

Master's Degree Transmedia Communication





Master's Degree Transmedia Communication

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Accreditation: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/journalism-communication/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.
Become a specialist in this field and gain access to the
most reputable companies in the advertising industry"*

The world of advertising communication and journalism is undergoing a major turning point. The new context of digital communication, with a wide variety of content available to audiences and numerous platforms to access them, makes it necessary to conceive communication as a narrative spider's web made up of different pieces.

This model leaves behind linear communication, where the receiver had access to information at a specific moment of consumption in a single medium.

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

This is why professionals in the 21st century sector must be highly specialized in transmedia content, which is the present and the future of communication. Thanks to this Master's Degree, which includes 10 Masterclasses by an internationally renowned expert with exclusive content in performing arts and communication, the student will be able to create creative stories that transcend the audience's expectations. They will also offer a unique experience that will make users feel part of the process. In addition, graduates 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 **Master's Degree in Transmedia Communication** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ The development of practical cases presented by experts in Transmedia Communication
- ♦ Its graphic, schematic and practical contents are designed to provide theoretical and practical information on those disciplines that are essential for professional practice.
- ♦ Latest 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
- ♦ The interactive learning system based on algorithms for making decisions on the situations posed
- ♦ 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



Devise stories that will spark the public's interest and be the starting point for creating virtual communities thanks to the 10 Masterclasses of an internationally renowned expert"

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A state-of-the-art program to approach 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 bring to this program their work experience, as well as renowned specialists from leading companies 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.

The design of this program focuses on Problem-Based Learning, by means of which the student must try to solve the different professional practice situations that arise throughout the program. To do so, they will be assisted by an innovative interactive video system created by recognized 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, looking for a different and innovative experience in each action. 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 demand by the main national and international communication companies.



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*Transmedia storytelling has arrived
to pluralize communication and offer
more personalized products"*



General Objectives

- ♦ Conceptual knowledge and understanding of *Transmedia Storytelling* and its relevance in different professional fields (advertising, marketing, journalism, entertainment).
- ♦ Acquire the fundamentals of transmedia creation, from narrative to production, dynamization in social communities and economic monetization.
- ♦ Study in depth the most recent developments of *Transmedia Storytelling* in technological fields such as virtual reality or video games.



Develop yourself as a transmedia communicator and create unique stories for your viewers"





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 and Crossmedia Concepts

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

Module 3. Transmedia Narratives

- ♦ Become familiar with 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 for the construction of transmedia content, from the research and documentation phase, to the platforms and participatory mechanics

Module 5. Creation and Management of Digital Communities

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

Module 6. 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 7. Transmedia Journalism

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

Module 8. Transmedia Storytelling in the Video Game Industry

- ♦ 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 9. Branded Content: Brands like Publishers

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

Module 10. Universal Transmedia Case Studies

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

03 Skills

Thanks to this Master's Degree in Transmedia Communication from TECH Global University, students will have the opportunity to access exclusive knowledge about this new field that is revolutionizing journalism, advertising and communication worldwide. In this way, at the end of the program, the student will be able to become a successful creator of digital content, 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"



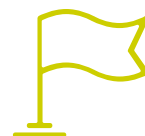
General Skills

- ♦ Develop the necessary skills for the development of Branded Content, Transmedia Storytelling and transmedia production
- ♦ Know about the latest trends in multimedia communication and digital marketing
- ♦ Become an industry specialist with the ability to create compelling stories for audiences

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Become an expert in digital content creation and open the doors to new job offers”





Specific Skills

- ♦ Apply the latest tools for the development of Transmedia Communication
- ♦ Develop creative skills for creating persuasive messages
- ♦ Offer more customized products adapted to customer needs
- ♦ Applying the keys to transmedia storytelling
- ♦ Understand the Importance of Storytelling in Transmedia Communication
- ♦ Create persuasive communicative products that direct the customer towards a specific objective
- ♦ Use new technologies and social networks as an integral part of professional practice
- ♦ Develop professionally as a Transmedia Producer, creative Storyteller, digital Planner, Community Manager, cyberjournalist, expert in social television, expert in new audiovisual narratives, content designer or Digital Project Manager

04

Course Management

The teaching staff of this educational program of TECH Global 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, helping them to 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 **Lead Investigator** of 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 her in-depth studies in these fields, she has created **Drametrics**, a **quantitative and computational analysis of dramatic texts**.

She is also **founder, CEO 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, it has also been in charge of the development of the **International Online Theatre Festival (IOTF)**, an annual worldwide **streaming** theater festival, which has so far 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, Apolthetæ and Lark Theatre Playwriting** scholarships from the **Time Warner Foundation**. She has also received the **PAHA Creative Award** and the **Elliott Hayes Award for Excellence in Dramaturgy**. She has also received awards from the **American Association for Theatre Research** and the **Polish Studies Association**.



Dr. Romanska, Magda

- Lead Investigator at Harvard metaLAB, Boston, United States
- 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
- Master's Degree in Modern Thought and Literature from Stanford University
- Graduate of the Yale School of Drama and the Department of Comparative Literature
- Chair of the Transmedia Arts Seminar at the Mahindra Humanities Center
- Member of: 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

- ♦ Branded Content Expert
- ♦ Senior Brand Manager and Online Manager at Nivea
- ♦ Group Brand Manager of Imperial Tobacco
- ♦ Co-founder of the Spanish Association of Branded Content
- ♦ Co-founder of Pop Up Brand Content
- ♦ Author of several books on Marketing and Business Management.
- ♦ Client Services Director at Grey Publicidad
- ♦ Speaker at TED Talks
- ♦ PhD in Branded Content by the Rey Juan Carlos University
- ♦ Graduate in European CCEE ICADE E4

Professors

Ms. Rosendo Sánchez, Nieves

- ♦ Researcher in Transmedia Narratives
- ♦ Writer of children's novels
- ♦ Coordinator of the transmedia expansion of the theatrical play *"El Proceso"*
- ♦ Professor in university studies related to Communications
- ♦ Master's Degree in Literary and Theater Studies from the University of Granada
- ♦ Master's Degree in Literature in the Digital Age from the IL3 of the University of Barcelona.

Dr. Roig Telo, Antoni

- ♦ Researcher Specializing in New Digital Narratives
- ♦ Researcher at Mediaccions
- ♦ Lecturer in Audiovisual Communication for university studies
- ♦ Doctor in Social Sciences, Information Society and Knowledge from the Open University of Catalonia
- ♦ Degree in Audiovisual Communication from Ramón Llull University
- ♦ Technical Engineer in Telecommunications

Mr. Fraga Pombo, Luis

- ♦ Expert Communicator in Corporate Communications
- ♦ Presenter and Editor of News at Antena 3
- ♦ Editor and presenter of Antena 3 Noticias de Galicia
- ♦ News Editor and Announcer at La Voz de Galicia radio group
- ♦ News Editor and Announcer at Cadena SER Fe
- ♦ Trainer at Atresmedia Formación
- ♦ Founder of Luis Fraga Communication and Training for your company
- ♦ Professor in courses related to Communication
- ♦ Degree in Geography and History from the University of Santiago de Compostela.
- ♦ Master's Degree in Applied Research in Communication from Rey Juan Carlos University

Ms. Ugidos Álvarez, Susana

- ♦ Content Marketing Expert
- ♦ Content Marketing Strategy Lead at the company El Corte Inglés
- ♦ Content Marketing Manager at El Corte Inglés
- ♦ Brand Manager at El Corte Inglés
- ♦ Global Communications Manager at Flex Group
- ♦ Head of Advertising and Promotions at Flex Group
- ♦ Degree in Commercial Management and Marketing from ESIC Business & Marketing School.
- ♦ Postgraduate Degrees in Management Development, Branded Content, Transmedia, Digital Marketing and Design Thinking

Mr. Sánchez López, Iván

- ♦ Researcher in Digital Narrative
- ♦ Researcher at the University of Alicante
- ♦ Director of Communications at the International Youth Agency for Iberoamerica
- ♦ Production and Direction Assistant in television channels.
- ♦ Collaborating teacher in university studies
- ♦ Doctor in Digital Narrative at the University of Huelva.
- ♦ Master's Degree in Creative Documentary Film from the Autonomous University of Barcelona.
- ♦ Master's Degree in Communication and Education on the Net from the UNED (UNED)

Dr. Suárez Mouriño, Adrián

- ♦ Specialist in Digital Communication, SEO and SEM
- ♦ Responsible for SEO Outsourcing Services for Marketing and Communication Agencies
- ♦ Content and script writer for Webedia
- ♦ Professor in undergraduate, graduate and postgraduate studies and Marketing related courses
- ♦ Web Content Writer at MundoGamers
- ♦ SEO Specialist and SEM Strategist at Pululart
- ♦ PhD in Digital Communication, Narrative and Video games by the University of A Coruña
- ♦ Degree in Architecture from the University of A Coruña
- ♦ Master's Degree in Management, Marketing and Online Communication by the Abat Oliba CEU University

Ms. Vasán, Vicky

- ♦ UX/UI Designer Expert in Virtual Reality
- ♦ Co-founder of INMERSIVA
- ♦ Community Lead at Meta Developer Circles
- ♦ Virtual and Augmented Reality UX/UI Designer at La Frontera VR
- ♦ UX Designer and Virtual Reality Scriptwriter at Lyceum VR
- ♦ Creative and Transmedia Producer at El Cañonazo
- ♦ Graduate in Audiovisual Communication from the University of Salamanca.
- ♦ Postgraduate Degree in *Branded Content* and *Transmedia Storytelling*

Dr. Montoya Rubio, Alba

- ♦ Audiovisual Communicator at À Punt Mèdia
- ♦ Network and Communication Expert at À Punt Mèdia
- ♦ Press and Communication Manager at AIMS Foundation.
- ♦ Freelance Director, Scriptwriter and Editor
- ♦ Professor in university studies related to Communication.
- ♦ PhD in Music and Film from the University of Barcelona.
- ♦ Degree in Audiovisual Communication from the University Pompeu Fabra
- ♦ Master's Degree in Music as an Interdisciplinary Art by the University of Barcelona



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Offer a unique communication experience to viewers thanks to your superior knowledge of transmedia storytelling"

05

Structure and Content

This program in Transmedia Communication has been designed to offer Journalism professionals a superior education in an area of absolute innovation in the media. Consumers are increasingly better informed and no longer seek only quality content, but want to be part of the offer, through their opinions and suggestions, leaving behind the traditional media and betting on the Internet and new technologies. Therefore, the higher specialization of students in this field will be essential to create those persuasive messages that capture the interest of the public.



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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 and Crossmedia Concepts

- 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, Plataformization
 - 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
- 2.10. Case Studies

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 Esthetics
 - 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. Creation and Management of Digital Communities

- 5.1. A Virtual Community and Where We Can Create Them
 - 5.1.1. Types of User
 - 5.1.2. Spaces Where Virtual Communities Can Be Created
 - 5.1.3. Particularities of these Spaces
- 5.2. Facebook and Instagram Community Management
 - 5.2.1. Community Creation and Management Tools
 - 5.2.2. Possibilities and Limits
- 5.3. Twitter Community Management
 - 5.3.1. Community Creation and Management Tools
 - 5.3.2. Possibilities and Limits
- 5.4. YouTube Community Management
 - 5.4.1. Community Creation and Management Tools
 - 5.4.2. Possibilities and Limits
- 5.5. Twitch Community Management
 - 5.5.1. Community Creation and Management Tools
 - 5.5.2. Possibilities and Limits
- 5.6. Management of Future Communities in Emerging Spaces. Your Keys
 - 5.6.1. Keys to Be Taken into Account in the Analysis of the Commented Networks
 - 5.6.2. What Steps to Take When New Social Networks are Launched

- 5.6.3. Speeches and Dialogues
- 5.7. How to Trigger Content Generation by Users
 - 5.7.1. The Prosumer after COVID
 - 5.7.2. Contests, Sweepstakes and Campaigns
 - 5.7.3. Connection with Social Networks and Transmedia
- 5.8. Content Planning and Measurement I
 - 5.8.1. Types of Content and Writing
 - 5.8.2. Content Structuring
- 5.9. Content Planning and Measurement II
 - 5.9.1. Measurement of Actions in Social Networks
 - 5.9.2. Impact on Google
 - 5.9.3. Decision Making
- 5.10. Development of Contents in Blogs and their Movement through Networks
 - 5.10.1. The Importance of Blogging Today
 - 5.10.2. Techniques for Content Movement through Networks
 - 5.10.3. Crisis Resolution

Module 6. Transmedia Extended Reality: VR and AR

- 6.1. Extended Reality (XR)
- 6.2. XR Evolution Predictions
 - 6.2.1. Present
 - 6.2.2. Device Comparison
 - 6.2.3. Future
- 6.3. Technical Aspects of XR
 - 6.3.1. Types of Interactions
 - 6.3.2. Locomotion
 - 6.3.3. Advantages and Limitations of XR
- 6.4. The Importance of 5 Senses
 - 6.4.1. Haptic Devices
 - 6.4.2. Multisensory Devices

- 6.4.3. Sound on the XR
- 6.5. XR Project Creation Process
 - 6.5.1. Creative Process
 - 6.5.2. XR Profiles
 - 6.5.3. Case Study
- 6.6. UX / UI Design in XR
 - 6.6.1. Design Process
 - 6.6.2. UX / UI in XR
- 6.7. New Narrative Languages of the XR: Storyliving
 - 6.7.1. Storytelling vs. *Storyliving*
 - 6.7.2. Narrative Aspects Specific to the XR
 - 6.7.3. Transmedia Extended Reality Case Studies
- 6.8. XR Narrative Design: Script and Storyboarding
 - 6.8.1. Design
 - 6.8.2. Script
 - 6.8.3. *Storyboard*
- 6.9. Technical Development and Tools
 - 6.9.1. Technical Briefing Development
 - 6.9.2. Prototyping Tools
 - 6.9.3. Spanish XR Industry
- 6.10. Distribution of an XR Experience
 - 6.10.1. MVP
 - 6.10.2. Distribution
 - 6.10.3. Marketing and Promotion

Module 7. Transmedia Journalism

- 7.1. Evolution of ICTs: Traditional and New Media
 - 7.1.1. ICTs as an Accelerator of Media Transformation
 - 7.1.2. Digital Native Methods
 - 7.1.3. ICT and the Not-So-Traditional Media
- 7.2. The Citizen as an Informant
 - 7.2.1. The Citizen, Generator of Information

- 7.2.2. Limits and Limitations of Citizen Journalism
- 7.3. The Transmedia Journalist
 - 7.3.1. Essential Skills and Knowledge for Transmedia Journalists
 - 7.3.2. Transmedia Journalists for Transmedia Companies
 - 7.3.3. Mojo Journalism
- 7.4. Design, Creation and Production of Transmedia News Content
 - 7.4.1. Jenkins' Transmedia Basics Adapted to Journalism
 - 7.4.2. The Process of Creating a Transmedia Journalistic Project
- 7.5. Formats in Transmedia Journalism: Video, Photo, Sound, Infographics
 - 7.5.1. Writing Journalistic Content for Digital Media
 - 7.5.2. Image and Audio
 - 7.5.3. Tools for Infographics Design
- 7.6. Dissemination of Transmedia Journalism: Own and Earned Channels
 - 7.6.1. Journalism and Corporate Communication
 - 7.6.2. Broadcasting in Own Channels
 - 7.6.3. Diffusion in Earned Media
- 7.7. Brand Journalism
 - 7.7.1. Informative Writing
 - 7.7.2. Branded Content and Journalism: Characteristics of Brand Journalism
 - 7.7.3. Exemplary Brand Journalism Publications
- 7.8. Participatory Journalism
 - 7.8.1. The Participative Journalist
 - 7.8.2. The Participative User
 - 7.8.3. Blogging for Journalistic Specialization
- 7.9. Gamification of Journalism, Newsgames
 - 7.9.1. A State-of-the-art Journalistic Format
 - 7.9.2. Subgenres
 - 7.9.3. Classic Case Studies and Other More Innovative Serious Games
- 7.10. Podcast Transmedia
 - 7.10.1. The Traditional Podcast: Audio
 - 7.10.2. The Transmedia Podcast
 - 7.10.3. The Branded Podcast

Module 8. Transmedia Storytelling in the Video Game Industry

- 8.1. A Historical Relationship: Video Games at the Beginning of Transmedia Storytelling Theories
 - 8.1.1. Context
 - 8.1.2. Marsha Kinder and the Ninja Turtles
 - 8.1.3. From Pokémon to the Matrix: Henry Jenkins
- 8.2. Importance of the Videogame Industry in Media Conglomerates
 - 8.2.1. Video Games as Content Generators
 - 8.2.2. Some Figures
 - 8.2.3. The Leap to New and Old Media
- 8.3. Relevance and Evolution of Video Games as a Cultural Object and as an Object of Academic Study
 - 8.3.1. Video Games and Popular Culture
 - 8.3.2. Consideration as a Cultural Object
 - 8.3.3. Video Games at the University
- 8.4. Storytelling and Transmediality in Emerging Narratives
 - 8.4.1. Transmedia Storytelling at the Amusement Park
 - 8.4.2. New Considerations on Narrative
 - 8.4.3. Emerging Stories
- 8.5. On the Narrative of Videogames and their Weight in Transmedia Storytelling
 - 8.5.1. Early Discussions on Narrative and Videogames
 - 8.5.2. The Value of Storytelling in Video Games
 - 8.5.3. Ontology of Video Games
- 8.6. Videogames as Creators of Transmedia Worlds
 - 8.6.1. The Rules of the World
 - 8.6.2. Playable Universes
 - 8.6.3. Inexhaustible Worlds and Characters
- 8.7. Crossmediality and Transmediality: The Industry's Adaptive Strategy to New Audience Demands
 - 8.7.1. Derivative Products
 - 8.7.2. A New Audience

- 8.7.3. The Leap to Transmediality
- 8.8. Transmedia Video Game Adaptations and Expansions
 - 8.8.1. Industrial Strategy
 - 8.8.2. Failed Adaptations
 - 8.8.3. Transmedia Expansions
- 8.9. Video Games and Transmedial Characters
 - 8.9.1. Traveling Characters
 - 8.9.2. From the Narrative Medium to the Videogame
 - 8.9.3. Out of our Control: The Leap to Other Media
- 8.10. Video Games and Fandom: Affective Theories and Followers
 - 8.10.1. Cosplaying Mario
 - 8.10.2. We are What We Play
 - 8.10.3. Fans Take the Lead

Module 9. Branded Content: Brands as Publishers

- 9.1. The Traditional Advertising Model: *Push*
 - 9.1.1. Key Aspects of Push Communication Strategies
 - 9.1.2. Origins and Evolution
 - 9.1.3. The Future of Push Strategies
- 9.2. The New Pull Model
 - 9.2.1. Key Aspects of Pull Communication Strategies
 - 9.2.2. Origins and Current Context
 - 9.2.3. Keys to Success
- 9.3. *Branded Content*
 - 9.3.1. Branded Content, Content Marketing and Native Advertising
 - 9.3.2. How to Identify Branded Content?
- 9.4. Brands like Publishers: Implications
 - 9.4.1. The New Value Chain
 - 9.4.2. Implications
 - 9.4.3. Models
- 9.5. Branded Content and its Role in the Communication Mix
 - 9.5.1. Current Context
 - 9.5.2. Branded Content and Brand Purpose





- 9.5.3. Inspiring Case Studies
- 9.6. The Coexistence of Content and Advertising
 - 9.6.1. Differences
 - 9.6.2. Contribution to Brand Equity
 - 9.6.3. Examples of Coexistence
- 9.7. Branded Content: Formats and Genres
 - 9.7.1. Genre
 - 9.7.2. Other Approaches, Other Genres
 - 9.7.3. Formats
- 9.8. Creation Methodology of Branded Content
 - 9.8.1. Strategy
 - 9.8.2. Ideation
 - 9.8.3. Production
- 9.9. The Importance of Promotion in Branded Content
 - 9.9.1. Methodology
 - 9.9.2. Phases
 - 9.9.3. Formats
- 9.10. Measuring the Effectiveness of Branded Content
 - 9.10.1. How to Measure a BC Project?
 - 9.10.2. Qualitative and Quantitative Measurement
 - 9.10.3. Metrics and KPI s

Module 10. Universal Transmedia Case Studies

- 10.1. Transmedia Originating in Film
- 10.2. From Letters to the Screen
- 10.3. Transmedia Epic Mythology and Fantasy
- 10.4. Fiction that Goes Beyond Comics
- 10.5. Video games with multiple narratives
- 10.6. Television Exploring New Narratives
- 10.7. When the Fandom Phenomenon Creates Its Own Content
- 10.8. Prototransmedia Originating in the Theater
- 10.9. Music that is Not Just Listened To
- 10.10. Leisure Offerings that have Jumped to Other Platforms

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.



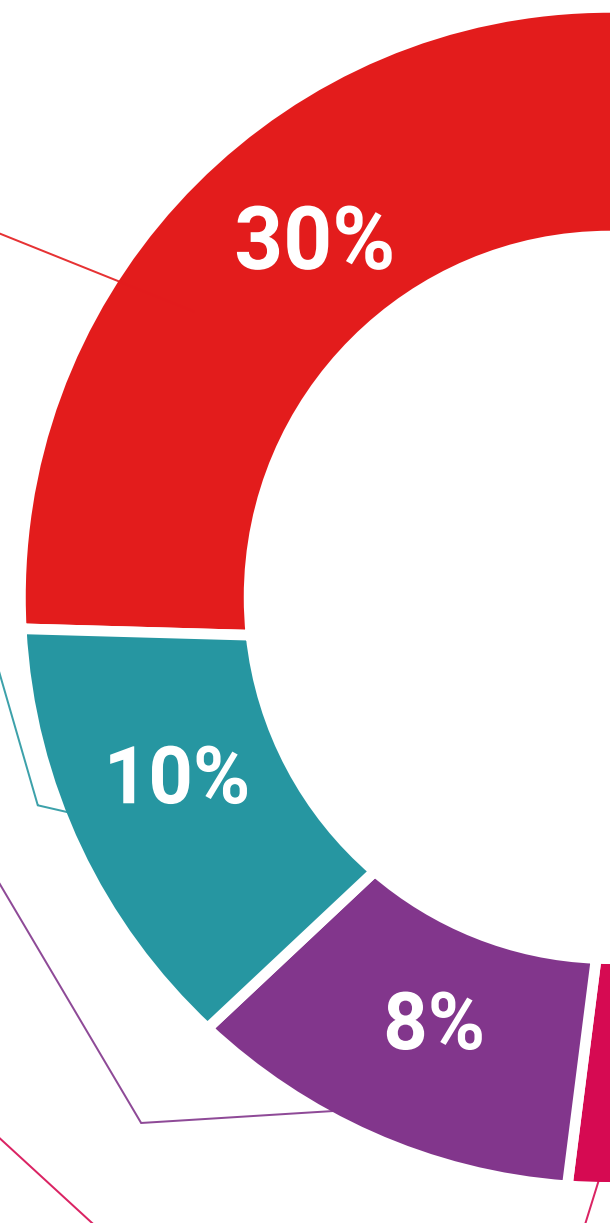
Practising Skills and Abilities

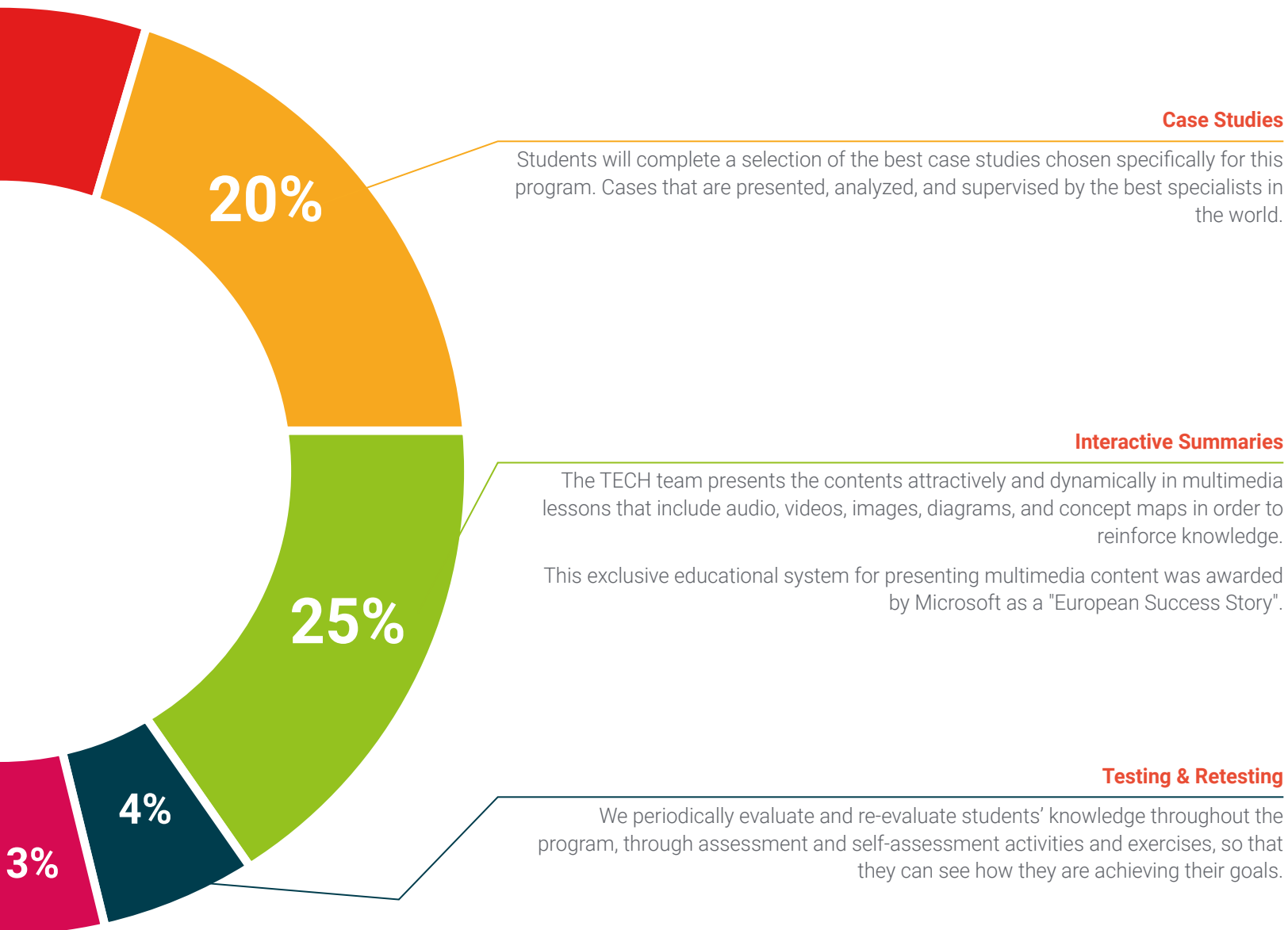
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



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



“

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

This private qualification will allow you to obtain a **Master's Degree diploma in Transmedia Communication** 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.

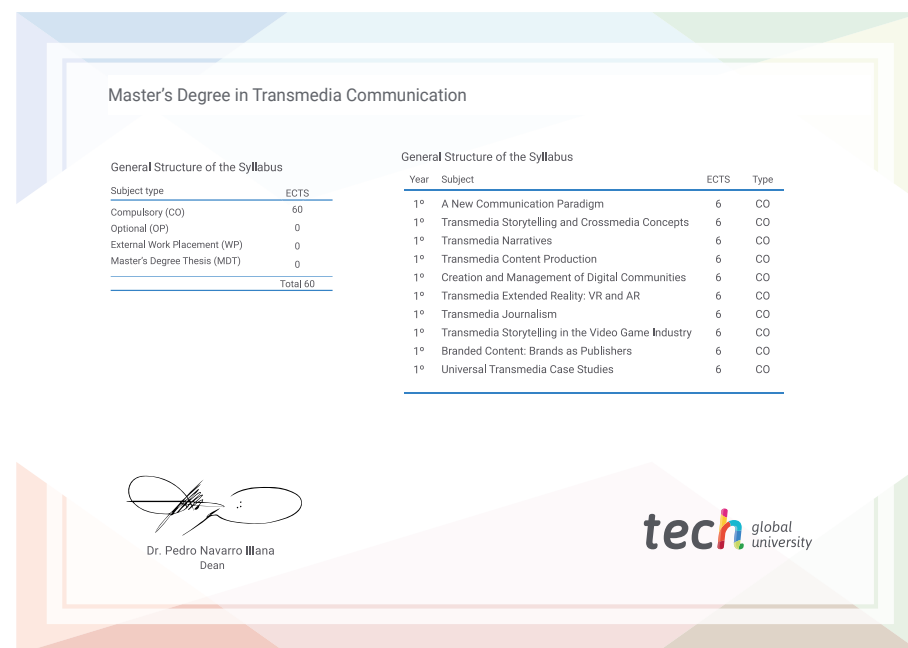
This **TECH Global University private qualification**, is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

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

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**





Master's Degree Transmedia Communication

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Accreditation: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Master's Degree

Transmedia Communication

