

Advanced Master's Degree Senior Management of the Audiovisual Industry



Advanced Master's Degree Senior Management of the Audiovisual Industry

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/pk/journalism-communication/advanced-master-degree/advanced-master-degree-senior-management-audiovisual-industry

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01

Introduction

The audiovisual industry has experienced tremendous growth in recent decades. New digital tools and new formats have arrived to revolutionize the sector and, although it may seem that everything has been done, innovation continues to be the basis of an area that surprises the public every day with new productions. The added value that this industry brings to society makes it essential to have professionals with great experience and qualifications in the field of management of this type of companies, who are able to become benchmarks of a job well done. However, to reach this point, it is important to follow an academic path that allows journalism professionals to develop the skills and abilities needed to successfully manage in these positions of responsibility. And that is what TECH aims to do by offering its students programs such as this one, in which they will find the most relevant and up-to-date market information in this field.





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Specialize in Senior Management of the Audiovisual Industry and master the management of this type of companies until achieving the desired recognition"

The Audiovisual Industry is one of the most important at a cultural level, since, in one way or another, it is consumed by practically all citizens, with the consequent contribution that this entails for world economies. In the field of journalism, the audiovisual sector is very important, since the combination of image and sound makes the message reach the public in a more effective way. Senior management in this field is an essential element in achieving the success of companies. Therefore, it is equally important for journalists to specialize in this field, which is why TECH has designed this comprehensive academic program.

With this approach, the syllabus covers the main concepts of the Audiovisual and Cultural Industry, exploring Cultural Journalism and its way of working. The technical part also acquires a relevant section in this program, focused on the realization of the projects, taking the student from the idea to the staging. A unique opportunity to learn about the structure of the audiovisual system and the production of this type of content, while studying the new genres and formats being used in television. Additionally, the syllabus is complemented with the most up-to-date concepts on Business Management, which will be a plus for journalists who have been in positions of responsibility for some time and who want to update their knowledge or who simply wish to access this type of work for the first time.

Likewise, one of the main advantages of this program is that it will be studied 100% online, without the need for transfers or specific schedules, so that the student himself can self-manage their study, planning his schedule and pace of learning, which will be very useful to be able to combine it with the rest of their daily obligations.

This **Advanced Master's Degree in Senior Management of the Audiovisual Industry** contains the most complete and up-to-date program on the market. The most important features include:

- » Practical cases presented by experts in Journalism
- » The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice.
- » Practical exercises where the self-assessment process can be carried out to improve learning
- » Special emphasis on innovative methodologies in the management of Audiovisual Industries.
- » Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection work.
- » Content that is accessible from any fixed or portable device with an Internet connection.



The multitude of practical resources in this program will help you reinforce your theoretical knowledge"

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TECH offers you the most innovative teaching methodology in the current academic panorama”

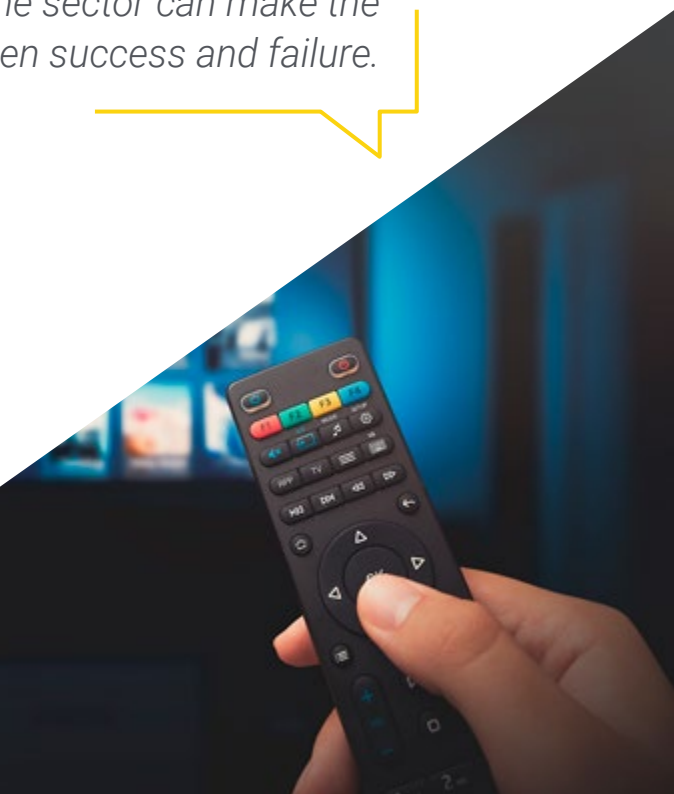
Its teaching staff includes professionals from the field of Journalism, who bring their work experience to this program, as well as recognized specialists from leading companies and prestigious universities.

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 training experience designed to train for real-life situations.

This program is designed around Problem Based Learning, whereby the student must try to solve the different professional practice situations that arise during the course. For this purpose, the professional will be assisted by an innovative interactive video system created by renowned and experienced experts.

A 100% online program with that will allow you to study at any time and from anywhere in the world.

The audiovisual industry brings great value to the business fabric, so the proper management of companies in the sector can make the difference between success and failure.



02

Objectives

This Advanced Master's Degree in Senior Management of the Audiovisual Industry, created by TECH, was designed with the primary objective of offering journalism professionals the specific tools that they can apply in their daily practice, providing them with advanced knowledge and skills that will be fundamental for their professional development. Undoubtedly, a unique study opportunity that will mark a before and after in your career, improving your employability and career advancement options.





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*An absolutely innovative
Advanced Master's Degree
that will mark a before and
after in your training"*



General Objectives

- » Develop leadership skills appropriate for business management
- » Know and know how to manage the economic-financial areas of the company
- » Broaden the knowledge and information to the student with a higher level of depth in the field of journalism, but, more specifically in the field of management of the audiovisual industry
- » Learn how to perform functions in this field in a specialized and professional environment



A specialization program that will allow you to enter into senior management in the audiovisual industry"





Specific Objectives

- » Define the latest trends in business management, taking into account the globalized environment that governs senior management criteria
- » Develop the key leadership skills that should define working professionals.
- » Develop strategies for making decisions in a complex and unstable environment
- » Create corporate strategies that set the script for the company to follow in order to be more competitive and achieve its own objectives
- » Develop the skills required to manage business activities strategically
- » Possess transversal and specific skills required to successfully face the reality of cultural journalism in different fields
- » Acquire the ability to plan narrative and documentary sequences according to the available means
- » Learn the nature and interrelationships between the subjects of Audiovisual Communication: Authors, Institutions, Companies, Media, Media, and Recipients
- » Know the historical origins of audiovisual production and its evolution in contemporary society
- » Identify the theoretical concepts that define the production processes of audiovisual works
- » Provide the student with the theoretical and technical foundations, as well as the instrumental skills to face, from a narrative and aesthetic point of view, the production of audiovisual fiction, in different media and technologies
- » Study the transformations that have taken place in the cultural industries in the supply and consumption of digital networks, in their economic, political and socio-cultural aspects
- » Know the fundamental concepts governing the distribution, marketing and dissemination of an audiovisual product in contemporary society
- » Know how to interpret, analyze and comment on a television format from a professional, aesthetic and cultural perspective
- » Understand the transformations derived from digitalization in the audiovisual industry
- » Understand the creative and industrial process in the development of a fiction script for television

03 Skills

Continuing studies during the working life is essential to update knowledge and develop the necessary skills that will allow professionals to successfully manage in different professional fields. In managerial positions, the improvement of qualifications is almost an obligation, since the professional has greater responsibility. This program will enable journalists to acquire the specific skills and abilities to successfully manage audiovisual companies, providing them with the necessary training to work more safely and effectively.





“Achieve the professional improvement you desire by expanding your training in this field”



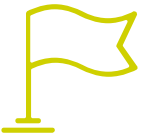
General Skills

- » Control the different departments of the company to achieve the company's common objectives
- » Adequate management of the company's human resources
- » Develop the global management of an audiovisual communication project in each and every one of its facets with complete control of the different agents and processes involved in it
- » Apply the most appropriate strategies to promote the growth of the audiovisual company

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*Develop the skills
required to manage
Audiovisual Companies
successfully”*





Specific Skills

- » Perform overall management of the company, applying leadership techniques that influence the performance of workers, in such a way that the company's objectives are achieved
- » Be part of and lead the company's corporate and competitive strategy
- » Resolve business conflicts and problems between workers
- » Correctly manage teams to improve productivity and, therefore, the company's profits
- » Exercise economic and financial control of a company
- » Control the company's logistics processes, as well as purchasing and procurement
- » Delve into the new business models associated with information systems
- » Apply the most appropriate strategies to support e-commerce of the company's products
- » Develop and lead marketing plans
- » Focus on innovation in all processes and areas of the company
- » Use social networks in a journalistic environment
- » Know the composition of audiovisual production teams
- » Organize a staging appropriate to the objectives of the audiovisual project
- » Plan narrative actions adjusted to the available means
- » Master the different phases of the audiovisual project
- » Know and apply the organizational structures of audiovisual communication
- » Knowing how to adapt to the consumption patterns of the moment
- » Know the relational code of the different agents of audiovisual communication
- » Describe the historical evolution of audiovisual production
- » Create products adjusted to available financing
- » Planning the amortization of audiovisual products
- » Produce an audiovisual product in different media

04

Course Management

The teaching staff selected to develop this program consists of a group of highly qualified professionals who understand the need to prepare students to increase their competitiveness in the labor market. Therefore, they combine their many years of experience for the collective benefit of the future graduates interested in boosting their leadership and management skills.

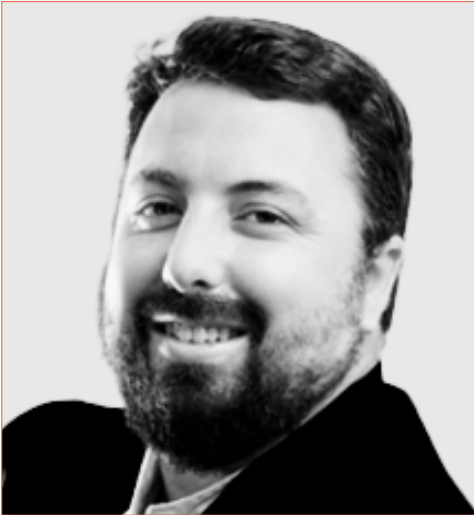




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TECH brings you closer to working professionals who share in this MBA the experience of their years at the head of prestigious companies"

Management



Mr. Ledesma Carrillo, Carlos Atxoña

- ♦ Head of the International/Legal Department at Transporte Interurbanos de Tenerife SAU.
- ♦ Legal manager en Avalon Biz Consulting
- ♦ Rgpd trainer at ESFOCC Canary Islands Superior School of Training and Qualification
- ♦ Legal Advisor at Transporte Interurbanos de Tenerife SAU.
- ♦ Law degree at La Laguna University.
- ♦ Expert in labor management from the European School of Management and Business. Madrid
- ♦ Diploma in Corporate Knowledge Management from Rey Juan Carlos I University.
- ♦ MBA Master in Business Administration and Management at the European University of the Canary Islands

Professors

Ms. González, Mónica

- » Financial Director of the bank Cajasiete in Tenerife, Canary Islands.
- » Co-founder of the Stock Market Investment Club of the Business School.
- » Degree in Business Administration by Las Palmas de Gran Canaria University.
- » Diploma in Business Studies by Las Palmas de Gran Canaria University.
- » Master's Degree in Taxation and Tax Consultancy by the Centro de Estudios Financieros in collaboration with the Spanish Association of Tax Advisors.
- » Executive Master's Degree in Financial Management and Advanced Finance from the Higher School of Banking Techniques and Practices
- » Expert in Financial Planning and Management Control in Banking by Analyst Financial Analysts International (AFI)
- » Management Development Expert in Portfolio Management by International Financial Analysts

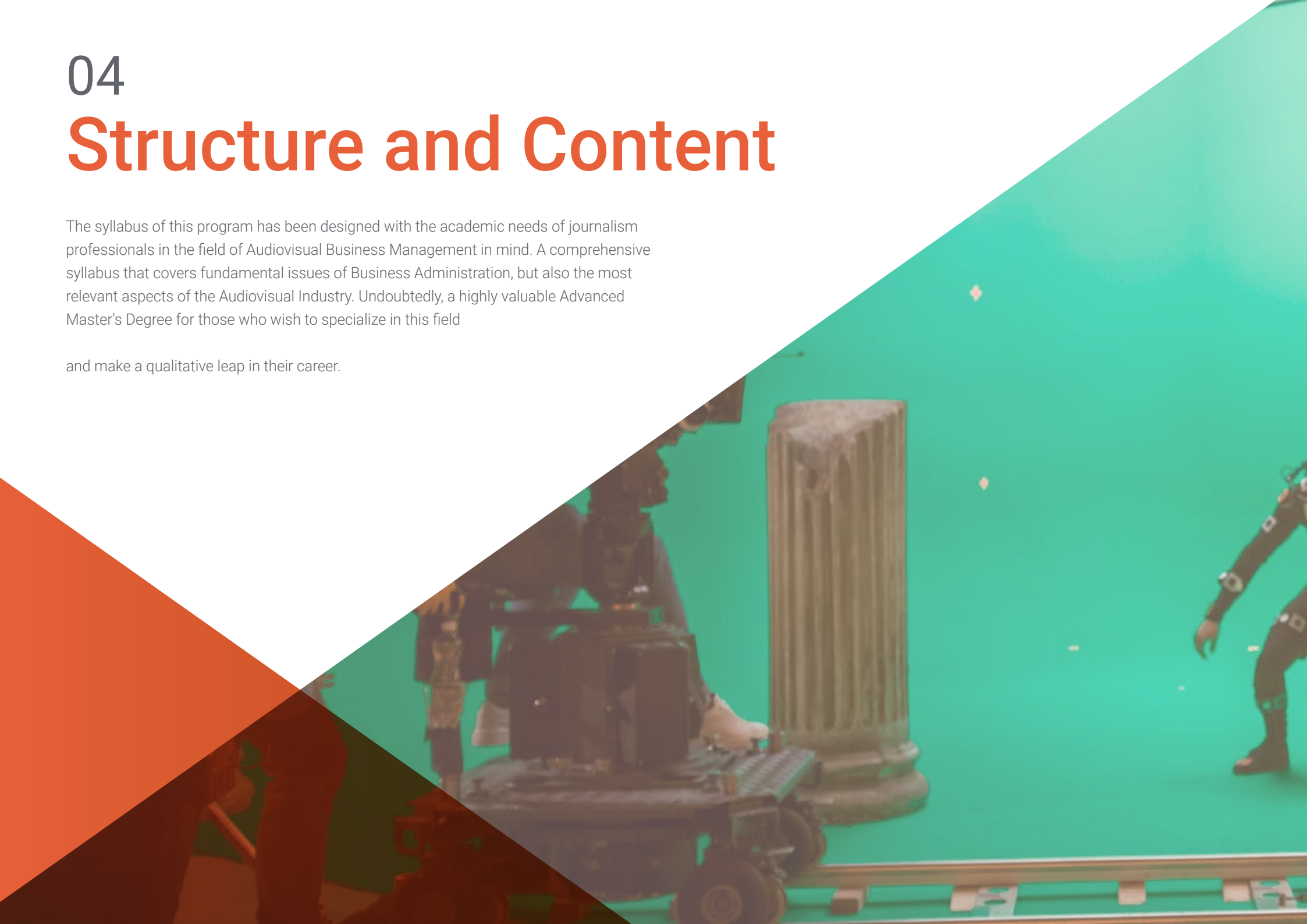


04

Structure and Content

The syllabus of this program has been designed with the academic needs of journalism professionals in the field of Audiovisual Business Management in mind. A comprehensive syllabus that covers fundamental issues of Business Administration, but also the most relevant aspects of the Audiovisual Industry. Undoubtedly, a highly valuable Advanced Master's Degree for those who wish to specialize in this field

and make a qualitative leap in their career.





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*The best program on the market
about Senior Management of
Audiovisual Companies”*

Module 1. Leadership, Ethics and CSR

- 1.1. Globalization and Governance
 - 1.1.1. Globalization and Trends: Market Internationalization
 - 1.1.2. Economic Environment and Corporate Governance
 - 1.1.3. Accountability
- 1.2. Leadership.
 - 1.2.1. Intercultural Environment
 - 1.2.2. Leadership and Business Management
 - 1.2.3. Management Roles and Responsibilities
- 1.3. Business Ethics
 - 1.3.1. Ethics and Integrity
 - 1.3.2. Ethical Behavior in Companies
 - 1.3.3. Deontology, Codes of Ethics and Codes of Conduct
 - 1.3.4. Fraud and Corruption Prevention
- 1.4. Sustainability
 - 1.4.1. Business and Sustainable Development
 - 1.4.2. Social, Environmental, and Economic Impact
 - 1.4.3. The 2030 Agenda and the SDGs.
- 1.5. Corporate Social Responsibility
 - 1.5.1. Corporate Social Responsibility
 - 1.5.2. Roles and Responsibilities
 - 1.5.3. Implementing Corporate Social Responsibility

Module 2. Strategic Direction and Executive Management

- 2.1. Organizational Analysis and Design
 - 2.1.1. Organizational Culture
 - 2.1.2. Organizational Analysis
 - 2.1.3. Designing the Organizational Structure
- 2.2. Corporate Strategy
 - 2.2.1. Corporate-Level Strategy
 - 2.2.2. Types of Corporate-Level Strategies.
 - 2.2.3. Determining the Corporate Strategy
 - 2.2.4. Corporate Strategy and Reputational Image
- 2.3. Strategic Planning and Strategy Formulation
 - 2.3.1. Strategic Thinking
 - 2.3.2. Strategic Planning and Formulation
 - 2.3.3. Sustainability and Corporate Strategy
- 2.4. Strategy Models and Patterns
 - 2.4.1. Wealth, Value, and Return on Investments
 - 2.4.2. Corporate Strategy: Methods
 - 2.4.3. Growing and Consolidating the Corporate Strategy
- 2.5. Strategic Management
 - 2.5.1. Mission, Vision and Strategic Values
 - 2.5.2. The Balanced Scorecard
 - 2.5.3. Analyzing, Monitoring, and Evaluating the Corporate Strategy
 - 2.5.4. Strategic Management and Reporting
- 2.6. Implementing and Executing Strategy
 - 2.6.1. Strategic Implementation: Objectives, Actions and Impacts
 - 2.6.2. Supervision and Strategic Alignment
 - 2.6.3. Continuous Improvement Approach
- 2.7. Executive Management
 - 2.7.1. Integrating Functional Strategies into the Global Business Strategies
 - 2.7.2. Management Policy and Processes
 - 2.7.3. Knowledge Management
- 2.8. Analyzing and Solving Cases/Problems
 - 2.8.1. Problem Solving Methodology
 - 2.8.2. Case Method
 - 2.8.3. Positioning and Decision-Making.



Module 3. People and Talent Management

- 3.1. Organizational Behavior
 - 3.1.1. Organizational Theory
 - 3.1.2. Key Factors for Change in Organizations
 - 3.1.3. Corporate Strategies, Typologies and Knowledge Management.
- 3.2. Strategic People Management
 - 3.2.1. People Management and Strategic Alignment
 - 3.2.2. Human Resources Strategic Plan: Design and Implementation
 - 3.2.3. Job Analysis, Design and Selection of People
 - 3.2.4. Training and Professional Development
- 3.3. Management and Leadership Development
 - 3.3.1. Management Skills: 21st Century Skills and Abilities
 - 3.3.2. Non-Managerial Skills
 - 3.3.3. Map of Skills and Abilities
 - 3.3.4. Leadership and People Management
- 3.4. Change Management
 - 3.4.1. Organizational Analysis
 - 3.4.2. Strategic Approach
 - 3.4.3. Change Management: Key Factors, Process Design and Management
 - 3.4.4. Continuous Improvement Approach
- 3.5. Negotiation and Conflict Management
 - 3.5.1. Negotiation Objectives: Differentiating Elements
 - 3.5.2. Effective Negotiation Techniques
 - 3.5.3. Conflicts: Factors and Types
 - 3.5.4. Effective Conflict Management: Negotiation and Communication
- 3.6. Executive Communication
 - 3.6.1. Corporate Strategy and Management Communication
 - 3.6.2. Internal Communication: Influence and Impact
 - 3.6.3. Interpersonal Communication: Team Management and Skills

- 3.7. Team Management and People Performance
 - 3.7.1. Multicultural and Multidisciplinary Environment
 - 3.7.2. Team and People Management
 - 3.7.3. Coaching and People Performance
 - 3.7.4. Executive Meetings: Planning and Time Management
- 3.8. Knowledge and Talent Management
 - 3.8.1. Identifying Knowledge and Talent in Organizations
 - 3.8.2. Corporate Knowledge and Talent Management Models
 - 3.8.3. Creativity and Innovation

Module 4. Economic and Financial Management

- 4.1. Economic Environment
 - 4.1.1. Organizational Theory
 - 4.1.2. Key Factors for Change in Organizations
 - 4.1.3. Corporate Strategies, Typologies and Knowledge Management.
- 4.2. Executive Accounting
 - 4.2.1. International Accounting Framework
 - 4.2.2. Introduction to the Accounting Cycle
 - 4.2.3. Company Financial Statements
 - 4.2.4. Analysis of Financial Statements: Decision Making
- 4.3. Budget and Management Control
 - 4.3.1. Budgetary Planning
 - 4.3.2. Management Control: Design and Objectives
 - 4.3.3. Supervision and Reporting
- 4.4. Company Tax Responsibility
 - 4.4.1. Corporate Tax Responsibility
 - 4.4.2. Tax Procedure: A Case-Country Approach
- 4.5. Corporate Control Systems
 - 4.5.1. Types of Control
 - 4.5.2. Regulatory Compliance
 - 4.5.3. Internal Auditing
 - 4.5.4. External Auditing

- 4.6. Financial Management
 - 4.6.1. Introduction to Financial Management
 - 4.6.2. Financial Management and Corporate Strategy
 - 4.6.3. Chief Financial Officer (CFO): Executive Skills
- 4.7. Financial Planning
 - 4.7.1. Business Models and Financing Needs
 - 4.7.2. Financial Analysis Tools
 - 4.7.3. Short-Term Financial Planning
 - 4.7.4. Long-Term Financial Planning.
- 4.8. Corporate Financial Strategy
 - 4.8.1. Corporate Financial Investments
 - 4.8.2. Strategic Growth: Types
- 4.9. Macroeconomic Context
 - 4.9.1. Macroeconomic Analysis
 - 4.9.2. Economic Indicators
 - 4.9.3. Economic Cycle
- 4.10. Strategic Financing
 - 4.10.1. Banking Business: Current Environment
 - 4.10.2. Risk Analysis and Management
- 4.11. Money and Capital Markets
 - 4.11.1. Fixed Income Market
 - 4.11.2. Equity Market
 - 4.11.3. Valuation of Companies
- 4.12. Analyzing and Solving Cases/Problems
 - 4.12.1. Problem Solving Methodology
 - 4.12.2. Case Method

Module 5. Operations and Logistics Management

- 5.1. Operations Management
 - 5.1.1. Define the Operations Strategy
 - 5.1.2. Supply Chain Planning and Control
 - 5.1.3. Indicator Systems
- 5.2. Purchasing Management
 - 5.2.1. Stock Management
 - 5.2.2. Warehouse Management
 - 5.2.3. Purchasing and Procurement Management
- 5.3. Supply Chain Management (I)
 - 5.3.1. Costs and Efficiency of the Operations Chain
 - 5.3.2. Change in Demand Patterns
 - 5.3.3. Change in Operations Strategy
- 5.4. Supply Chain Management (II) Implementation
 - 5.4.1. Lean Manufacturing/Lean Thinking
 - 5.4.2. Logistics Management
 - 5.4.3. Purchasing
- 5.5. Logistical Processes
 - 5.5.1. Organization and Management by Processes
 - 5.5.2. Procurement, Production, Distribution
 - 5.5.3. Quality, Quality Costs, and Tools
 - 5.5.4. After-Sales Service.
- 5.6. Logistics and Customers
 - 5.6.1. Demand Analysis and Forecasting
 - 5.6.2. Sales Forecasting and Planning
 - 5.6.3. Collaborative Planning, Forecasting, and Replacement
- 5.7. International Logistics
 - 5.7.1. Customs, Export and Import processes
 - 5.7.2. Methods and Means of International Payment
 - 5.7.3. International Logistics Platforms

- 5.8. Competing through Operations
 - 5.8.1. Innovation in Operations as a Competitive Advantage in the Company
 - 5.8.2. Emerging Technologies and Sciences
 - 5.8.3. Information Systems in Operations

Module 6. Information Systems Management

- 6.1. Information Systems Management
 - 6.1.1. Business Information Systems
 - 6.1.2. Strategic Decisions
 - 6.1.3. The Role of the CIO
- 6.2. Information Technology and Business Strategy
 - 6.2.1. Company and Industry Sector Analysis
 - 6.2.2. Online Business Models
 - 6.2.3. The Value of IT in a Company
- 6.3. IS Strategic Planning
 - 6.3.1. The Process of Strategic Planning
 - 6.3.2. Formulating the IS Strategy
 - 6.3.3. Strategy Implementation Plan
- 6.4. Information Systems and Business Intelligence
 - 6.4.1. CRM and Business Intelligence
 - 6.4.2. Business Intelligence Project Management
 - 6.4.3. Business Intelligence Architecture
- 6.5. New ICT-Based Business Models
 - 6.5.1. Technology-Based Business Models
 - 6.5.2. Innovation Abilities
 - 6.5.3. Redesigning the Value Chain Processes
- 6.6. E-Commerce
 - 6.6.1. E-Commerce Strategic Plan.
 - 6.6.2. Logistics Management and Customer Service in E-Commerce.
 - 6.6.3. E-Commerce as an Opportunity for Internationalization

- 6.7. E-Business Strategies.
 - 6.7.1. Social Media Strategies
 - 6.7.2. Optimizing Service Channels and Customer Support
 - 6.7.3. Digital Regulation
- 6.8. Digital Business
 - 6.8.1. Mobile e-Commerce
 - 6.8.2. Design and Usability
 - 6.8.3. E-Commerce Operations.

Module 7. Commercial Management, Marketing, and Corporate Communications

- 7.1. Commercial Management
 - 7.1.1. Sales Management
 - 7.1.2. Commercial Strategy
 - 7.1.3. Sales and Negotiation Techniques
 - 7.1.4. Management of Sales Teams
- 7.2. Marketing
 - 7.2.1. Marketing and the Impact on the Company
 - 7.2.2. Basic Marketing Variables
 - 7.2.3. Marketing Plan
- 7.3. Strategic Marketing Management
 - 7.3.1. Sources of Innovation
 - 7.3.2. Current Trends in Marketing
 - 7.3.3. Marketing Tools
 - 7.3.4. Marketing Strategy and Communication with Customers
- 7.4. Digital Marketing Strategy
 - 7.4.1. Approach to Digital Marketing
 - 7.4.2. Digital Marketing Tools
 - 7.4.3. Inbound Marketing and the Evolution of Digital Marketing
- 7.5. Sales and Communication Strategy
 - 7.5.1. Positioning and Promotion
 - 7.5.2. Public Relations
 - 7.5.3. Sales and Communication Strategy

- 7.6. Corporate Communication
 - 7.6.1. Internal and External Communication
 - 7.6.2. Communication Departments
 - 7.6.3. Communication Managers: Executive Skills and Responsibilities
- 7.7. Corporate Communication Strategy
 - 7.7.1. Corporate Communication Strategy
 - 7.7.2. Communication Plan
 - 7.7.3. Press Release/Clipping/Publicity Writing

Module 8. Innovation and Project Management

- 8.1. Innovation
 - 8.1.1. Macro Concept of Innovation
 - 8.1.2. Types of Innovation
 - 8.1.3. Continuous and Discontinuous Innovation
 - 8.1.4. Training and Innovation
- 8.2. Innovation Strategy
 - 8.2.1. Innovation and Corporate Strategy
 - 8.2.2. Global Innovation Project: Design and Management
 - 8.2.3. Innovation Workshops
- 8.3. Business Model Design and Validation
 - 8.3.1. The Lean Start-up Methodology
 - 8.3.2. Innovative Business Initiative: Stages
 - 8.3.3. Financing Arrangements
 - 8.3.4. Model Tools: Empathy Map, Canvas Model and Metrics
 - 8.3.5. Growth and Loyalty
- 8.4. Project Management
 - 8.4.1. Innovation Opportunities
 - 8.4.2. Feasibility Study and Proposal Specification
 - 8.4.3. Project Definition and Design
 - 8.4.4. Project Execution
 - 8.4.5. Project Closure



Module 9. Cultural Journalism

- 9.1. Concept and Scope of Cultural Journalism
 - 9.1.1. Introduction: The Concept of Culture
 - 9.1.2. Cultural Art Information
 - 9.1.3. Cultural Information on the Performing Arts
 - 9.1.4. Cultural Cinema Information
 - 9.1.5. Cultural Music Information
 - 9.1.6. Cultural Book Information
- 9.2. The Origins of Cultural Journalism
 - 9.2.1. Introduction
 - 9.2.2. The Origins of Cultural Information in the Press
 - 9.2.3. The Origins of Cultural Information on the Radio
 - 9.2.4. The Origins of Cultural Information on Television
- 9.3. The Practice of Cultural Journalism
 - 9.3.1. Introduction
 - 9.3.2. General Considerations
 - 9.3.3. Factors of Interest and Evaluation Criteria for the Elaboration of Cultural Information
- 9.4. The Sources of Cultural Journalism
 - 9.4.1. Introduction
 - 9.4.2. General Sources of Cultural Information
 - 9.4.3. Specific Sources of Audiovisual Information on Culture
- 9.5. Cultural Information Genres
 - 9.5.1. Introduction
 - 9.5.2. News
 - 9.5.3. Interview
 - 9.5.4. Chronicle
 - 9.5.5. Reporting
- 9.6. The Current Diversification of Cultural Information in the Press, Radio and Television
 - 9.6.1. Introduction
 - 9.6.2. Cultural Information in the Press
 - 9.6.3. Cultural Information on the Radio
 - 9.6.4. Cultural Information on Television

- 9.7. Culture and Internet
 - 9.7.1. Introduction
 - 9.7.2. Culture and Internet
 - 9.7.3. Benefits of Culture
- 9.8. Cultural Marketing
 - 9.8.1. Introduction
 - 9.8.2. Cultural Marketing
 - 9.8.3. How is Cultural Marketing Carried Out?
- 9.9. Culture Analysis
 - 9.9.1. Introduction
 - 9.9.2. Theoretical and Methodological Approach to Culture
 - 9.9.3. Culture, Communication and Meaning
 - 9.9.4. Culture and Imaginaries
- 9.10. Cyberculture and Digital Journalism of Cultural Contents
 - 9.10.1. Introduction
 - 9.10.2. Definition of Cyberculture
 - 9.10.3. Cyberculture and Digital Journalism of Cultural Contents
 - 9.10.4. Keys to Digital Journalism of Cultural Content

Module 10. Theory and Techniques for Performance

- 10.1. Realization as Construction of the Audiovisual Work. The Work Equipment
 - 10.1.1. From the Literary Script to the Technical Script or Playlist
 - 10.1.2. The Work Equipment
- 10.2. The Elements of the Screen Layout Construction Materials
 - 10.2.1. Spatial Preadaptation. Artistic Direction
 - 10.2.2. The Elements of the Screen Layout
- 10.3. Preproduction Implementation Documents
 - 10.3.1. Technical Script
 - 10.3.2. The Scenographic Plan
 - 10.3.3. The Storyboard
 - 10.3.4. Planning
 - 10.3.5. The Shooting Schedule

- 10.4. The Expressive Value of Sound
 - 10.4.1. Typology of Sound Elements
 - 10.4.2. Construction of Sound Space
- 10.5. The Expressive Value of Light
 - 10.5.1. Expressive Value of Light
 - 10.5.2. Basic Lighting Techniques
- 10.6. Basic Single-Camera Shooting Techniques
 - 10.6.1. Uses and Techniques of Single-Camera Shooting
 - 10.6.2. The Found Footage Subgenre Fiction and Documentary Films
 - 10.6.3. Single-Camera Production in Television
- 10.7. Staging
 - 10.7.1. Staging as Assembly. The Reconstruction of Space-Time
 - 10.7.2. Non-Linear Staging Techniques
- 10.8. Post-production and Color Grading
 - 10.8.1. Postproduction
 - 10.8.2. Vertical Mounting Concept
 - 10.8.3. Color Correction
- 10.9. Formats and Production Equipment
 - 10.9.1. Multi-Camera Formats
 - 10.9.2. The Studio and the Team
- 10.10. Keys, Techniques and Routines in Multi-Camera Production
 - 10.10.1. Multi-Camera Techniques
 - 10.10.2. Some Common Formats

Module 11. Structure of the Audiovisual System

- 11.1. An Introduction to Cultural Industries (CI)
 - 11.1.1. Concepts of Culture. Culture-Communication
 - 11.1.2. C.I. Theory and Evolution: Typology and Models
- 11.2. Film Industry
 - 11.2.1. Main Characteristics and Agents
 - 11.2.2. Structure of the Cinematographic System

- 11.3. Film Industry II
 - 11.3.1. The U.S. Film Industry
 - 11.3.2. Independent Production Companies
 - 11.3.3. Problems and Debates in the Film Industry
- 11.4. Film Industry III
 - 11.4.1. Film Regulation: State and Culture. Policies for the Protection and Promotion of Cinematography
 - 11.4.2. Case Study
- 11.5. Television Industry I
 - 11.5.1. Economic Television
 - 11.5.2. Founder Models
 - 11.5.3. Transformations
- 11.6. Television Industry II
 - 11.6.1. The U.S. Television Industry
 - 11.6.2. Main Features
 - 11.6.3. State Regulation
- 11.7. Television Industry III
 - 11.7.1. Public Service Television in Europe
 - 11.7.2. Crises and Debates
- 11.8. The Axes of Change
 - 11.8.1. New Processes in the Audiovisual Industry
 - 11.8.2. Regulatory Discussion
- 11.9. Digital Terrestrial Television (DTT)
 - 11.9.1. Role of the State and Experiences
 - 11.9.2. The New Features of the Television System
- 11.10. New Operators in the Audiovisual Landscape
 - 11.10.1. Over-The-Top (OTT) Service Platforms
 - 11.10.2. Consequences of its Appearance

Module 12. Audiovisual Production

- 12.1. Audiovisual Production
 - 12.1.1. Introductory Concepts
 - 12.1.2. The Audiovisual Industry
- 12.2. The Production Team
 - 12.2.1. The Professionals
 - 12.2.2. The Producer and the Script
- 12.3. The Audiovisual Project
 - 12.3.1. Project Management
 - 12.3.2. Project Evaluation
 - 12.3.3. Presentation of Projects
- 12.4. Production and Financing Modalities
 - 12.4.1. Financing of Audiovisual Production
 - 12.4.2. Modes of Audiovisual Production
 - 12.4.3. Resources for Pre-financing
- 12.5. The Production Team and the Script Breakdown
 - 12.5.1. The Production Team
 - 12.5.2. The Breakdown of the Script
- 12.6. The Shooting Areas
 - 12.6.1. The Locations
 - 12.6.2. The Decorations
- 12.7. Casting and Film Contracts
 - 12.7.1. Casting
 - 12.7.2. Casting Test
 - 12.7.3. Contracts, Rights and Insurance
- 12.8. The Work Plan and the Budget of the Audiovisual Work
 - 12.8.1. The Work Plan
 - 12.8.2. Budget
- 12.9. Production in Filming or Recording
 - 12.9.1. Preparation for Filming
 - 12.9.2. Filming Equipment and Means

- 12.10. Post-Production and the Final Balance of the Audiovisual Work
 - 12.10.1. Editing and Post-Production
 - 12.10.2. Balance Sheet and Operations

Module 13. Fiction Production and Acting Direction

- 13.1. The Making of Fiction
 - 13.1.1. Introduction
 - 13.1.2. The Process and its Tools
- 13.2. Optics and Camera
 - 13.2.1. Optics and Framing
 - 13.2.2. Camera Movement
 - 13.2.3. Continuity
- 13.3. Theoretical Aspects of Light and Color
 - 13.3.1. Exhibition
 - 13.3.2. Color Theory
- 13.4. Lighting in the Cinema
 - 13.4.1. Tools
 - 13.4.2. Lighting as Narrative
- 13.5. Color and Optics
 - 13.5.1. Color Control
 - 13.5.2. Opticals
 - 13.5.3. Image Control
- 13.6. Work on the Shoot
 - 13.6.1. The List of Drawings
 - 13.6.2. The Team and its Functions
- 13.7. Technical Issues in Film Directing
 - 13.7.1. Technical Resources
- 13.8. The Vision of the Directors
 - 13.8.1. Directors Take the Floor
- 13.9. Digital Transformations
 - 13.9.1. Analog-Digital Transformations in Cinematographic Photography
 - 13.9.2. The Reign of Digital Postproduction

- 13.10. Direction of Actors
 - 13.10.1. Introduction
 - 13.10.2. Main Methods and Techniques
 - 13.10.3. Working with Actors

Module 14. Cultural Industries and New Communication Business Models

- 14.1. The Concepts of Culture, Economy, Communication, Technology
 - 14.1.1. Culture, Economy, Communication
 - 14.1.2. Cultural Industries
- 14.2. Technology, Communication and Culture
 - 14.2.1. Commercialized Artisan Culture
 - 14.2.2. From Live Performance to Visual Arts
 - 14.2.3. Museums and Heritage
- 14.3. The Major Sectors of the Cultural Industries
 - 14.3.1. Editorial Products
 - 14.3.2. Flow C.I.s
 - 14.3.3. Hybrid Models
- 14.4. The Digital Era in the Cultural Industries
 - 14.4.1. Digital Cultural Industries
 - 14.4.2. New Models in the Digital Era
- 14.5. Digital Media and Media in the Digital Age
 - 14.5.1. The Online Newspaper Business
 - 14.5.2. Radio in the Digital Environment
 - 14.5.3. Particularities of the Media in the Digital Age
- 14.6. Globalization and Diversity in Culture
 - 14.6.1. Concentration, Internationalization and Globalization of Cultural Industries
 - 14.6.2. The Struggle for Cultural Diversity
- 14.7. Cultural and Cooperation Policies
 - 14.7.1. Cultural Policies
 - 14.7.2. The Role of States and Country Regions

- 14.8. Musical Diversity in the Cloud
 - 14.8.1. The Music Industry Today
 - 14.8.2. The Cloud
 - 14.8.3. Latin/Ibero-American Initiatives
- 14.9. Diversity in the Audiovisual Industry
 - 14.9.1. From Pluralism to Diversity
 - 14.9.2. Diversity, Culture and Communication
 - 14.9.3. Conclusions and Suggestions
- 14.10. Audiovisual Diversity on the Internet
 - 14.10.1. The Audiovisual System in the Internet Era
 - 14.10.2. Television Offering and Diversity
 - 14.10.3. Conclusions

Module 15. Management and Promotion of Audiovisual Products

- 15.1. Audiovisual Distribution
 - 15.1.1. Introduction
 - 15.1.2. Distribution Players
 - 15.1.3. Marketing Products
 - 15.1.4. The Audiovisual Distribution Sectors
 - 15.1.5. National Distribution
 - 15.1.6. International Distribution
- 15.2. The Distribution Company
 - 15.2.1. Organizational Structures
 - 15.2.2. Negotiation of the Distribution Agreement
 - 15.2.3. International Customers
- 15.3. Operating Windows, Contracts and International Sales
 - 15.3.1. Operating Windows
 - 15.3.2. International Distribution Contracts
 - 15.3.3. International Sales
- 15.4. Film Marketing
 - 15.4.1. Cinema Marketing
 - 15.4.2. The Film Production Value Chain
 - 15.4.3. Advertising Media at the Service of Promotion
 - 15.4.4. Launching Tools

- 15.5. Market Research in the Film Industry
 - 15.5.1. Introduction
 - 15.5.2. Pre-Production Phase
 - 15.5.3. Post-Production Phase
 - 15.5.4. Commercialization Phase
- 15.6. Social Networks and Film Promotion
 - 15.6.1. Introduction
 - 15.6.2. Promises and Limits of Social Networking
 - 15.6.3. Objectives and their Measurement
 - 15.6.4. Promotion Calendar and Strategies
 - 15.6.5. Interpreting What the Networks Are Saying
- 15.7. Audiovisual Distribution on the Internet I
 - 15.7.1. The New World of Audiovisual Distribution
 - 15.7.2. The Internet Distribution Process
 - 15.7.3. Products and Possibilities in the New Scenario
 - 15.7.4. New Distribution Modes
- 15.8. Audiovisual Distribution on the Internet II
 - 15.8.1. Keys to the New Scenario
 - 15.8.2. The Dangers of Internet Distribution
 - 15.8.3. Video On Demand (VOD) as a New Distribution Window
- 15.9. New Distribution Spaces
 - 15.9.1. Introduction
 - 15.9.2. The Netflix Revolution
- 15.10. Film Festival
 - 15.10.1. Introduction
 - 15.10.2. The Role of Film Festivals in Distribution and Exhibition

Module 16. Television Genres, Formats and Programming

- 16.1. Gender in Television
 - 16.1.1. Introduction
 - 16.1.2. Television Genres
- 16.2. The Television Format
 - 16.2.1. Approach to the Concept of Format
 - 16.2.2. Television Formats

- 16.3. Create Television
 - 16.3.1. The Creative Process in Entertainment
 - 16.3.2. The Creative Process in Fiction
- 16.4. Evolution of Formats in Today's International Market I
 - 16.4.1. Consolidation of the Format
 - 16.4.2. The Reality TV Format
 - 16.4.3. News in Reality TV
 - 16.4.4. Digital Terrestrial Television and Financial Crisis
- 16.5. Evolution of Formats in Today's International Market II
 - 16.5.1. Emerging Markets
 - 16.5.2. Global Brands
 - 16.5.3. Television Reinvents Itself
 - 16.5.4. The Era of Globalization
- 16.6. Selling the Format. Pitching
 - 16.6.1. Sale of a Television Format
 - 16.6.2. Pitching
- 16.7. Introduction to Television Programming
 - 16.7.1. The Role of Programming
 - 16.7.2. Factors Affecting Programming
- 16.8. Television Programming Models
 - 16.8.1. United States and United Kingdom
 - 16.8.2. Spain
- 16.9. The Professional Practice of Television Programming
 - 16.9.1. The Programming Department
 - 16.9.2. Programming for Television
- 16.10. Audience Research
 - 16.10.1. Television Audience Research
 - 16.10.2. Audience Concepts and Ratings

Module 17. Audiovisual Advertising

- 17.1. Audiences in the Audiovisual Media
 - 17.1.1. Introduction
 - 17.1.2. The Constitution of the Audiences
- 17.2. The Study of Audiences: Traditions I
 - 17.2.1. Theory of Effects
 - 17.2.2. Theory of Uses and Gratifications
 - 17.2.3. Cultural Studies
- 17.3. The Study of Audiences: Traditions II
 - 17.3.1. Studies on Reception
 - 17.3.2. Audiences for Humanistic Studies
- 17.4. Hearings from an Economic Perspective
 - 17.4.1. Introduction
 - 17.4.2. Audience Measurement
- 17.5. Theories of Reception
 - 17.5.1. Introduction to Reception Theories
 - 17.5.2. Historical Approach to Reception Studies
- 17.6. Audiences in the Digital World
 - 17.6.1. Digital Environment
 - 17.6.2. Communication and Convergence Culture
 - 17.6.3. The Active Nature of the Audiences
 - 17.6.4. Interactivity and Participation
 - 17.6.5. The Transnationality of Audiences
 - 17.6.6. Audience Autonomy
- 17.7. Hearings: The Essential Questions I
 - 17.7.1. Introduction
 - 17.7.2. Who are They?
 - 17.7.3. Why do They Consume?
- 17.8. Hearings: Essential Questions II
 - 17.8.1. What do they Consume?
 - 17.8.2. How do they Consume?
 - 17.8.3. With what Effects?

- 17.9. The Engagement Model I
 - 17.9.1. Engagement as a Metadimension of Audience Behavior
 - 17.9.2. The Complex Assessment of Engagement
- 17.10. The Engagement Model II
 - 17.10.1. Introduction. The Dimensions of Engagement
 - 17.10.2. Engagement and User Experiences
 - 17.10.3. Engagement as an Emotional Response from Audiences
 - 17.10.4. Engagement as a Result of Human Cognition
 - 17.10.5. Observable Behaviour of Audiences as an Expression of Engagement

Module 18. Television Script Programs and Fiction

- 18.1. Television Fiction
 - 18.1.1. Concepts and Limits
 - 18.1.2. Codes and Structures
- 18.2. Narrative Categories in Television
 - 18.2.1. Enunciation
 - 18.2.2. Characters
 - 18.2.3. Actions and Transformations
 - 18.2.4. The Space
 - 18.2.5. The Weather
- 18.3. Television Genres and Formats
 - 18.3.1. Narrative Units
 - 18.3.2. Television Genres and Formats
- 18.4. Fiction Formats
 - 18.4.1. Television Fiction
 - 18.4.2. Situation Comedy
 - 18.4.3. Drama Series
 - 18.4.4. The Soap Opera
 - 18.4.5. Other Formats
- 18.5. The Fiction Script in Television
 - 18.5.1. Introduction
 - 18.5.2. The Technique
- 18.6. Drama on Television
 - 18.6.1. Drama Series
 - 18.6.2. The Soap Opera
- 18.7. Comedy Series
 - 18.7.1. Introduction
 - 18.7.2. The Sitcom
- 18.8. The Entertainment Script
 - 18.8.1. The Script Step by Step
 - 18.8.2. Writing to Say
- 18.9. Entertainment Script Writing
 - 18.9.1. Script Meeting
 - 18.9.2. Technical Script
 - 18.9.3. Production Breakdown
 - 18.9.4. Playlist
- 18.10. Entertainment Script Design
 - 18.10.1. Magazine
 - 18.10.2. Comedy Program
 - 18.10.3. Phases of the Accounting Cycle
 - 18.10.4. Talent Show
 - 18.10.5. Documentary
 - 18.10.6. Other Formats



A highly academic program that will be fundamental for your professional development"

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.



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 student will learn, through collaborative activities and real cases, how to solve complex situations in real business environments.

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.



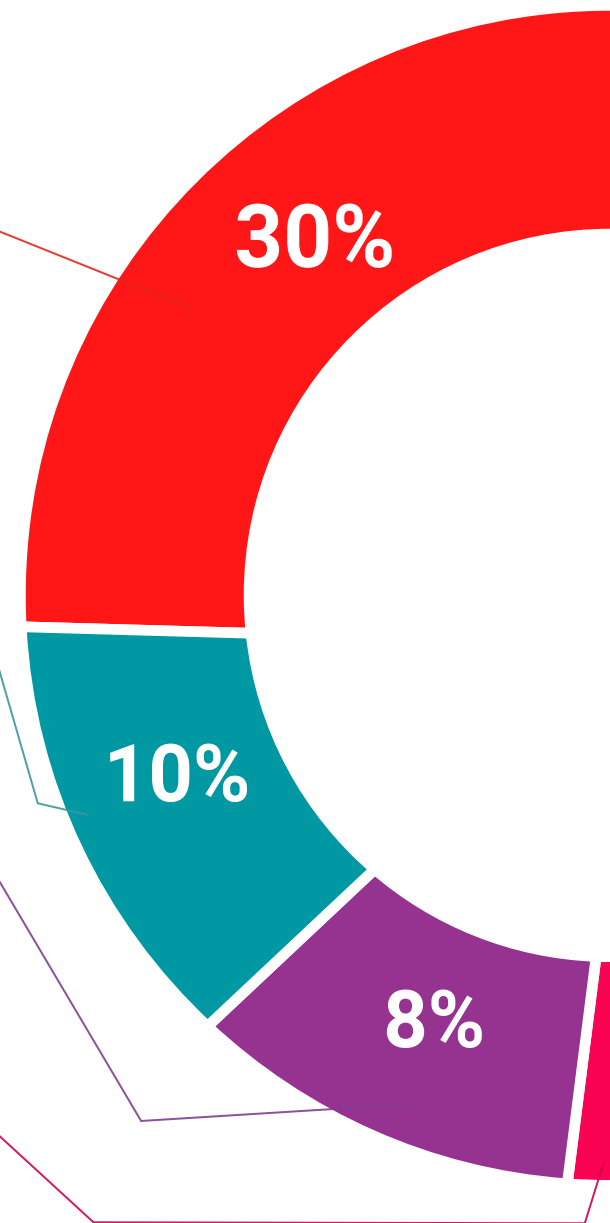
Practising Skills and Abilities

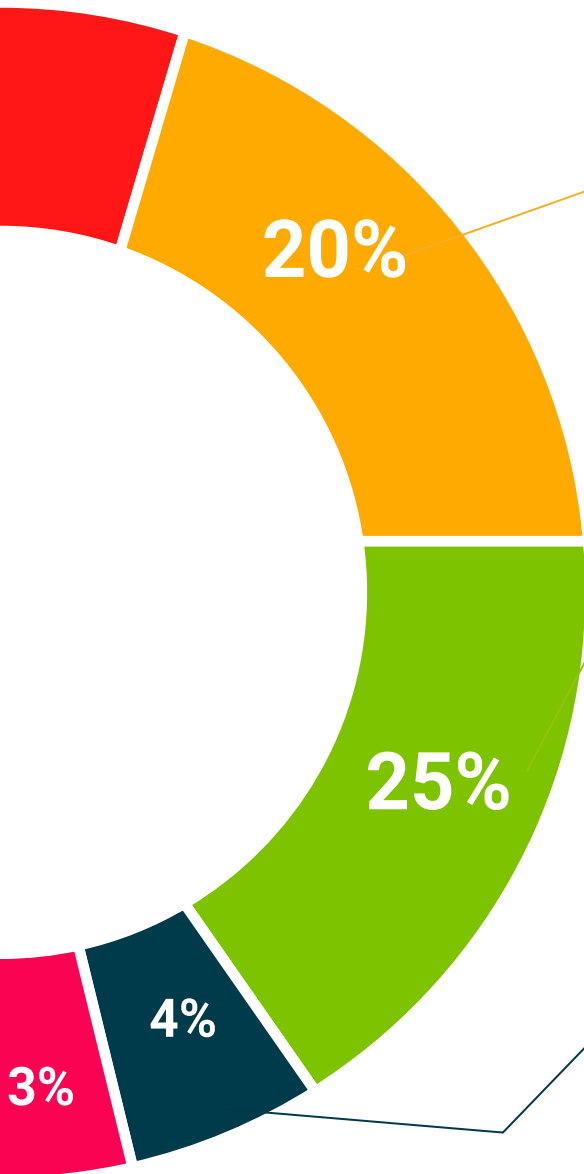
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



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.



06

Certificate

The Advanced Master's Degree in Senior Management of the Audiovisual Industry guarantees, in addition to the most rigorous and up-to-date training, access to an Advanced Master's Degree issued by TECH Technological University.





“

Successfully complete this program and receive your university degree without travel or cumbersome paperwork”

This **Advanced Master's Degree in Senior Management of the Audiovisual Industry** contains the most complete and up-to-date program on the market.

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

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

Title: **Advanced Master's Degree in Senior Management of the Audiovisual Industry**
 Official N° of Hours: **3,000 h.**



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

future

health confidence people

education information tutors

guarantee accreditation teaching

institutions technology learning

community commitment

tech technological
university

personalized service innovation

knowledge present quality

Advanced Master's
Degree
Senior Management of
the Audiovisual Industry

development language

virtual classroom

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Advanced Master's Degree Senior Management of the Audiovisual Industry

