**Master of Arts in Communication Management**

# Media and Consumer Trends for Communication Strategies

**Instructor:** Saman Choudary, Susana de Castro, Anna Indira Marcè

**Hours:** Mondays, 14:00-17:00

**Type of subject: Compulsory**
**ECTS Credits: 4 ECTS**

## Course description

In the current panorama characterized by a continuous digital transformation, a growing global interconnectivity, and a rapid evolution in audiences; the importance of a practical and realistic definition of the global and local media landscape, as well as data-driven audience research, are the key to developing clear and well-informed marketing and communication strategies. This subject arises in response to the need to equip communication professionals with the tools and knowledge necessary to define, understand and decide the media and audience environment, in order to plan the best strategies accordingly. The program aims to instil a strategic mindset, through a theoretical and practical approach, contributing to informed decision making and strategic planning. The student body will not only acquire theoretical information about media industries and pillars, but also a practical understanding of audience research, measurement and impact. The practical approach is distinguished by exploring the intersection between agencies and clients, through real case studies and a final project, fostering a comprehensive understanding of the challenges and opportunities present in the collaboration between both parties to understand the media, audiences and strategic needs.

## The subject within the curriculum

This compulsory subject is part of the Fundamentals of Communication Management of the curriculum. It is done during the second trimester.

## Content

1. Presentation and introduction to media industries and the role of the consumer
2. Structure of traditional media industries: press, cinema, radio, television and internet
3. Media economy: concepts and processes
4. Economics of media industries: applied approach
5. The advertising industry: structure and operation
6. Strategy from the client: the reality of being a communications director
7. Strategy from the media agency: roles and responsibilities within the agencies
8. Strategy from the client: audience measurement and strategic thinking
9. Strategy from the media agency: audience measurement and strategic thinking
10. Final Subject Project. Student presentation

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**Acquired skills**

- Identify the fundamental and differential components of media industries (agents, resources, structure) from an evolutionary perspective.
- Understand the complex interrelationships, processes and dynamics of the communication landscape.
- Detect and evaluate the interpretative keys of the social, economic, technological, political and legal environment in which the media industries operate.
- Know and evaluate the reliability and applicability of the main sources of media audience measurement (tools, benefits and limitations).
- Know, detect and analyze the different audience targets and how to impact them.
- Know, detect and analyze the audience and advertising investment data for processing.
- Make use of the knowledge acquired in media planning, from the exploratory phase to the evaluation phase.
- Apply the knowledge acquired to develop communication strategies and execution plans in the current context.

**Learning outcomes**

- Students will learn about the structure of traditional media industries (press, cinema, radio, television) and their evolution in the communication landscape derived from the impact of the Internet.
- Students will know the structure of digital media industries such as social networks and others.
- Students will be able to identify agents, resources and organizational modes in the media industries.
- Students will be able to recognize the interpretive keys involved in defining the structure of media industries, according to the economic, technological, political and legal contexts in which they operate.
- Students will identify the interrelationships and dynamics derived from market determinants and technological advances in the definition of new business models, as well as the framework brought by communication policies in media regulation.
- Students will acquire basic knowledge of measuring media audiences: main sources from an international point of view, multimedia, standard procedures and indicators, contributions and limitations.
- Students will learn to analyze different types of audience measurement data from different sources and will have the necessary knowledge to evaluate their reliability, usefulness and applicability.
- Students will understand and identify the roles and responsibilities of agencies and clients in defining communication strategies.
- Finally, students will acquire the knowledge and skills essential to understand the activity of media industries and their audiences in different contexts and to carry out the professional work of communication managers. Likewise, they will acquire the resources to be able to define communication strategies and guide execution from both the client and media agency roles.

**Sustainable development goals**

- Quality education
- Gender equality
- Decent work and economic growth
- Responsible production and consumption

**Method of presentation**

**In-class activities**

- Seminars (10 hours)
- Debates and discussion in class (5 hours)
- Exercises and practical activities (10 hours)
- Tutorials (5 hours)

**Out-of-class activities**

- Personal study (20 hours)
- Readings of specialized bibliography (20 hours)
- Group and individual work (30 hours)

The teaching method includes traditional lectures with case-studies, debates and class discussion from previous readings, and practical activities.

**Hours of dedication** (between sessions and student work): 100

**Course assessment**

The assessment includes the following elements:

- Final exercise (40% of the final grade)
- Presentation (25% of the final grade)
- Attendance/participation in class discussion (15% of the final grade)
- Practical exercises (20% of the final grade)

**Class attendance**

Class attendance is mandatory and will be monitored by teachers. Absence from sessions will impact the student's final evaluation in the following way:

| Absences | Penalty |
|----------|---------|
| Up to two (2) absences | No penalty |
| Three (3) absences | 1 point subtracted from the final grade (on a 10-point scale) |
| Four (4) absences | 2 points subtracted from the final grade (on a 10-point scale) |
| Five (5) absences | The student receives a "NP" (Not Presented) as the final grade for the course |

The class attendance policy does not distinguish between excused and unexcused absences. The student is considered responsible for managing his or her absences.

Only absences generated for medical reasons will be justified. In this case, the student will be responsible for providing the necessary documentation for justification. Other emergency situations will be analyzed individually together with the Academic Directorate.

### Late assignments

If you are unable to turn in an assignment on time because of a documented illness or family tragedy, you will not be penalized for turning in work late, provided you present your written excuse within one week of returning to class. If you must turn in work late for other reasons, 2 points will be deducted from the grade on the assignment for each day (each weekday, not class day) that it is turned in late. The first late day begins right after the assignment's deadline, unless another time is designated. Thus, if an assignment's deadline is at 19:00h, a student submitting his/her assignment at 19:01 will lose 2 points. This policy applies to all assignments, including the research proposal. As per the syllabus, I will not accept any assignments emailed to me. You can always upload an assignment after the due date, and I will mark it late as appropriate.

### Plagiarism

All written work submitted in this course is to be expressed in your own words. Text copied from a book, a website, another student's paper, your own previous work or any other source is not acceptable if not clearly quoted. In any individual or group assignment or presentation, you must indicate the sources of all borrowed texts, ideas or facts that go beyond common knowledge. Using third-party sources without being duly attributed would be considered plagiarism, be it intentional or not. Any work written, developed, created, or inspired by artificial intelligence (AI) is considered plagiarism and will not be accepted, unless otherwise instructed. For quoting sources you must always use the recommendations of the APA style. **Penalties** for plagiarism may range from a failing grade on the assignment with no make-up opportunity, to a failing overall grade in the course and notification to the BSM Dean.

### Course schedule

| Week | Topic |
|---|---|
| **Week 1** **Date: 01-13** | **Presentation and introduction to media industries and the role of the consumer** Introduction and description of the course. Teaching guide and evaluation. Theoretical introduction to media industries |
| | **Previous reading and discussion in class** <br> – Radošinská, J., Kvetanová, Z., & Višňovský, J. (2020). To thrive means to entertain: the nature of today's media industries. *Communication Today*, *11*(1). <br><br> – Alzubi, A. (2023). The evolving relationship between digital and conventional media: A study of media consumption habits in the digital era. The Progress: A *Journal of Multidisciplinary Studies*, *4*(3), 1-13. |

| Week 2 Date: 01-20 | Structure of traditional media industries: press, cinema, radio, television and internet |
|---|---|
| | **Previous reading and discussion in class**<br>- Wu, S. (2024). Research on Traditional Media Integration and Innovation Strategies in the New Media Era. *Journal of Social Science Humanities and Literature*, *7*(3), 17-27.<br>- Herbert, D., Lotz, A. D., & Marshall, L. (2019). Approaching media industries comparatively: A case study of streaming. *International Journal of Cultural Studies*, 22(3), 349-366. |
| Week 3 Date: 01-27 | Media economy: concepts and processes |
| | **Previous reading and discussion in class**<br>- de Bustos, J. C. M., & Izquierdo-Castillo, J. (2019). Who will control the media? The impact of GAFAM on the media industries in the digital economy. Revista Latina de Comunicación Social, (74), 803-821.<br><br>- Yao, Y. (2023). An Investigation on the Streaming Industry: With the Case of Netflix. *In SHS Web of Conferences* (Vol. 165, p. 01001). EDP Sciences. |
| Week 4 Date: 02-03 | Economics of media industries: applied approach |
| | **Previous reading and discussion in class**<br>- de-Lima-Santos, M. F., Mesquita, L., de Melo Peixoto, J. G., & Camargo, I. (2024). Digital news business models in the age of industry 4.0: Digital Brazilian news players find in technology new ways to bring revenue and competitive advantage. *Digital Journalism*, *12*(9), 1304-1328.<br><br>- Budzinski, O., & Gaenssle, S. (2018). The economics of social media (super-) stars: an empirical investigation of stardom and success on YouTube. *Journal of Media Economics*, *31*(3-4), 75-95. https://doi.org/10.1080/08997764.2020.1849228 |
| Week 5 Date: 02-10 | The advertising industry: structure and operation |
| | **Previous reading and discussion in class**<br>- Lauerer, C., & Beckert, J. (2024). Pushing Boundaries—Hybrid Advertising in Digital News Media: A Content Analysis of Media Kits. *Digital Journalism*, 1-20. https://doi.org/10.1080/21670811.2024.2417953<br><br>- Golob, U., & Podnar, K. (2015). Advertising Decision Makers' and Consumers' Perceptions of Media Substitutability. *Journal of Promotion Management*, *21*(6), 798-816. |
| Week 6 Date: 02-17 | Strategy from the client: the reality of being a communications director |
| Week 7 Date: 02-24 | Strategy from the media agency: roles and responsibilities within the agencies |
| Week 8 Date: 03-03 | Strategy from the client: audience measurement and strategic thinking |

| Week 9 | Strategy from the media agency: audience measurement and strategic thinking |
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| *Date: 03-10* | |
| Week 10 | **Final Subject Project. Student presentation** |
| *Date: 03-17* | |

## Professors

**Saman Choudary** is a postdoctoral researcher at Department of Communication, Pompeu Fabra University. She holds a doctorate in Communication from UPF and a master's degree in Protection against CBRNe Events from the University of Rome Tor Vergata. Her research work focuses on crisis communication, new media technologies, the study of the reach and consumption of information on social media, and the management of CBRNe events. She has taught courses on Environmental Governance and Political Economy and Economics of Defence. Currently, she is a researcher on the project "Accountability instruments in the face of disinformation: Impact of fact-checking platforms as accountability tools and curricular proposal" (FACCTMedia), funded by the Ministry of Science and Innovation (reference: PID2019-106367GB- I00 / AEI / 10.13039 / 501100011033). Among her contributions to specialized publications is "CBRN Events and Crisis Communication: Analysis of Training Needs and Development of a Curriculum for Communication Professionals" (2021).

**Susana de Castro** is a communication specialist with more than 14 years of experience, specialized in the fashion/lifestyle and digital communication sector. Graduated in Advertising and PR from the Pompeu Fabra University, she has continued her studies with different specializations, including at the prestigious Central Sain Martins in London and the last being the Master Fundamentals in Digital Business at The Valley Digital Business School. Her career has developed among fashion/lifestyle brands such as TOUS or PUMA, and she has been recognized with advertising awards such as El Festival el Sol or the Eficacia awards. She is currently PUMA's communications and digital director for Southern Europe, leading the brand's communication strategy and execution in Spain, Italy and Portugal, with special emphasis on digital communication and the e-commerce environment.

**Anna Indira Marcè** is a communication specialist with more than 11 years of experience in digital marketing, specifically in social networks. With a degree in Advertising and Public Relations from the Blanquerna University and a postgraduate degree in Marketing and Digital Communication from the same institution, she has navigated the agency landscape, serving global fashion, luxury and sports clients such as Puig, Mango and PUMA. She currently serves as Global Client Leader at Havas International, leading media and communications strategy for global accounts such as PUMA. At the same time, during the last five years, she has enriched the workplace by teaching digital marketing classes at The Valley University in Barcelona. Her dual roles seamlessly blend practical industry knowledge with theoretical foundations, offering students a holistic understanding of the changing marketing and communications landscape.

## Suggested readings

Alexander, A., Owers, J., Carveth, R. A., Hollifield, C. A., & Greco, A. N. (Eds.). (2003). *Media economics: Theory and practice*. Routledge.

ALMIRON, N., & Sogovia A. I. (2012). Financialization, Economic Crisis, and Corporate Strategies in Top Media Companies: The Case of Grupo Prisa. *International Journal of Communication*, num. 6, pp. 2894-2917.

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Bornman, E. (2009). Measuring media audiences. *Media Studies*, 3, 515-540.

Castro, L., & Blassnig, S. (2024). Chapter 13: Digital media and digital media systems. In *Handbook of Comparative Political Institutions*. Cheltenham, UK: Edward Elgar Publishing. https://doi.org/10.4337/9781803929095.00021

Dunnett, P. (2013). *The world television industry: An economic analysis*. Routledge.

Earnshaw, R. (2018). Digital Media Theory. In: *Research and Development in Digital Media*. Springer Briefs in Computer Science. Springer, Cham. https://doi-org.sare.upf.edu/10.1007/978-3-319-73080-6_1

Hallin, D. C., & Mancini, P. (2012). Comparing Media Systems between Eastern and Western Europe. In P. Gross & K. Jakubowicz (Eds.), *Media Transformations in the Post-Communist World: Eastern Europe's Tortured Path to Change* (pp. 15–32). Lexington Books.

Hilmes, M. (ed.) (2003). *The television history book*. London: British Film Institute.

HOLM, A. B. (2021). *Media Economics: Understanding Markets, Industries and Concepts*. Routledge.

Hoskins, C., McFadyen, S., & Finn, A. (2004). *Media economics: applying economics to new and traditional media.* Thousand Oaks, Calif.: Sage Publications. (Chapters 2-4 & 13)

Humprecht, E., Castro Herrero, L., Blassnig, S., Brüggemann, M., & Engesser, S. (2022). Media Systems in the Digital Age: An Empirical Comparison of 30 Countries. *Journal of Communication*, 72(2), 145–64.

Katz, H. (2019). *The media handbook: A complete guide to advertising media selection, planning, research, and buying*. Routledge.

Keane, M. (2015). *The Chinese television industry*. Bloomsbury Publishing.

Leurdijk, A., Nieuwenhuis, O., & Poel, M. (2014). The Newspaper Industry. In: De Prato, G., Sanz, E., Simon, J.P. (eds) *Digital Media Worlds*. Palgrave Macmillan, London. https://doi.org/10.1057/9781137344250_10

Lotz, A., & Havens, T. (2011). *Understanding media industries*. Oxford: Oxford UniversityPress.

Mattoni, A., & Ceccobelli, D. (2018). Comparing Hybrid Media Systems in the Digital Age: A Theoretical Framework for Analysis. *European Journal of Communication*, *33*(5), 540–57.

McDonald, P. (Ed.). (2022). *The Routledge companion to media industries*. London and New York: Routledge.

Miguélez-Juan, B. & Bonales-Daimiel, G. (Eds.). (2023). *Handbook of Research on the Future of Advertising and Brands in the New Entertainment Landscape*. IGI Global. https://doi-org.sare.upf.edu/10.4018/978-1-6684-3971-5

Mogaji, E. (2021). *Introduction to Advertising: Understanding and Managing the Advertising Process* (1st ed.). Routledge. https://doi.org/10.4324/9781003008729

Noam, E. (2009). *Media ownership and concentration in America*. Oxford University Press.https://doiorg.sare.upf.edu/10.1093/acprof:oso/9780195188523.001.0001

Picard, R. (2011). *The economics and financing of media companies. New York*: Forham University Press.

Pluskota, J. P. (2015). The Perfect Technology: Radio and Mobility. *Journal of Radio & Audio Media*, *22*(2), 325–336. https://doi.org/10.1080/19376529.2015.1083378

Sissors, J. Z., Baron, R.B. (2019). *Advertising media planning*. Routledge.

Stewart, K., & Kenny, D. (2020). Understanding value in media: Perspectives from consumers and industry. In World Economic Forum. http://www3.weforum.org/docs/WEF_Understanding_Value_in_Media_Perspectives_from_Consumers_and_Industry_2020.pdf

Van Tassel, J., & Poe-Howfield, L. (2012). The Media Industries: Segments, Structures, and Similarities. In *Managing Electronic Media* (pp. 1-28). Routledge.

Virkar, S. (2015). The Globalisation of the Media: Towards Cultural Homogeneity?. In J. Alcántara-Pilar, S. del Barrio-García, E. Crespo-Almendros, & L. Porcu (Eds.), *Analyzing the Cultural Diversity of Consumers in the Global Marketplace* (pp. 20-36). IGI Global Scientific Publishing. https://doi-org.sare.upf.edu/10.4018/978-1-4666-8262-7.ch002

von Rimscha, M. B., & Lischka, J. A. (2022). Methods of Media Economics. In: Krone, J., Pellegrini, T. (eds) *Handbook of Media and Communication Economics*. Springer, Wiesbaden. https://doi.org/10.1007/978-3-658-34048-3_78-2