

# Advanced Master's Degree

## Senior Audiovisual Industry Management



## Advanced Master's Degree Senior Audiovisual Industry Management

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

Website: [www.techtitute.com/us/videogames/advanced-master-degree/advanced-master-degree-senior-audiovisual-industry-management](http://www.techtitute.com/us/videogames/advanced-master-degree/advanced-master-degree-senior-audiovisual-industry-management)

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# 01

# Introduction

Audiovisual companies focused on the creation of video games are experiencing great growth in recent years. More and more people are enjoying this leisure option in their homes and their progress is such that new releases are seen as an event among fans. For this reason, companies have to know how to manage their growth, also betting on having the best management teams. In this sense, TECH offers students the opportunity to specialize in senior management in the audiovisual industry, which will undoubtedly be a competitive advantage in their curriculum that will help them to create their own businesses or access relevant positions in major companies in the sector.



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*The most successful video game companies on the market not only have great creative teams, but also top-level managers and executives. This program will help you become one of them"*

The audiovisual industry is developing in different sectors: film, television, series, etc. But there is one that is living its golden age in recent years: video games. Every year, thousands of fans look forward to being the first to play the latest games. Its premieres have come to acquire as much expectation as that of a Hollywood movie and, in fact, this industry moves millions of euros.

For this reason, more and more people want to make their *hobby* their profession and are choosing to specialize in everything related to the creation of video games. In fact, in view of this great opportunity, TECH has decided to create its own video game faculty, focusing, in a single entity, all the educational programs that are essential for professionals in the sector. In this case, the institution has gone a step further, and has not only thought about the importance of designing and creating this type of entertainment, but also wants to offer a specific program on senior management. Thus, students will not only gain a broad knowledge of everything that surrounds the video games and audiovisual industries, but will also be taught to carry out business management, thanks to specific knowledge of *business administration*.

In this way, the combination of both fields in a single program will be an added value in their curriculum and qualifications, providing students with a general knowledge and understanding of the sector that will allow them to access relevant positions, with high salary expectations, and thanks to which they will be able to lead their companies to the highest quality standards, placing them among the best known on the market.

The program also perfectly combines theoretical and practical content, giving each one the importance it deserves and favoring contextual learning, so that students, while studying, are confronted with cases they may encounter in real situations. 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 themselves can self-manage their study, planning their 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 Audiovisual Industry Management** contains the most complete and up-to-date educational program on the market. Its most notable features are:

- » Case studies presented by experts in audiovisual the sector.
- » The graphic, schematic and practical contents with which they are conceived gather theoretical and practical information on those disciplines that are essential for professional practice
- » Practical exercises where self-assessment can be used to improve learning.
- » Special emphasis on innovative methodologies in the management of audiovisual companies.
- » Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- » Content that is accessible from any fixed or portable device with an Internet connection



*The most successful video games on the market belong to top-level audiovisual industries. This Advanced Master's Degree will give you the opportunity to access them and rise to positions of high responsibility"*

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*The audiovisual industry demands professionals with a high managerial profile, capable of managing companies to raise them to the highest quality standards"*

Its faculty includes professionals from the video game sector, who bring to this program the experience of their work, as well as renowned specialists from leading societies 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 throughout the program. For this purpose, the professional will be assisted by an innovative interactive video system created by renowned and experienced experts.

*The multitude of case studies in this Advanced Master's Degree will be fundamental for you to learn in a more educational and effective way"*

*TECH has created this video game faculty to offer you the latest content"*



# 02 Objectives

This Advanced Master's Degree in Senior Audiovisual Industry Management at TECH has been designed to expand the qualifications of video game designers in this field. Thus, students will have access to an innovative content that will be essential for their professional growth. The syllabus ranges from specific aspects of business management to the most advanced concepts of audiovisual industries. With this, a highly specialized professional profile is obtained, with the necessary tools to manage each job.







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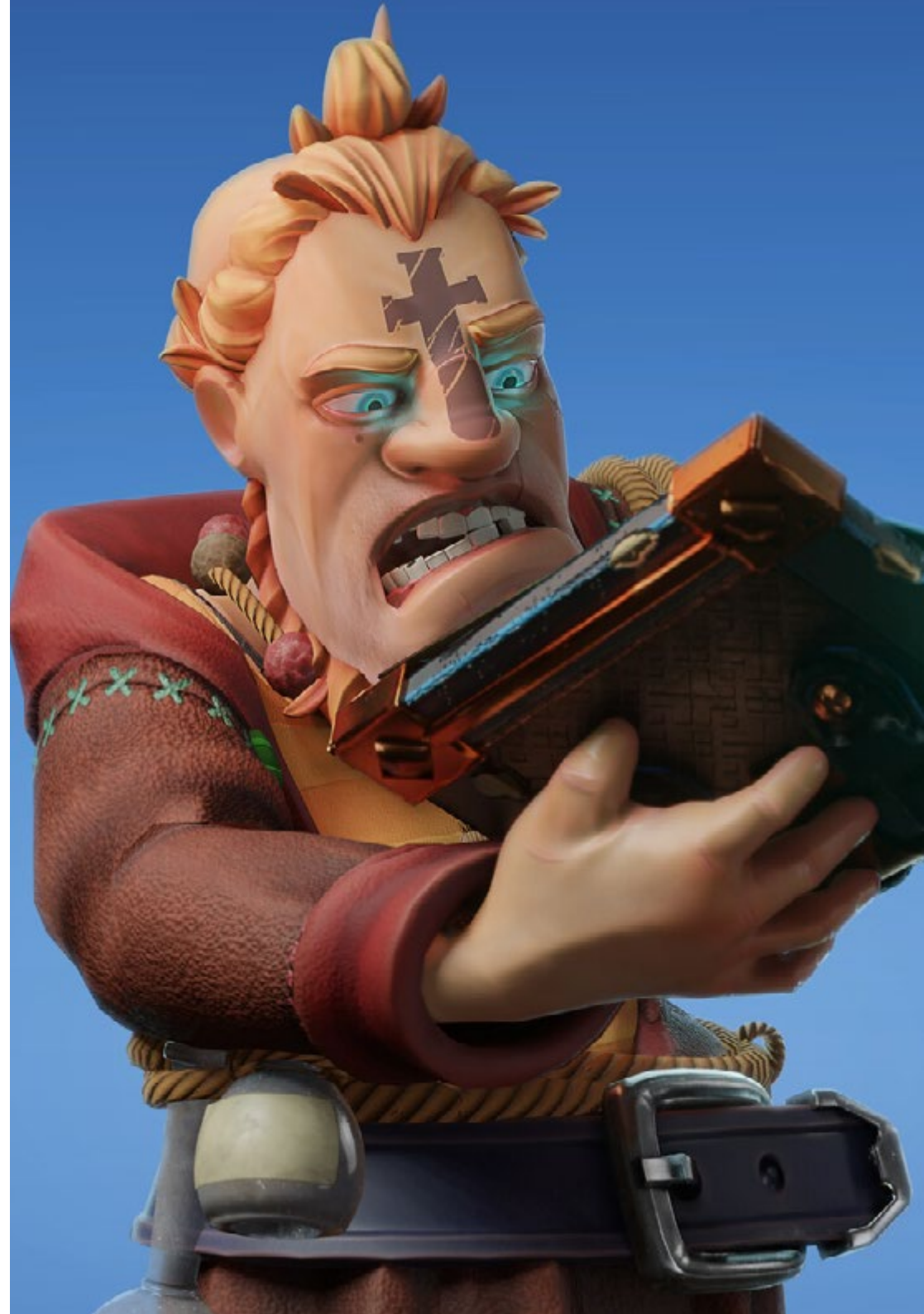
*The video game industry is booming, so your higher specialization will open doors for you in the sector”*



## General Objectives

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- » 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 provided to the student with a higher level of depth in the field of journalism, although, more specifically within the field of audiovisual industry management.
- » Learn how to perform functions in this field in a specialized and professional environment.





## Specific Objectives

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### Module 1. Leadership, Ethics, and CSR.

- » Develop the key leadership skills that should define working professionals.
- » Develop the skills required to manage business activities strategically

### Module 2. Strategic Direction and Executive Management

- » Define the latest trends in business management, taking into account the globalized environment that governs senior management criteria.
- » Develop strategies to carry out decision-making 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.

### Module 3. People and Talent Management

- » Understand the best way to manage the company's human resources, getting greater performance from employees that, in turn, increases the company's profits.

### Module 4. Economic and Financial Management

- » Understand the economic environment in which the company operates and develop appropriate strategies to anticipate changes
- » Be able to manage the company's economic and financial plan.

### Module 5. Operations and Logistics Management

- » Understand the logistic operations that are necessary in the business environment, so as to manage them appropriately

### Module 6. Information Systems Management

- » Be able to apply information and communication technologies to the different areas within a company

### Module 7. Commercial Management, Marketing, and Corporate Communication

- » Carry out the marketing strategy that allows us to make our product known to our potential clients and to generate a suitable image of our company

### Module 8. Innovation and Project Management

- » Be able to develop all the phases of a business idea: design, feasibility plan, execution, monitoring
- » Create innovative strategies in line with our projects

### Module 9. Cultural Journalism

- » Have the transversal and specific competencies necessary to successfully face the reality of cultural journalism in different fields.
- » In-depth knowledge of digital communication and cultural journalism.
- » Know how to identify, create and develop stories with the different points that encompass it, marked by rigor and personal branding.
- » Know and develop the essential guidelines for documentation in cultural journalism.
- » Know, understand and identify the new topics of journalism, culture and web 3.0.
- » Learn about the use of social networks in cultural journalism and journalistic genres.
- » Know how to make use of information through social networks and develop a communication plan.
- » Develop specific content within cultural journalism in terms of positioning

### **Module 10. 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 11. Structure of the Audiovisual System**

- » Know the basis of the functioning of the audiovisual system (to fix fundamental contents, to know the authors/texts worked on in each topic).
- » Acquire the capacity for theoretical and critical analysis of the organizational structures of audiovisual communication (understanding the main ideas, relating concepts and elements).
- » Study in depth the historical, economic-political, social and technological framework in which audiovisual products are produced, distributed and consumed.
- » Learn the nature and interrelationships between the subjects of audiovisual communication: authors, institutions, companies, media, supports and receivers.
- » Identify current issues and debates concerning the audiovisual system.

### **Module 12. Audiovisual Production**

- » 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.
- » Knowledge of the legal framework and legislation governing the audiovisual production sector and its impact on the different production formats.
- » Be able to identify the production design of an audiovisual work based on the analysis of its financing sources.
- » Identify the different items in the budget of an audiovisual work.
- » Point out production decisions from the final copy of an audiovisual production.
- » Define ways of exploitation and commercialization of audiovisual productions.
- » Identify and classify the human teams and technical means appropriate and necessary for each phase of the project: pre-production, recording/filming, post-production.
- » Control the amortization process of audiovisual productions.

### **Module 13. Fiction Production and Actor Management**

- » 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 processes of creation, production and post-production of audiovisual works (cinema, television), as well as the basic elements of narration (image and sound).
- » Adequately handle the theoretical models of narrative construction, the mechanisms involved in the creation of stories and their articulation through staging, editing and post-production.
- » Knowing from the integral staging of audiovisual productions for film and television, taking responsibility for the direction of actors and adjusting to the script, work plan or previous budget.

- » Be capable and skilled in film directing/filmmaking according to a schedule, script and shooting plan.
- » Relate cinema to other pictorial arts such as photography and painting.
- » Analyze the differences between directing for theater and for film in order to understand the particularities of the languages.
- » Know the interpretative methods and their origin in order to make actor-director communication more fluid.

#### **Module 14. Cultural Industries and New Communication Business Models**

- » 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.
- » Delve into the challenges that the digital environment has posed to the business models of journalistic companies and other traditional cultural industries.
- » Analyze and design innovative strategies that contribute to the improvement of management and decision-making processes, as well as to the development of information products in line with the needs of audiences and advertisers.
- » Understand the changes in the processes of organization and management of strategic, human, material and technical resources of new businesses in the digital environment.

#### **Module 15. Management and Promotion of Audiovisual Products**

- » Know the fundamental concepts governing the distribution, marketing and dissemination of an audiovisual product in contemporary society.
- » Identify the different audiovisual exhibition windows and monitoring amortizations
- » Knowledge of executive production strategies in the development and subsequent distribution of audiovisual projects.
- » Identify the marketing design of an audiovisual production through its impact on the different contemporary audiovisual media.

- » Know the history and contemporary problems of film festivals.
- » Identify the different categories and modalities of film festivals.
- » Analyze and interpret the economic, cultural and aesthetic logics of film festivals at local, national and global levels.

#### **Module 16. 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 the 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 17. 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 18. Television Scriptwriting: Programs and Fiction

- » 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.



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*Nintendo and Ubisoft are looking for managers with the professional profile that you will obtain at the end of this Advanced Master's Degree"*

# 03 Skills

Upon completion of this Advanced Master's Degree, students will be able to manage companies in the audiovisual industry specialized in the video game sector. Thus, they will acquire the specific skills that will allow them to control all facets of the company, from the most business-oriented, such as economic management, to the most creative ones. In this way, they will obtain an academic and professional profile that will have significant employability options in the labor market.







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*If you are passionate about video games, this program will give you the skills to manage the most important companies in the sector”*



## General Skills

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- » Controlling 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.





## Specific Skills

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- » Manage a company as a whole, applying leadership techniques that influence the employees' performance, 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
- » Using social networks in a journalistic environment
- » Knowing the composition of audiovisual production teams
- » Organize a staging appropriate to the objectives of the audiovisual project.
- » Planning narrative actions adjusted to the available means
- » Mastering 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



*Video game development is one of the most important facets of audiovisual companies. Specialize in this field and gain access to senior management positions"*

# 04

## Structure and Content

This TECH Advanced Master's Degree, specifically for video game creators, has been designed with the specialization needs of these professionals in mind when it comes to managing their own companies or accessing senior management positions in companies in the sector. In this way, students will learn to lead teams and audiovisual projects, and will develop specific skills that will allow them to manage all departments of an audiovisual company.





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*Completion of this program  
will open doors to a highly  
competitive job market”*

## Module 1. Leadership, Ethics, and CSR.

- 1.1. Globalization and Governance
  - 1.1.1. Globalization and Trends: Internationalization of Markets
  - 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. Organisational 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: Methodologies Strategy
  - 2.4.3. Growing and Consolidating the Corporate Strategy
- 2.5. Strategic Management
  - 2.5.1. Strategic Mission, Vision, and Values
  - 2.5.2. *TheBalanced 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. Executive Management and Process Development
  - 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, Types, and Knowledge Management
- 3.2. Strategic People Management
  - 3.2.1. Job Design, Recruitment, and Selection
  - 3.2.2. Design and Implementation of Human Resources Strategic Plan
  - 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. Performance 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. Efficient Conflict Management: Negotiation and Communication
- 3.6. Executive Communication
  - 3.6.1. Performance Analysis
  - 3.6.2. Leading Change. Resistance to Change
  - 3.6.3. Managing Change Processes
  - 3.6.4. Managing Multicultural Teams

- 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, Types, 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. Corporate 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): Managerial 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. Variable Income 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. Stocks Management
  - 5.2.2. Warehouse Management
  - 5.2.3. Purchasing and Procurement Management
- 5.3. *Supply Chain Management (1)*
  - 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 (2) 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. ECommerce 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 Communication

- 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: Managerial 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 from 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 *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 Implementation
  - 8.4.5. Project Closure

## Module 9. Cultural Journalism

- 9.1. Concept and Delimitations of Cultural Journalism
  - 9.1.1. Introduction: The Concept of Culture
  - 9.1.2. Art Cultural Information
  - 9.1.3. Cultural Information on the Performing Arts
  - 9.1.4. Film Cultural Information
  - 9.1.5. Music Cultural Information
  - 9.1.6. Cultural Information in Books





- 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 in the Radio
  - 9.2.4. The Origins of Cultural Information in the 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. Genres in Cultural Information
  - 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. Press Cultural Information
  - 9.6.3. Radio Cultural Information
  - 9.6.4. Television Cultural Information
- 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. Image 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. Digital Journalism of Cultural Contents
  - 9.10.4. Keys to Digital Journalism of Cultural Content

## Module 10. Theory and Techniques for Performance

- 10.1. The Realization as Construction of the Audiovisual Work The Work Equipment
  - 10.1.1. From the Literary to Technical Scripts Scale
  - 10.1.2. The Work Equipment
- 10.2. The Elements of the Screen Layout. Construction Materials
  - 10.2.1. Spatial Preadaptation. Art Direction
  - 10.2.2. The Elements of the Screen Layout
- 10.3. Pre-Production. Implementation Documents
  - 10.3.1. Technical Script
  - 10.3.2. The Scenographic Plan
  - 10.3.3. *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. The Editing
  - 10.7.1. Editing as an Assemblage. Space-Time Reconstruction
  - 10.7.2. Non-Linear Assembly 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
  - 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
  - 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 Scenery
- 12.7. Casting and Film Contracts
  - 12.7.1. *Casting*
  - 12.7.2. The *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. The 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 Actor Management

- 13.1. The Production 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. The Optics
  - 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, IC
  - 14.1.1. Culture, Economy and Communication
  - 14.1.2. Cultural Industries
- 14.2. Technology, Communication and Culture
  - 14.2.1. Craft Culture Commoditized
  - 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. Cloud
  - 14.8.3. Latin/ Latin 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. The Organizational Structure
  - 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 Window for Distribution
- 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. New Developments 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. The *Launch*
  - 16.6.1. Sale of a Television Format
  - 16.6.2. The *Launch*
- 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. The Audiovisual Audience

- 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. Fragmented Audiences
  - 17.6.7. 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 Scriptwriting: 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. The 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. The 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. The Playlist



18.10. Entertainment Script Design

18.10.1. Magazine

18.10.2. Comedy Program

18.10.3. *Talent Show*

18.10.4. Documentary

18.10.5. Other Formats

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*Innovative content that will allow you to reach top audiovisual management positions in a short period of time”*

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.





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*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 to solve complex situations in real business environments through collaborative activities and real cases.*

### 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 that you are presented with in the case method, an action-oriented learning method. Over the course of 4 years, you will be presented with multiple practical case studies. You will have to combine all your knowledge, and research, argue, and defend your 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 training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for 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 we live in.



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



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

This **Advanced Master's Degree in Senior Audiovisual Industry Management** 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** diploma issued by **TECH Technological University** via tracked delivery\*.

The diploma 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 Audiovisual Industry Management**

Official N° of Hours: **3,000 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.



## Advanced Master's Degree Senior Audiovisual Industry Management

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

# Advanced Master's Degree Senior Audiovisual Industry Management