problems Do We Have to Face?
 - 2.9. Interdisciplinary Transmedia: Roles, Profiles, Teams
 - 2.9.1. Teamwork
 - 2.9.2. Transmedia Competencies
 - 2.9.3. Roles
- Module 3. Transmedia Narratives**
- 3.1. Transmedia Narratives according to Henry Jenkins
 - 3.1.1. Henry Jenkins, Transmedia and Convergence Culture
 - 3.1.2. Links Between Participatory Culture, Transmedia and Fan Studies
 - 3.1.3. The 'Seven Principles' of Transmedia Storytelling
 - 3.2. Reviews and Alternative Visions of Transmedia Narratives
 - 3.2.1. Theoretical Perspectives
 - 3.2.2. Perspectives on Professional Practice
 - 3.2.3. Specific Views
 - 3.3. Stories, Narrative, Storytelling
 - 3.3.1. Stories, Narrative and Storytelling
 - 3.3.2. Narrative as Structure and Practice
 - 3.3.3. Intertextuality
 - 3.4. Classic', Non-linear and Transmedia Narrative
 - 3.4.1. The Narrative Experience
 - 3.4.2. Narrative Structure in Three Acts
 - 3.4.3. The Ideas and Comings and Goings of the 'Hero's Journey'
 - 3.5. Interactive Narrative: Linear and Non-linear Narrative Structures
 - 3.5.1. Interactivity
 - 3.5.2. Agency
 - 3.5.3. Different Non-Linear Narrative Structures
 - 3.6. Digital Storytelling
 - 3.6.1. Digital Narratives
 - 3.6.2. The Origin of Digital Storytelling: Life Stories
 - 3.6.3. Digital and Transmedia Storytelling
 - 3.7. Anchors' Transmedia Storytelling: Worlds, Characters, Time and Timelines, Maps, Space
 - 3.7.1. The Moment of the 'Leap'
 - 3.7.2. Imaginary Worlds
 - 3.7.3. Public Participation
 - 3.8. Fan Phenomenon, Canon and Transmedia
 - 3.8.1. Role of the Fan
 - 3.8.2. Fandom and Productivity
 - 3.8.3. Key Concepts in the Relationship between Transmedia and Fan Culture
 - 3.9. Audience Involvement (Engagement Strategies, Crowdsourcing, Crowdfunding, etc.)
 - 3.9.1. Levels of Involvement: Followers, Enthusiasts, Fans
 - 3.9.2. The Public, the Collective, the Crowd
 - 3.9.3. Crowdsourcing and Crowdfunding

Module 4. Transmedia Content Production

- 4.1. The Project Ideation Phase
 - 4.1.1. Story
 - 4.1.2. Platforms
 - 4.1.3. Public
- 4.2. Documentation, Research, Search for references
 - 4.2.1. Documentation
 - 4.2.2. Successful References
 - 4.2.3. Learning from Others
- 4.3. Creative Strategies: in Search of the Premise
 - 4.3.1. The Premise
 - 4.3.2. Necessity of the Premise
 - 4.3.3. Coherent Projects
- 4.4. Platforms, Narrative and Participation. An Iterative Process
 - 4.4.1. Creative Process
 - 4.4.2. Connection Between the Different Parts
 - 4.4.3. Transmedia Narratives as a Process
- 4.5. The Narrative Proposal: Story, Arcs, Worlds, Characters
 - 4.5.1. The Story and Narrative Arcs
 - 4.5.2. Worlds and Universes
 - 4.5.3. Characters at the Center of the Story
- 4.6. The Optimal Support for Our Narrative. Formats and Platforms
 - 4.6.1. The Medium and the Message
 - 4.6.2. Platform Selection
 - 4.6.3. Format Selection
- 4.7. User Experience (UX) Design Know your Audience
 - 4.7.1. Discover your Audience
 - 4.7.2. Levels of Participation
 - 4.7.3. Experience and Memorability
- 4.8. The Transmedia Production Bible: Approach, Platforms and User Journey
 - 4.8.1. The Transmedia Production Bible
 - 4.8.2. Approach and Platforms
 - 4.8.3. User Journey





- 4.9. The Transmedia Production Bible: Project Aesthetics, Material and Technical Requirements
 - 4.9.1. Importance of Aesthetics
 - 4.9.2. Possibilities and Production
 - 4.9.3. Material and Technical Requirements
- 4.10. The Transmedia Production Bible: Case Studies on Business Models
 - 4.10.1. Model Design
 - 4.10.2. Model Adaptation
 - 4.10.3. Cases

Module 5. Transmedia Franchises

- 5.1. Naming and Delimitation of Terms: Media and Business Franchising, Licensing, Merchandising, Consumer Products
 - 5.1.1. Transmedia and Media Franchising vs. Franchise Business
 - 5.1.2. Transmedia Media Franchises
 - 5.1.3. Consumer Products, Licensing and Merchandising
- 5.2. Elements for Transmedia Business Models
 - 5.2.1. Technology
 - 5.2.2. Mainstream Culture
 - 5.2.3. Fan Phenomenon
- 5.3. Transmedia Business Models: Creation, Monetization and Life Cycle
 - 5.3.1. Origins of Transmedia Franchising and Types of Franchises
 - 5.3.2. Monetization of the Franchise Business
 - 5.3.3. Franchise Life Cycle
- 5.4. Historical Evolution of Transmedia Franchises
 - 5.4.1. Media History
 - 5.4.2. Old Media Franchises (1928/1977)
 - 5.4.3. Modern Media Franchises
- 5.5. Legal Basis Franchises: Intellectual Property, Audiovisual Rights, Transfer of Rights
 - 5.5.1. Intellectual Property, Author and Work
 - 5.5.2. Intellectual Property Rights: Moral Rights and Economic Rights. Copyright and Author's Rights
 - 5.5.3. Transfer of Rights: Trademark and Trademark Registration. Types of Franchise Agreements

- 5.6. Transmedia Franchise Management: Media, Chronology, Partners
 - 5.6.1. The Strategy
 - 5.6.2. Key Categories and Partners Selection
 - 5.6.3. Product and Service Development
- 5.7. Franchise Management Tools
 - 5.7.1. Franchise Agreement (Standard Clauses)
 - 5.7.2. Evaluation and Approval Forms
 - 5.7.3. Style Guide
- 5.8. Brand Marketing in Franchise Management
 - 5.8.1. Business Plan
 - 5.8.2. Royalties and Sell-off
 - 5.8.3. Guaranteed Minimum and Other Fees
- 5.9. Financial Aspects
 - 5.9.1. Brand Marketing Plan
 - 5.9.2. 360° Marketing Campaign
 - 5.9.3. Consumer Behavior
- 5.10. Transmedia Franchise Management Diagram
 - 5.10.1. Strategy Management, Partners Selection and Franchise Agreement
 - 5.10.2. Production and Marketing Management

Module 6. Transmedia Storytelling in the Video Game Industry

- 6.1. A Historical Relationship: Video Games at the Beginning of Transmedia Storytelling Theories
 - 6.1.1. Context
 - 6.1.2. Marsha Kinder and the Ninja Turtles
 - 6.1.3. From Pokémon to the Matrix: Henry Jenkins
- 6.2. Importance of the Videogame Industry in Media Conglomerates
 - 6.2.1. Video Games as Content Generators
 - 6.2.2. Some Figures
 - 6.2.3. The Leap to New and Old Media
- 6.3. Relevance and Evolution of Video Games as a Cultural Object and as an Object of Academic Study
 - 6.3.1. Video Games and Popular Culture
 - 6.3.2. Consideration as a Cultural Object
 - 6.3.3. Video Games at the University

- 6.4. Storytelling and Transmediality in Emerging Narratives
 - 6.4.1. Transmedia Storytelling at the Amusement Park
 - 6.4.2. New Considerations on Narrative
 - 6.4.3. Emerging Stories
- 6.5. On the Narrative of Videogames and their Weight in Transmedia Storytelling
 - 6.5.1. Early Discussions on Narrative and Videogames
 - 6.5.2. The Value of Storytelling in Video Games
 - 6.5.3. Ontology of Video Games
- 6.6. Videogames as Creators of Transmedia Worlds
 - 6.6.1. The Rules of the World
 - 6.6.2. Playable Universes
 - 6.6.3. Inexhaustible Worlds and Characters
- 6.7. Crossmediality and Transmediality: The Industry's Adaptive Strategy to New Audience Demands
 - 6.7.1. Derivative products
 - 6.7.2. A New Audience
 - 6.7.3. The Leap to Transmediality
- 6.8. Transmedia Video Game Adaptations and Expansions
 - 6.8.1. Industrial Strategy
 - 6.8.2. Failed Adaptations
 - 6.8.3. Transmedia Expansions
- 6.9. Video Games and Transmedia Characters
 - 6.9.1. Traveling Characters
 - 6.9.2. From the Narrative Medium to the Videogame
 - 6.9.3. Out of our Control: The Leap to Other Media
- 6.10. Video Games and Fandom: Affective Theories and Followers
 - 6.10.1. Cosplaying Mario
 - 6.10.2. We are What We Play
 - 6.10.3. Fans Take the Lead

Module 7. Transmedia Extended Reality: VR and AR

- 7.1. Extended Reality (XR)
- 7.2. XR Evolution Predictions
 - 7.2.1. Present
 - 7.2.2. Device Comparison
 - 7.2.3. Future
- 7.3. Technical Aspects of XR
 - 7.3.1. Types of Interactions
 - 7.3.2. Locomotion
 - 7.3.3. Advantages and Limitations of XR
- 7.4. The Importance of 5 Senses
 - 7.4.1. Haptic Devices
 - 7.4.2. Multisensory Devices
 - 7.4.3. Sound on the XR
- 7.5. XR Project Creation Process
 - 7.5.1. Creative Process
 - 7.5.2. XR Profiles
 - 7.5.3. Case Study
- 7.6. UX/UI Design in XR
 - 7.6.1. Design Process
 - 7.6.2. UX/UI in XR
- 7.7. New Narrative Languages of the XR: Storyliving
 - 7.7.1. Storytelling vs. Storyliving
 - 7.7.2. Narrative Aspects Specific to the XR
 - 7.7.3. Transmedia Extended Reality Case Studies
- 7.8. XR Narrative Design: Script and Storyboarding
 - 7.8.1. Design
 - 7.8.2. Script
 - 7.8.3. Storyboard
- 7.9. Technical Development and Tools
 - 7.9.1. Technical Briefing Development
 - 7.9.2. Prototyping Tools
 - 7.9.3. Spanish XR Industry

- 7.10. Distribution of an XR Experience
 - 7.10.1. MVP
 - 7.10.2. Distribution
 - 7.10.3. Marketing and Promotion

Module 8. Transmedia Journalism

- 8.1. Evolution of ICTs: Traditional and New Media
 - 8.1.1. ICTs as an Accelerator of Media Transformation
 - 8.1.2. Digital Native Methods
 - 8.1.3. ICT and the Not-So-Traditional Media
- 8.2. The Citizen as an Informant
 - 8.2.1. The Citizen, Generator of Information
 - 8.2.2. Limits and Limitations of Citizen Journalism
- 8.3. The Transmedia Journalist
 - 8.3.1. Essential Skills and Knowledge for Transmedia Journalists
 - 8.3.2. Transmedia Journalists for Transmedia Companies
 - 8.3.3. MoJo Journalism
- 8.4. Design, Creation and Production of Transmedia News Content
 - 8.4.1. Jenkins' Transmedia Basics Adapted to Journalism
 - 8.4.2. The Process of Creating a Transmedia Journalistic Project
- 8.5. Formats in Transmedia Journalism: Video, Photo, Sound, Infographics
 - 8.5.1. Writing Journalistic Content for Digital Media
 - 8.5.2. Image and Audio
 - 8.5.3. Tools for Infographics Design
- 8.6. Dissemination of Transmedia Journalism: Own and Earned Channels
 - 8.6.1. Journalism and Corporate Communication
 - 8.6.2. Broadcasting in Own Channels
 - 8.6.3. Diffusion in Earned Media
- 8.7. Brand Journalism
 - 8.7.1. Informative Writing
 - 8.7.2. Branded Content and Journalism: Characteristics of Brand Journalism
 - 8.7.3. Exemplary Brand Journalism Publications

- 8.8. Participatory Journalism
 - 8.8.1. The Participative Journalist
 - 8.8.2. The Participative User
 - 8.8.3. Blogging for Journalistic Specialization
- 8.9. Gamification of Journalism, Newsgames
 - 8.9.1. A State-of-the-art Journalistic Format
 - 8.9.2. Subgenres
 - 8.9.3. Classic Case Studies and Other more Innovative Serious Games
- 8.10. Podcast Transmedia
 - 8.10.1. The Traditional Podcast: Audio
 - 8.10.2. The Transmedia Podcast
 - 8.10.3. The Branded Podcast

Module 9. Creation and Management of Digital Communities

- 9.1. A Virtual Community and Where We Can Create Them
 - 9.1.1. Types of User
 - 9.1.2. Spaces Where Virtual Communities Can Be Created
 - 9.1.3. Particularities of these Spaces
- 9.2. Facebook and Instagram Community Management
 - 9.2.1. Community Creation and Management Tools
 - 9.2.2. Possibilities and Limits
- 9.3. Twitter Community Management
 - 9.3.1. Community Creation and Management Tools
 - 9.3.2. Possibilities and Limits
- 9.4. YouTube Community Management
 - 9.4.1. Community Creation and Management Tools
 - 9.4.2. Possibilities and Limits
- 9.5. Twitch Community Management
 - 9.5.1. Community Creation and Management Tools
 - 9.5.2. Possibilities and Limits
- 9.6. Management of Future Communities in Emerging Spaces. Your Keys
 - 9.6.1. Keys to Be Taken into Account in the Analysis of the Commented Networks
 - 9.6.2. Steps to Take When New Social Networks are Launched
 - 9.6.3. Speeches and Dialogues



- 9.7. How to Trigger Content Generation by Users?
 - 9.7.1. The Prosumer after COVID
 - 9.7.2. Contests, Sweepstakes and Campaigns
 - 9.7.3. Connection with Social Networks and Transmedia
- 9.8. Content Planning and Measurement I
 - 9.8.1. Types of Content and Writing
 - 9.8.2. Content Structuring
- 9.9. Content Planning and Measurement II
 - 9.9.1. Measurement of Actions in Social Networks
 - 9.9.2. Impact on Google
 - 9.9.3. Decision-Making
- 9.10. Development of Contents in Blogs and their Movement through Networks
 - 9.10.1. The Importance of Blogging Today
 - 9.10.2. Techniques for Content Movement through Networks
 - 9.10.3. Crisis Resolution

Module 10. Branded Content: Brands like Publishers

- 10.1. The Traditional Advertising Model: Push
 - 10.1.1. Key Aspects of Push Communication Strategies
 - 10.1.2. Origins and Evolution
 - 10.1.3. The Future of Push Strategies
- 10.2. The New Pull Model
 - 10.2.1. Key Aspects of Pull Communication Strategies
 - 10.2.2. Origins and Current Context
 - 10.2.3. Keys to Success
- 10.3. Branded Content
 - 10.3.1. Branded Content, Content Marketing and Native Advertising
 - 10.3.2. How to Identify Branded Content
- 10.4. Brands like Publishers: Implications
 - 10.4.1. The New Value Chain
 - 10.4.2. Implications
 - 10.4.3. Models

- 10.5. Branded Content and its Role in the Communication Mix
 - 10.5.1. Current Context
 - 10.5.2. Branded Content and Brand Purpose
 - 10.5.3. Inspiring Case Studies
- 10.6. The Coexistence of Content and Advertising
 - 10.6.1. Differences
 - 10.6.2. Contribution to Brand Equity
 - 10.6.3. Examples of Coexistence
- 10.7. Branded Content: Formats and Genres
 - 10.7.1. Genre
 - 10.7.2. Other Approaches, Other Genres
 - 10.7.3. Formats
- 10.8. Creation Methodology of Branded Content
 - 10.8.1. Strategy
 - 10.8.2. Ideation
 - 10.8.3. Production
- 10.9. The Importance of Promotion in Branded Content
 - 10.9.1. Methodology
 - 10.9.2. Phases
 - 10.9.3. Formats
- 10.10. Measuring the Effectiveness of Branded Content
 - 10.10.1. How to Measure a BC Project?
 - 10.10.2. Qualitative and Quantitative Measurement
 - 10.10.3. 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

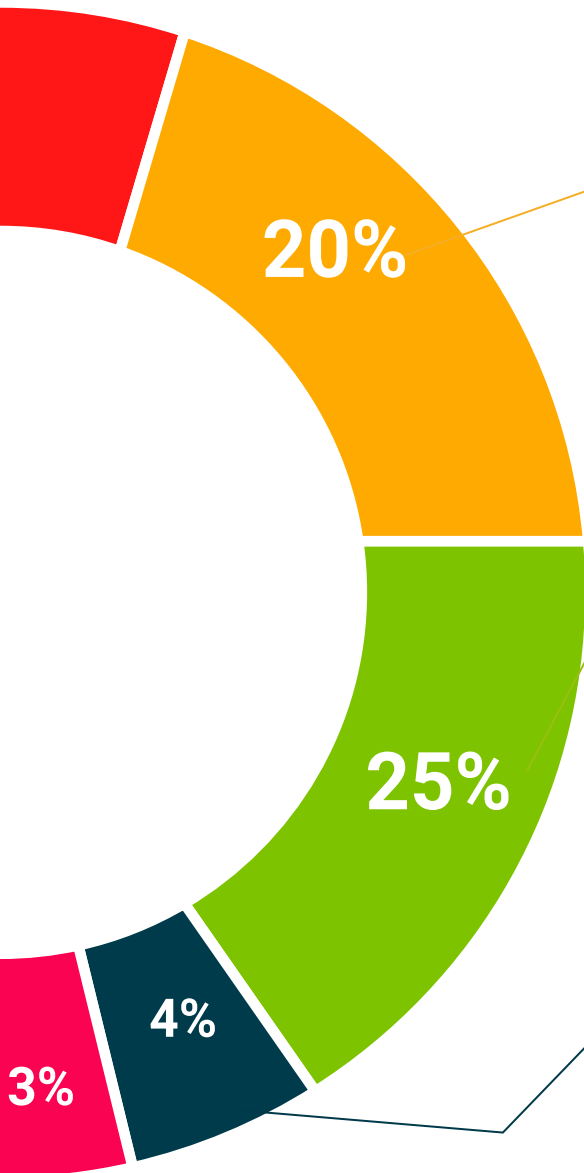
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



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 Professional Master's Degree in Transmedia Communication guarantees students, in addition to the most rigorous and up-to-date education, access to a Professional Master's Degree diploma issued by TECH Technological University.



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

This **Professional Master's Degree in Transmedia Communication** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** diploma issued by **TECH Technological University** via tracked delivery*.

The certificate issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional career evaluation committees.

Title: **Professional Master's Degree in Transmedia Communication**

Official N° of Hours: **1,500 h.**



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



Professional Master's Degree Transmedia Communication

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Professional Master's Degree Transmedia Communication

