



## IDENTIFYING DATA

### Advertising Strategies for Audiovisual Products

Subject	Advertising Strategies for Audiovisual Products			
Code	P04G071V01304			
Study programme	Grado en Comunicación Audiovisual			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	3rd	2nd
Teaching language	#EnglishFriendly Spanish Galician			
Department				
Coordinator	García Mirón, Silvia			
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Web				

**General description** (\*)Estratexias publicitarias para produtos audiovisuais é unha materia que aborda a promoción das obras audiovisuais desde unha perspectiva global que abarca non só a fase de comercialización dos produtos finalizados, senón tamén as necesidades promocionais presentes xa na fase de desenvolvemento dos mesmos. Desde o momento no que xorde a idea preliminar dun proxecto audiovisual existen distintos públicos e necesidades de chegar a eles a través de ferramentas de comunicación específicas para cada un dos mercados no que podemos movernos.

A materia pretende achegar ao alumnado tanto os conceptos xerais na promoción de produtos audiovisuais como as ferramentas \*comunicativas específicas para cada un deles.

Materia do programa \*English \*Friendly: Os/\*as estudantes internacionais poderán solicitar ao profesorado: a) materiais e referencias bibliográficas para o seguemento da materia en inglés, b) atender as titorías en inglés, c) probas e avaliacións en inglés.

## Training and Learning Results

Code	
A4	Que los estudiantes puedan transmitir información, ideas, problemas y soluciones a un público tanto especializado como no especializado
B1	Conocer las características esenciales de la comunicación, sus elementos y sus resultados.
B4	Exponer los resultados de los trabajos académicos de manera escrita, oral o por medios audiovisuales o informáticos de acuerdo a los cánones de las disciplinas de la comunicación.
C5	Analyze and implement distribution and dissemination strategies for audiovisual content and its influence on the production process
C19	Effectively manage communication on social networks.
C23	Analyse and implement strategies of marketing for the development, distribution and consumption of audiovisual and multimedia products oriented to the market.
D1	Comprender el significado y aplicación de la perspectiva de género en los distintos ámbitos de conocimiento y en la práctica profesional con el objetivo de alcanzar una sociedad más justa e igualitaria.
D2	Comunicar por oral y por escrito en la legua gallega.

## Expected results from this subject

Expected results from this subject	Training and Learning Results
To understand and apply persuasive communication strategies in the audiovisual markets, as well as the tools used to implement them.	B1 C19 C23
To position audiovisual activity within a context of local, national, and international competition, emphasizing commercial techniques, promotion, sales, and distribution of audiovisual productions.	C23

To interpret statistical data from the audiovisual market	C5		
	C23		
To examine and critically evaluate the new international production and distribution relationships of audiovisual products.	C5		
To demonstrate sensitivity towards the importance of distributing audiovisual production in national and international markets as a means of disseminating, preserving, and enhancing Galician culture.			D2
To prepare reports and/or studies by formulating justified proposals for advertising and public relations strategies based on real cases in the audiovisual sector	C23		D1
To create and plan communication campaigns adapted to the audiovisual market on social media.les	C19		
To present and sell one's own ideas through verbal and non-verbal communication tools and visual support materials.	A4	B4	D2
To create sales documents for audiovisual pieces.	C5		

## Contents

### Topic

1. The audiovisual market	1.1. The audiovisual market: definition, sectors and actors. 1.2. Windows of distribution: cinema, television and platforms. 1.3. The audiovisual product.
2. Branding in the audiovisual market	2.1. The concept of brand: identity and image 2.2. The strategic management of brands and the concept of positioning. 2.3. Branding in the audiovisual market.
3. The promotion of the idea: of the concept to the audiovisual work	3.1. The development inside the stages of the production. 3.2. The package as a sale and promotion tool. 3.3. The pitching as a sale and promotion tool.
4. The promotion of the audiovisual work I: the campaign of communication	4.1. Approach to the advertising and to the public relations: definition and functions. 4.2. The campaigns of communication: aims, public, messages, media and actions. 4.3. Planning of the campaign of communication.
5. The promotion of the audiovisual work II: media, strategies and tools	5.1. Advertising media 5.2. Tools and traditional promotional actions in the audiovisual market. 5.3. Strategies and promotional actions in internet: the social media. 5.4. Strategies and specific actions of public relations in the audiovisual market. 5.5. The value chain of the film product

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	20	0	20
Presentation	8	12	20
Seminars	2	0	2
Project based learning	4	9	13
Objective questions exam	2	20	22
Project	4	20	24
Project	4	20	24
Case studies	5	20	25

\*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

## Methodologies

	Description
Lecturing	Presentation of the syllabus with examples and student participation
Presentation	The oral defense of supervised works and case studies: different formats of presenting ideas and projects will be worked on
Seminars	Exhibition and analysis of differential and successful cases in the launch and promotion of audiovisual products.
Project based learning	Associated with the two practical projects of the subject, the Problem-Based Learning (PBL) methodology is used through the proposal of a single project (creation and development of the launch of one or two audiovisual pieces from the sales dossier to the promotional communication campaign) that structures the subject and shapes the theoretical and practical contents.

## Personalized assistance

Tests	Description
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Project	Project 1: creation of the sales dossier for one or two audiovisual works. Tutoring sessions in the classroom with the teacher are scheduled to review progress and resolve doubts. Partial deliveries may be requested to assess the project's development.
Project	Project 2: creation of the launch campaign for one or two audiovisual works. Tutoring sessions in the classroom with the teacher are scheduled to review progress and resolve doubts. Partial deliveries may be requested to assess the project's development
Case studies	Short sessions for addressing doubts regarding the case studies presented for resolution during the practical sessions of the subject.

### Assessment

Description	Qualification	Training and Learning Results
Presentation	15	B4 D2
Objective questions exam	30	B1 C5 C23
Project	20	C5
Project	25	B1 C19
Case studies	10	D1

### Other comments on the Evaluation

#### OTHER INSTRUCTIONS REGARDING THE CONTINUOUS ASSESSMENT SYSTEM

- Students must pass each of the two parts to pass the subject with a 50%: the practical part (consisting of two projects, case studies and presentations, the 70%), and the theoretical part, which is assessed through an exam (the 30%).
- The exam will only take place on official dates approved by the institution.
- Attendance to the lessons is mandatory. In order to be evaluated in the practical part of the subject, attending the practical lessons is an essential requirement.
- Attendance will be recorded for all practical sessions. Students with 50% or more absences will not be evaluated in the practical part of the subject.
- Absences must be justified promptly (within a maximum period of one week from the date of absence). Justifications for attendance will not be accepted at the end of the semester.
- Students who, for justified reasons, cannot attend classes regularly must contact the professor within the first two weeks of the course.
- Project submitted without attending the mandatory tutoring sessions with the teacher will not be accepted at the end of the course.
- Assignments submitted after the established deadline will not be evaluated.
- All members of the work groups will receive the same qualification for the submitted works and projects, except in those cases where a student does not attend a practical lesson in which a group assignment is carried out or a submission is requested during that session, and does not provide a valid justification for their absence. In such cases, a representative percentage will be deducted based on the number of absences.
- The assessment system for the rest of final exam will be the same as the regular semester assessment, with the exception

that if the practical part is failed, the works will be done individually.

#### **INSTRUCTIONS REGARDING THE GLOBAL EVALUATION SYSTEM:**

- The global evaluation system will be applied to those students who explicitly waive the continuous assessment system, which is recommended for taking this course.
- This waiver must be made within the first month of teaching the subject, following the guidelines of the protocol approved by the Faculty of Communication Board and after being informed to the teacher.
- The global evaluation system will consist of the official theoretical exam (30%), a practical exam (20%), and the submission of individual projects for the course. Project 1 will involve creating a sales dossier for an audiovisual piece (20%), and Project 2 will focus on creating a communication campaign for the launch of said audiovisual piece (20%). Both projects will be defended through an oral presentation in a pitching format (audiovisual and advertising) on the official exam date (10% of the qualification).
- Each test must be passed separately in order to pass the course.
- The global evaluation tests will only be conducted on the official date approved by the institution.
- The tests related to the projects will not be accepted outside of that official date.
- No tutoring sessions will be offered for the explanation of theoretical or practical content covered in face-to-face sessions.
- No additional materials will be provided beyond what is available on the Moovi online teaching platform for students who waive the continuous assessment system.

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#### **Sources of information**

##### **Basic Bibliography**

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- Écija, H., **Libro Blanco del Audiovisual. Cómo producir, distribuir y financiar una obra audiovisual**, Écija y Asociados, 2000
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- Linares, R., **La promoción cinematográfica. Estrategias de comunicación y distribución de películas**, Fragua, 2009
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- Fernández, E. P., **¡Echa el anzuelo! Estrategias de pitch para jornadas audiovisuales y proyectos transmedia**, Editorial UOC, 2014
- Herbera, J., **Marketing cinematográfico : cómo promocionar una película en el entorno digital**, Editorial UOC, 2015
- Martínez, M. (director), **Las comisiones filmicas : un nuevo dispositivo para la promoción audiovisual**, Comunicación Social Ediciones y publicaciones, 2003
- Clares Gavilán, J.; Ripoll Vaquer, J.; Tognazzi Drake, A., **Distribución audiovisual en internet: VOD y nuevos modelos de negocio**, Editorial UOC, 2013
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- García Santamaría, J. V.; Rodríguez Pallares, M., **Marketing cinematográfico y de series**, Editorial UOC, 2022

##### **Complementary Bibliography**

- Baumann, J., **Television Marketing. Characteristics, Instruments and Impact**, VDM, 2007
- Blumenthal, H. y Goodenough, O., **This Business of Television**, Billboard Books, 1998
- Bustamante, E., **La televisión económica. Financiación, estrategias y mercados**, Gedisa, 1999
- Chaves, N., **La imagen corporativa. Teoría y metodología de la identificación institucional.**, Gustavo Gili, 2001
- Creeber, G., **The Television Genre Book**, British Film Institute, 2001
- González Oñate, C., **Nuevas estrategias de televisión. El desafío digital. Identidad, marca y continuidad televisiva**, Ediciones de las Ciencias Sociales, 2008
- Saló, G., **¿Qué es eso del formato? Cómo nace y se desarrolla un programa de televisión**, Gedisa, 2003
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- Bosko, M.S, **The complete independent movie marketing handbook. Promote, distribute & sell your film or video.**, Michael Wise Productions, 2003
- Aaker, D., **Construir marcas poderosas**, Gestión 2000, 2002
- Amanz, C. M., **Negocios de televisión. Transformaciones del valor en el modelo digital**, Gedisa, 2002
- Bardají, J.; Gómez Amigo, S., **La gestión de la creatividad en televisión. El caso de Globomedia**, EUNSA, 2004
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- Einstein, M., **Television Marketing. En Miller, T. (Ed.). Television Studies (pp. 37-40).**, British Film Institute, 1993
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Pardo, Alejandro, **Producción ejecutiva de proyectos cinematográficos**, EUNSA, 2016

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Steven Bosko, M., **The complete independent movie marketing handbook : promote, distribute & sell your film or video**, M. Wiese Productions, 2003

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Fernández Rincón, A. R., **Publicidad audiovisual**, Fragua, 2022

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## **Recommendations**

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### **Subjects that are recommended to be taken simultaneously**

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Audiovisual Advertising Creativity/P04G071V01307  
Fiction Screenplay, Production and Direction/P04G071V01308  
Programming for Audiovisual Products/P04G071V01310

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### **Subjects that it is recommended to have taken before**

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Business: Audiovisual Business Administration and Management/P04G071V01202  
Business: Marketing of Audiovisual and Multimedia Products/P04G071V01206  
Screenplay Writing/P04G071V01209

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