

Postgraduate Diploma

Television Creation and Management



Postgraduate Diploma Television Creation and Management

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/journalism-communication/postgraduate-diploma/postgraduate-diploma-television-creation-management

Index

01

Introduction

p. 4

02

Objectives

p. 8

03

Structure and Content

p. 12

04

Methodology

p. 20

05

Certificate

p. 28

01

Introduction

Achieving a successful audiovisual product requires knowledge and experience that begins with the keys to its creation and extends efficiently to the management of all its aspects. This combination is the essential process to open the way to any project in this sector. This program will provide the student with the most complete learning, in a program of the highest quality; the hallmark of all TECH programs.





“

Learn about and incorporate into your professional practice all the aspects of Television Creation and Management that are essential to make your projects successful”

The audiovisual industry is today one of the largest fields of action worldwide, its development and technological progress have brought new variations and formats that 20 years ago were unthinkable. For this reason, more and more corporations and television industries are looking for trained professionals to meet their objectives

To compete in the audiovisual context, any professional requires in-depth knowledge of each and every phase of the product creation process. From the creative phases of planning and scripting to the more technical parts of management and planning, it is necessary to have a broad knowledge not only of the most concrete part but also of the moment and the context of the sector.

As a result of this, TECH launches for the media professional an expert that will help them in a technical way to the process of Television Creation and Management, providing the student with the bases and different formats, such as: the informative genre, entertainment, documentary, interactive and many others that are broken down from these main ones.

It is, therefore, that TECH, with its 100% online mode, will help the professional in the television sector to deepen the process of creation for television. Nourished by a wide range of material designed by experts in the field, as well as downloadable, the student will be able to study at their disposal, from any mobile device with internet access and from any place they want.

This **Postgraduate Diploma in Television Creation and Management** offers you the characteristics of a of 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
- ♦ Content that is accessible from any fixed or portable device with an Internet connection
- ♦ Supplementary documentation databases are permanently available, even after the program



All the aspects that the audiovisual professional should know about the Television Creation and Management"

“

We don't settle for theory: we take you to the most practical and competent know-how"

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 being learned at that moment. A concept that will allow students to integrate and memorize what they have learnt in a more realistic and permanent way.

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

The ways of Television Creation and Management and the interpretation of its message, in a program of high interest for the professional of this field.



02 Objectives

The objectives that TECH proposes in each of its 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 development that allows students to achieve the satisfaction of completing their goals in an effective manner.



“

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



General Objectives

- ♦ Learn all phases of audiovisual content creation in television
- ♦ Learn how new businesses are managed and configured in the contemporary landscape
- ♦ Know how audiovisual content is managed and produced



Become an expert in Television Creation and Management and grow as a professional with the impulse of a first-level qualification"



Specific Objectives

Module 1. Theory and Techniques for Performance

- ♦ Know the working environment of the production team: technological means, technical routines and human resources. Figure of the filmmaker in professional contexts: competencies and responsibilities
- ♦ Know the creative path of the idea, from the script to the product on screen
- ♦ Learn the basics of staging elements
- ♦ Be able to analyze and foresee the necessary means from a sequence
- ♦ Acquire the ability to plan narrative and documentary sequences according to the available means
- ♦ Know the basic techniques of production
- ♦ Identify and properly use technological tools in the different phases of the audiovisual process
- ♦ Learn to put into practice the fundamental elements and processes of audiovisual storytelling
- ♦ Know the characteristics, uses and needs of multi-camera audiovisual projects
- ♦ Be able to move television programs from the set to the screen
- ♦ Understand the needs and advantages of teamwork in multi-camera audiovisual projects

Module 2. Television Genres, Formats and Programming

- ♦ Know the concept of genre as applied to fiction production and television entertainment
- ♦ Distinguish and interpret the various genres of fiction production and television entertainment and their evolution over time
- ♦ Have the capacity for cultural, social and economic analysis of television genres as the backbone of audiovisual creation and consumption practices
- ♦ Know the modifications and hybridizations that occur in television genres in the context of contemporary television
- ♦ Recognize the different formats in the context of the current television panorama
- ♦ Identify the keys to a format, its structure, operation and impact factors
- ♦ Know how to interpret, analyze and comment on a television format from a professional, aesthetic and cultural perspective
- ♦ Know the theoretical keys and the professional, social and cultural context of television programs, with special attention to television programs in the Spanish television model
- ♦ Knowledge of main techniques and processes of programming in general television
- ♦ Understand and critically analyze the processes of the television offer, its evolution and current reality, in relation to the phenomenon of reception and the social and cultural contexts in which it is produced

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
- ♦ Understand the transformations resulting from digitalization

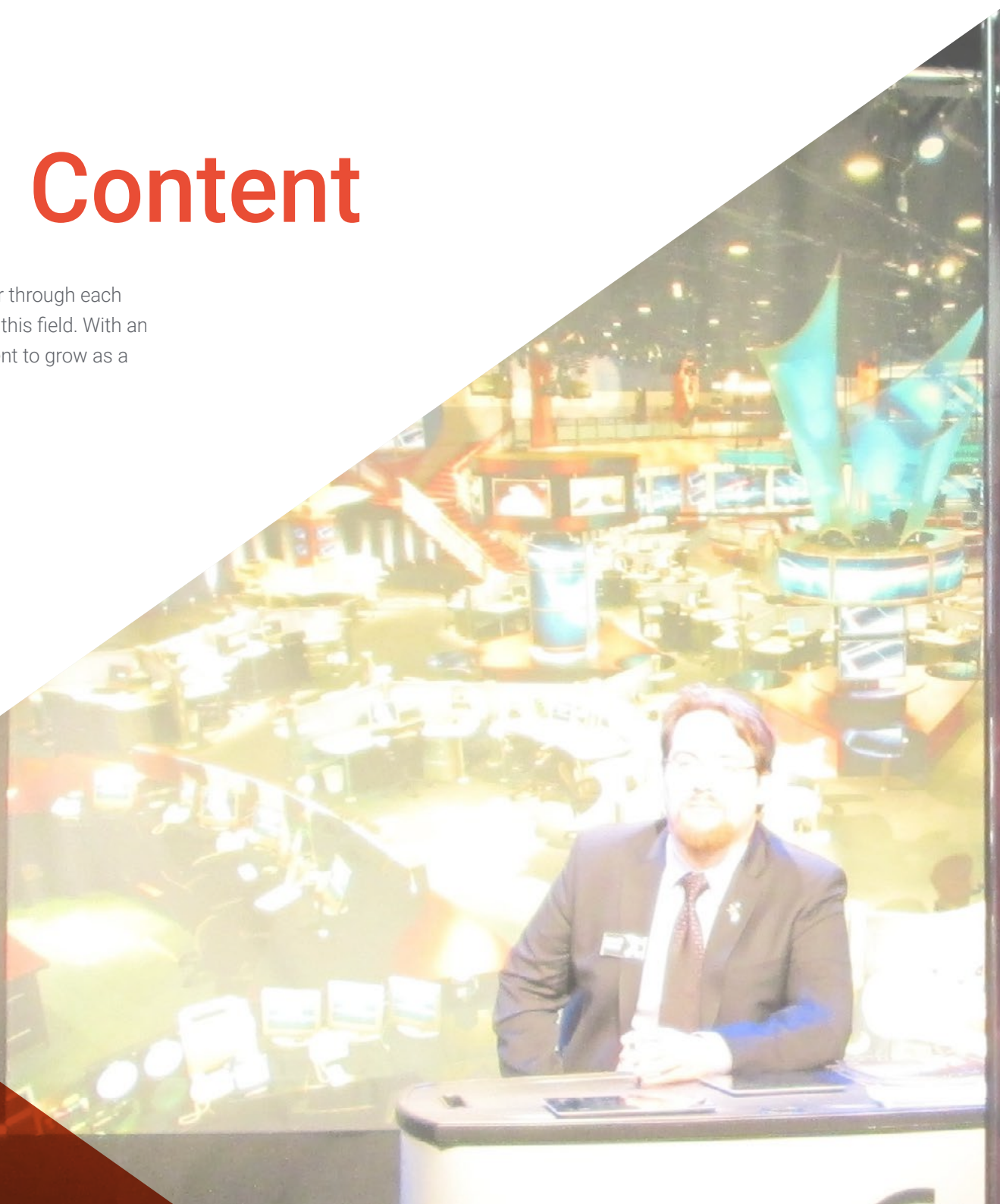
Module 4. Television Scriptwriting: Programs and Fiction

- ♦ Understand the creative and industrial process in the development of a fiction script for television
- ♦ Identify the different genres of television programs in order to determine the scripting techniques they require
- ♦ Know the different tools available to a television scriptwriter
- ♦ Learn how a television program format is related to its writing techniques
- ♦ Understand the basics of the dynamics of a television program format
- ♦ Gain an overview of international franchises of TV program formats
- ♦ Use a critical point of view when analyzing the various genres and formats of television programs based on their scripts
- ♦ Know the ways to present a draft script for a TV series

03

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 training.



“

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

Module 1. Theory and Techniques for Performance

- 1.1. Realization as Construction of the Audiovisual Work The Work Equipment
 - 1.1.1. From the Literary to Technical Scripts Scale
 - 1.1.2. The Work Team: The Film-Directing Department
- 1.2. The Elements of the Screen Layout. Construction Materials
 - 1.2.1. Choosing the Space
 - 1.2.2. Spatial Preadaptation. Art Direction
- 1.3. Pre-Production. Implementation Documents
 - 1.3.1. Technical Script
 - 1.3.2. The Scenographic Plan
 - 1.3.3. Storyboard
 - 1.3.4. Planning Reconciling Artistic and Productive Aspects
 - 1.3.5. The Shooting Schedule
- 1.4. The Expressive Value of Sound
 - 1.4.1. Typology of Sound Elements
 - 1.4.2. Construction of Sound Space
- 1.5. The Expressive Value of Light
 - 1.5.1. Expressive Value of Light
 - 1.5.2. Basic Lighting Techniques
- 1.6. Basic Single-Camera Shooting Techniques
 - 1.6.1. Uses and Techniques of Single-Camera Shooting
 - 1.6.2. The Subgenre of Found Footage : Fiction and Documentary Filmmaking
 - 1.6.3. Single-Camera Production on Location for Television
- 1.7. The Editing
 - 1.7.1. Editing as an Assemblage. Space-Time Reconstruction
 - 1.7.2. Non-Linear Assembly Preparation Techniques
- 1.8. Post-Production and Color Grading
 - 1.8.1. Postproduction
 - 1.8.2. Vertical Mounting Concept
 - 1.8.3. Color Correction
- 1.9. Formats and Production Equipment
 - 1.9.1. Multi-camera Formats
 - 1.9.2. The Studio and the Team





- 1.10. Keys, Techniques and Routines in Multi-Camera Production
 - 1.10.1. Keys to Multi-Camera Content
 - 1.10.2. Multi-Camera Techniques
 - 1.10.3. Monitoring and Routines
 - 1.10.4. Some Common Formats

Module 2. Television Genres, Formats and Programming

- 2.1. Television Genre
 - 2.1.1. Television Genres: An Introduction to the Systems and Processes of Television Creation and Programming
 - 2.1.2. Types of Genres: Studio Programs, Magazines, Contests, Humor, Reality Shows and Fiction
 - 2.1.3. Models of TV Genres and Their Historical Evolution
- 2.2. Television Genres
 - 2.2.1. Non-Fiction Genres in the Current Television Landscape
 - 2.2.2. Fiction Genres and Case Study: Fiction on American Television (from the Origins to the First Years of the 21st Century)
- 2.3. The Television Format Sources of Creativity
 - 2.3.1. Theory on the Differences between Format, Genre, Program and Franchise
 - 2.3.2. The Value of Television Format
 - 2.3.3. Television Format Attributes
 - 2.3.4. Effects of the Use of Television Formats
 - 2.3.5. Origin of the Format: Sources of Creativity; Theory and Techniques of Creativity; Stages of the Creative Process
- 2.4. The Creative Process in Television Programming
 - 2.4.1. The Creative Process in Entertainment
 - 2.4.1.1. Creation, Development, Work Structure
 - 2.4.2. The Creative Process in Fiction
 - 2.4.2.1. Teams, Stages and Deadlines
 - 2.4.2.2. Elements for the Creation of Fiction Television Formats
 - 2.4.2.3. The Bible of a TV series

- 2.5. Format Analysis
 - 2.5.1. Types of Analysis
 - 2.5.2. Elements to Consider
 - 2.5.3. Analysis of Fiction Formats: Soap Operas, Sitcoms, TV Movies and Miniseries
 - 2.5.4. Analysis of Non-Fiction Formats: the Great Historical Contests, Talk Show (Characteristics, Evolution and Variants), Talent Show
- 2.6. Selling the Format. The Launch
 - 2.6.1. Selling a TV Format: Industry and Market Notions
 - 2.6.2. Notions of Production that Have an Impact on Formats
 - 2.6.3. The Launch
 - 2.6.4. Distribution of the TV Format: theFormat Package
- 2.7. Introduction to Television Programming
 - 2.7.1. Approaches and Definitions
 - 2.7.2. The Role of Television Programming: Objectives, Preliminary Analysis, Broadcast Plan, Positioning
 - 2.7.3. Basic Processes of Programming
 - 2.7.4. Origins and Evolution of Television Programming
 - 2.7.5. Programming Models: from Paleo-Television to Neo-Television
- 2.8. Television Programming Models I
 - 2.8.1. United States and United Kingdom
 - 2.8.1.1. At the Service of Industry (1928-1959)
 - 2.8.1.2. Mass Media Breakthrough (1950-1969)
 - 2.8.1.3. Universalization of Audiences (1960-1975)
 - 2.8.1.4. Deregulation Process (1975-1985)
 - 2.8.1.5. Specialization (1985-2004)
 - 2.8.2. Spain
 - 2.8.2.1. Television as a Cultural Industry
 - 2.8.2.2. Evolution of TV Programming in Spain
 - 2.8.2.3. Prehistory of Television in Spain: Origins and the 1950s
 - 2.8.2.4. Television Programming with RTVE's Monopoly
 - 2.8.2.5. Transformation of the Television Market after the Breakup of the Monopoly
 - 2.8.2.6. Television Programming in the 1990s and the Beginning of the 21st Century



- 2.9. Audience Research
 - 2.9.1. Audience Concepts and History of Audience Measurement
 - 2.9.2. Audience Measurement: Functions, Trends, Methods
 - 2.9.3. Television Audience Ratios: Key Terms and Concepts
 - 2.9.4. Audience Indicators
 - 2.9.5. Audience Measurements: Functioning and Types
 - 2.9.6. Data Collection in Television Audience Measurement
 - 2.9.7. Surveying Technique and Its Limits
 - 2.9.8. Factors Influencing the Audience of a Program
- 2.10. The Professional Practice of Television Programming
 - 2.10.1. The Role of the Programmer and the Programming Department
 - 2.10.2. Television Consumption
 - 2.10.3. The Configuration of the Television Grid
 - 2.10.4. Programming Techniques and Strategies: Location, Format, Stars, Business, Corporate, Advertising Situation
 - 2.10.5. Brief Aspects of the Legislation

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, Transtextuality
 - 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. Television Scriptwriting: Programs and Fiction

- 4.1. Dramatic Writing for Audiovisual Media
 - 4.1.1. Basic Elements of Dramatic Writing (Basic Notions of Audiovisual Narrative): Character, Action, Synopsis, Conflict, Dialogue, Point of View and Identification, Dramatic Mechanisms, Narrative Logics
- 4.2. The TV Fiction Script
 - 4.2.1. Plot Constraints and Writing for Television: Film Screenwriting and Television Screenwriting, Needs of Fiction Writing for Television, Differences between Television Writing Models, Production Writing Constraints: "Sudoku"
 - 4.2.2. The Play-List: a Working Tool
 - 4.2.3. Television Fiction Formats
 - 4.2.4. The Creation of TV Series
 - 4.2.4.1. The Starting Point: Concept Development
 - 4.2.4.2. The Foundations of the Project: The Bible
 - 4.2.4.3. Structure
 - 4.2.4.4. Development of Storylines: Plots and Plot Maps
 - 4.2.4.5. Character Construction and the Characterization Process
 - 4.2.4.6. The Dialogues
 - 4.2.4.7. Schedule
 - 4.2.4.8. Rewriting: Polishing the Structure of the Storyboard and Dialogues
 - 4.2.4.9. Organization of Script Teams: the Daily Series, the Procedural, the Prime-Time Serial
 - 4.2.4.10. Pilot Chapter
 - 4.2.4.11. Project Presentation: Pitching
 - 4.2.4.12. Sales Dossier
 - 4.2.5. Case Studies: Scriptwriting in Cuéntame Cómo Pasó (TVE)
- 4.3. The Scripting of Entertainment Programs: An Introduction
 - 4.3.1. General and Historical Overview of the Current Situation of Television Shows
 - 4.3.2. How to Create a TV Program?
 - 4.3.3. Contests and Their Elements
 - 4.3.4. Magazines: Rhythm and Structure
- 4.4. Comedy Programs I
 - 4.4.1. Humor: Sketches and Political Correctness on TV
 - 4.4.2. Funny Programs
 - 4.4.3. Hidden Camera Programs
 - 4.4.4. Video Programs (Subtypes)
 - 4.4.5. The TV Monologue
 - 4.4.6. Crowd-Pleasers
- 4.5. Comedy Programs II
 - 4.5.1. Daily Shows Late Night Shows
 - 4.5.2. The Script and Humor of Current News: The Infoshow (El Intermedio as a case study)
- 4.6. Reality Shows
 - 4.6.1. Historicals, Locked-in Classics, Talent Search, Role reversal, Lifestyle, Docu Soap, Humiliation TV
 - 4.6.2. Guidelines for Creating a Reality Show
 - 4.6.3. The Script in Reality TV
 - 4.6.4. The Limits of Reality
- 4.7. Talent/Coach Shows
 - 4.7.1. Talent Shows
 - 4.7.2. Coach Shows
 - 4.7.3. Game Shows
- 4.8. Documentaries I
 - 4.8.1. Ways of Representing Reality
 - 4.8.1.1. Expository Documentary, Observational Documentary, Interactive Documentary, Reflective Documentary, Poetic Documentary, Expressive Documentary
 - 4.8.2. Phases in the Writing of the Documentary Screenplay
 - 4.8.2.1. Idea, Story; Synopsis; Playbill/Transcript; Shooting Script/Editing Script
 - 4.8.3. Narrative Resources in the Documentary Script
 - 4.8.3.1. Characters, Action, Narrator's Voice/Author's Voice, Interviews, Stock footage, Color, 2D/3D Image, Digital effects, Music, Other Narrative Devices



- 4.9. Documentaries II
 - 4.9.1. Current Trends in Documentary Filmmaking
 - 4.9.1.1. Transformations of Documentary or Non-Fiction Filmmaking in the Digital Scene
 - 4.9.1.2. New Trends in Contemporary Documentary Film as a Result of the Triple Hybridization of Technology, Narrative and Creativity
 - 4.9.2. Subgenres of Contemporary Documentary
 - 4.9.2.1. Fake or Mockumentary
 - 4.9.2.2. Collaborative Documentary
 - 4.9.2.3. Film-Diary
 - 4.9.2.4. Family Cinema
 - 4.9.2.5. Found Footage Documentary
 - 4.9.2.6. Experimental Documentary, etc
- 4.10. New Formats (Hoax, Scripted Reality, etc.)
 - 4.10.1. New Formats and Hybridization: Case Studies
 - 4.10.2. Undercover Boss
 - 4.10.3. House Hunters
 - 4.10.4. Fixer Upper
 - 4.10.5. The Apprentice
 - 4.10.6. Catfish
 - 4.10.7. Hell's Kitchen
 - 4.10.8. Keeping Up with the Kardashians
 - 4.10.9. The Fields
 - 4.10.10. Alaska and Mario

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

05

Methodology

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

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



“

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.



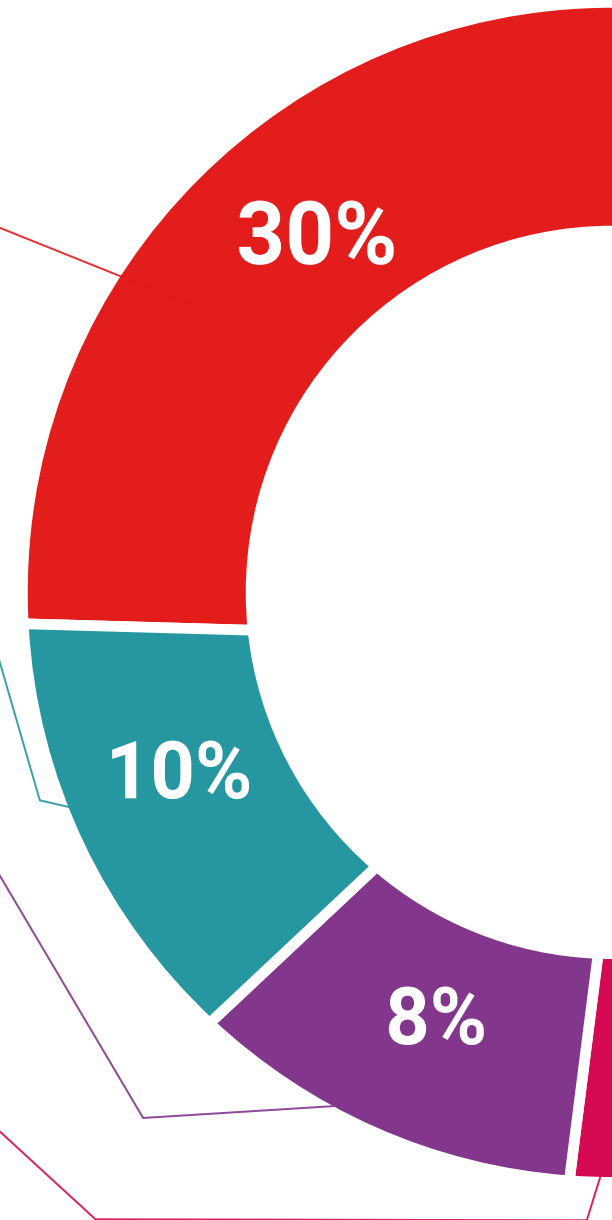
Practising Skills and Abilities

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.



05

Certificate

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



“

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

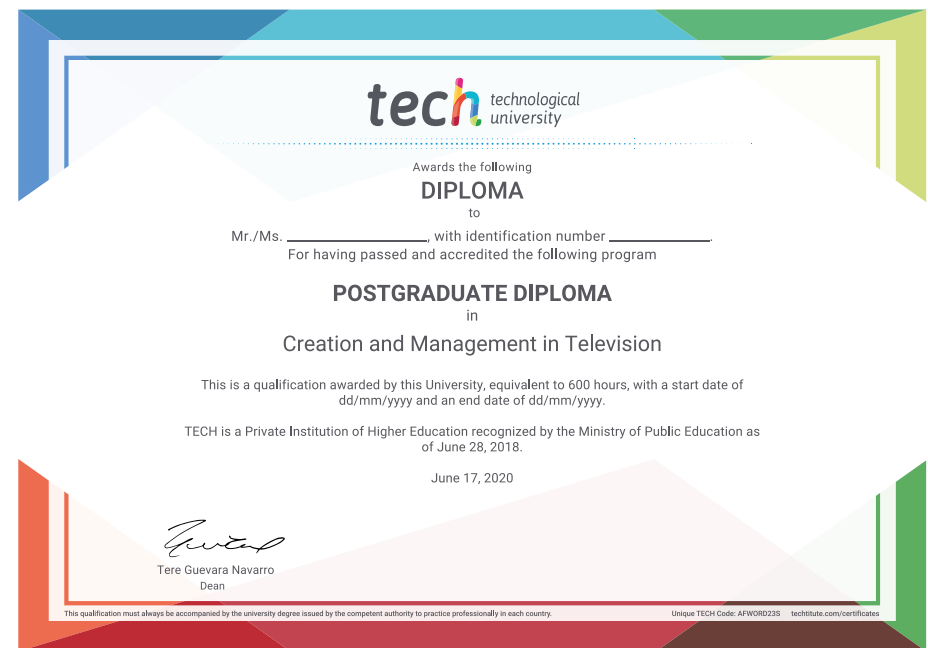
This **Postgraduate Diploma in Television Creation and Management** contains the most complete and up-to-date educational program on the market.

After the student has passed the assessments, they will receive their corresponding **Postgraduate Diploma** issued by **TECH Technological University** via tracked delivery*.

The diploma issued by **TECH Technological University** will reflect the qualification obtained in the Postgraduate Diploma, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional career evaluation committees.

Title: **Postgraduate Diploma in Creation and Management in Television**

Official N° of Hours: **600 h.**



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

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



Postgraduate Diploma Television Creation and Management

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Postgraduate Diploma

Television Creation and Management

