

Professional Master's Degree

MBA in Audiovisual Business Management





Professional Master's Degree

MBA in Audiovisual Business

Management

Course Modality: **Online**

Duration: **12 months.**

Certificate: **TECH Technological University**

Official N° of hours: **1,500 h.**

Website: www.techtute.com/videogames/professional-masters-degree/master-mba--audiovisual-business-management

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01

Introduction

Audiovisual production is defined by many professionals as an art in which a product is created to be transmitted in different media. Getting started in this field requires specialized knowledge of television programming and genre formats, for example; the structure of the audiovisual system or developing the right technique to translate an idea into reality. Thus, with this degree, students interested in the world of video games will be able to broaden their professional horizons, being able to take their knowledge with them in the management of a creative company.





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*You will be able to adapt your ideas
and take them to different formats
thanks to the content of this program"*

In video games it is common to find cinematics that help explain and give continuity to the story. Therefore, its creative process is similar to the one used in the audiovisual production world: it is necessary to write a script, have a team of actors, plan each sequence and then execute it. In addition, video game designers are creative people with varied ideas and capable of finding innovative and technological solutions to recreate a scene.

In this sense, the student's knowledge can be perfectly transferred to the audiovisual field. Therefore, the MBA in Audiovisual Business Management will provide the necessary tools to organize and manage the processes of the different work areas involved in the creation of a television series, film or digital video. With this approach, we will begin a journey through the concepts of cultural journalism, the impact of social networks on it, and the contents that help to position themselves on different platforms.

On the other hand, the student will learn the technical aspects focused on the realization of an audiovisual project, addressing the theoretical and practical points of view that make up the creative process. In this way, the student will be able to create, from a narrative and aesthetic point of view, an audiovisual fiction, taking into account different media and technologies. Therefore, students will be able to understand the structure of the audiovisual system and the way in which the production of this type of content contemplates its financing and its investment valuation in terms of costs and benefits.

In the meantime, the bases that determine the direction of actors in fiction and the creation of narrative discourse will be established. In this way, it will be possible to continue advancing towards an understanding of the cultural industry and the new communication models that are currently being developed. On the other hand, a thorough knowledge of the new genres and formats that are being used in TV is indispensable for the student's development in this area. As a result, it will give you the necessary perspective to carry out directing tasks according to the shooting schedule, script and shooting plan.

At the end of the program, the student, as a videogame developer and designer, will be able to organize a mise-en-scene and plan narrative actions that fit different production media. Thus, representing a complete and integral work profile.

This **MBA in Audiovisual Business Management** contains the most complete and up-to-date educational program on the market. Its most notable features are:

- ◆ The development of case studies presented by experts in audiovisual productions.
- ◆ The graphic, schematic, and eminently 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 development of new productions
- ◆ 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



Broaden your professional horizons by understanding how the audiovisual industry works"

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The audiovisual sector needs designers like you, capable of devising and executing a digital scene”

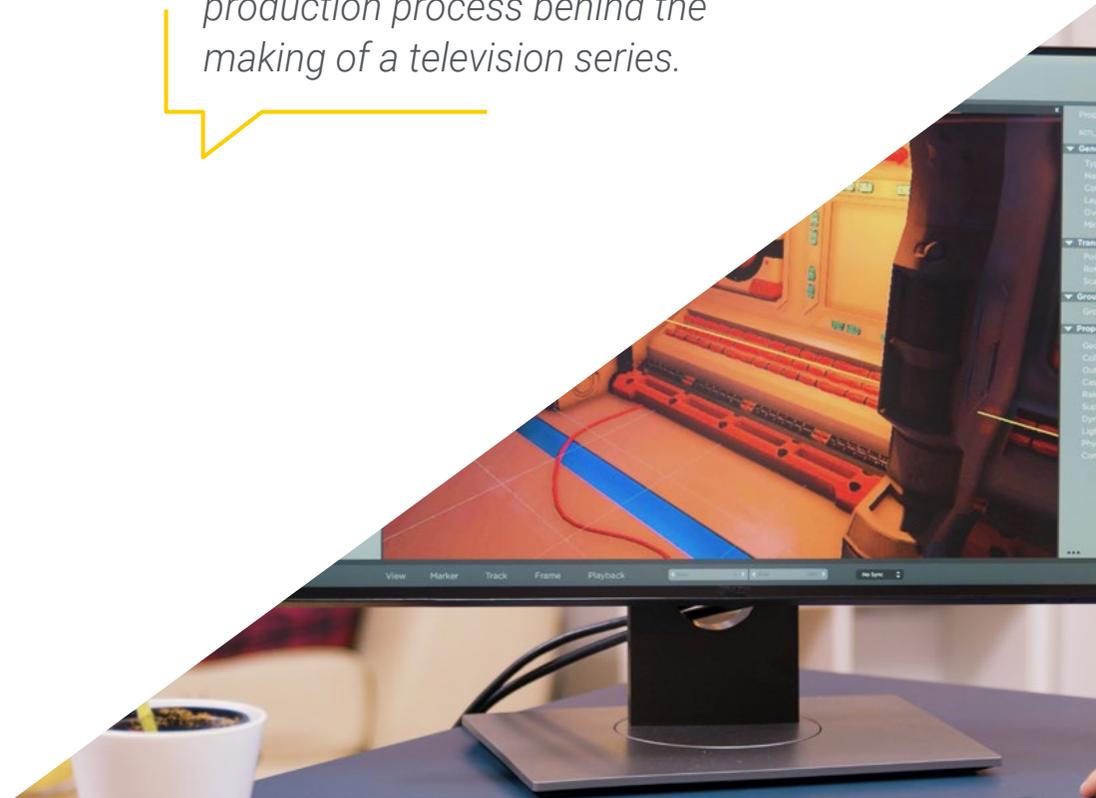
The program includes in its teaching staff, professionals of the sector who bring to this training the experience of their careers, in addition to recognized specialists from prestigious reference societies and universities.

Its multimedia content, developed with the latest educational technology, will allow the professional a situated and contextual learning, that is, a simulated environment that will provide an immersive training programmed to train in real situations.

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

With this program you will be able to adapt the story of a video game into a television format.

Learn about the post-production process behind the making of a television series.



02 Objectives

In this Professional Master's Degree, students will achieve a better version of themselves, accessing the most complete and up-to-date information in the market. Therefore, there are several objectives that will help guide the academic path to understand the working environment of a production team, the development of a script and all the aspects involved in the distribution of the final product. In this way, you will be able to improve your job profile to work in the industry.



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The objectives set out in this degree will help you develop your creativity to work in the audiovisual industry”



General Objectives

- ◆ Broaden the knowledge and information to the student with a higher level of study in the field of journalism, although, more specifically within the field of management of the Audiovisual Industry
- ◆ Learn how to perform functions in this field in a specialized and professional environment



A process of professional and personal growth that will allow you to advance in your career".





Specific Objectives

Module 1. 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 2. Theory and Technique of Production

- ◆ 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
- ◆ Learning 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
- ◆ Learning 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 3. 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 4. Audiovisual Production

- ◆ Learn about 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 repercussions 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 5. Fiction Production and Acting Direction

- ◆ 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
- ◆ Ability and skill 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 6. 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 sociocultural 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 7. Management and Promotion of Audiovisual Products

- ◆ Know the fundamental concepts governing the distribution, marketing and dissemination of an audiovisual product in contemporary society
- ◆ Identifying 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 approaches to festivals.
- ◆ Local, National and Global Film Industry

Module 8. Television Genres, Formats and Programs

- ◆ 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

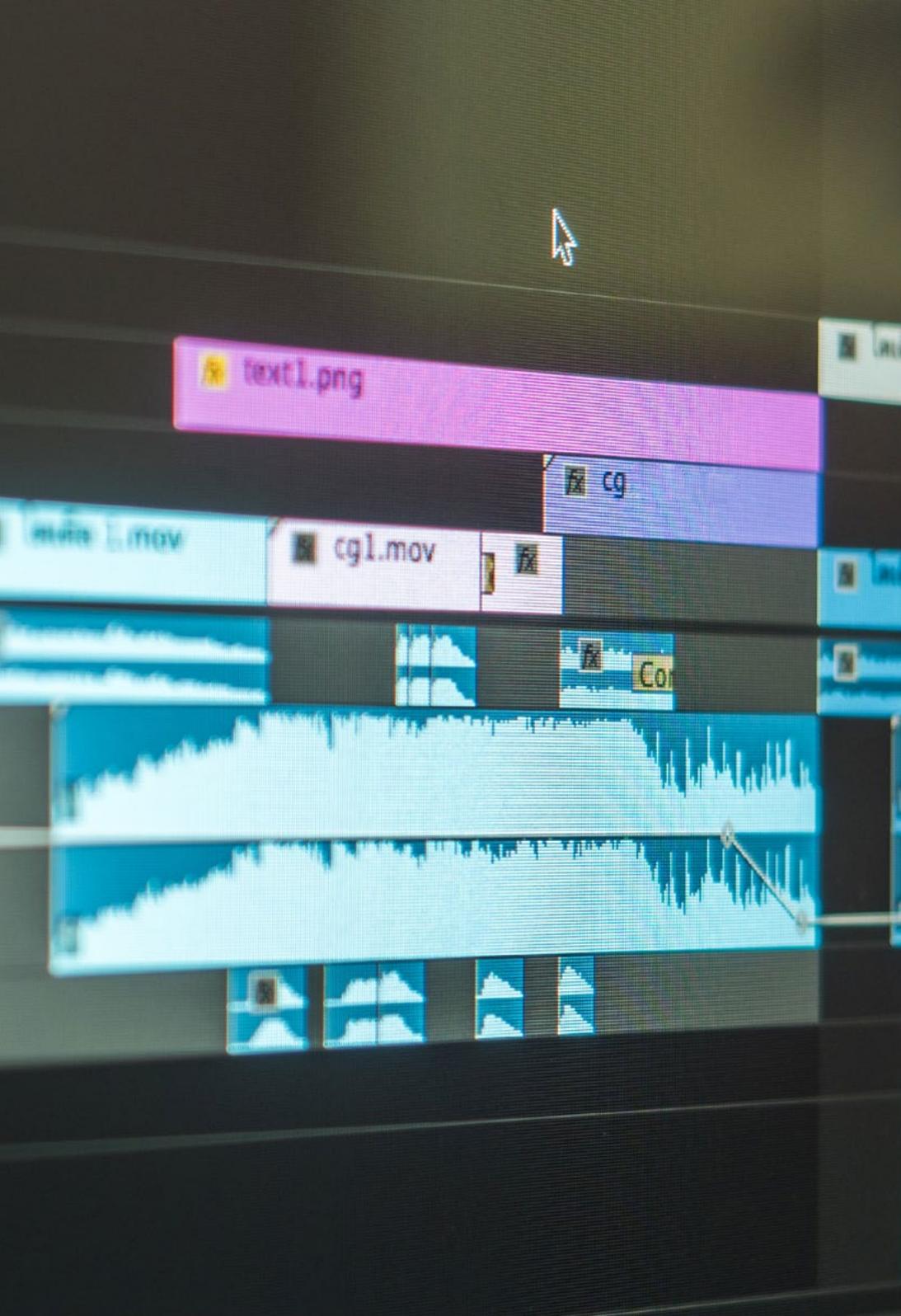
- ◆ Recognize the different formats in the context of the current television landscape
- ◆ Identify the keys to a format, its structure, operation and impact factors
- ◆ Know how to interpret, analyze and comment on a television format from a professional, aesthetic and cultural perspective
- ◆ Know 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 generalist television
- ◆ Ability to understand and critically analyze the processes of television supply, its evolution and current reality, in relation to the phenomenon of reception and the social and cultural contexts in which it is produced

Module 9. Audiovisual Audiences

- ◆ 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
- ◆ Understanding of the functioning of social networks as a fundamental part of today's audiovisual environment
- ◆ Understanding the links between audience and content
- ◆ Ability to understand the transformations resulting from digitalization

Module 10. Television Scriptwriting: Programs and Fiction

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



“

The script will become the soul of your story. Learn how to adapt it according to the format in which the work will be transmitted”

03 Skills

At the end of this Professional Master's Degree, the student will be able to develop diverse functions in an audiovisual company. In this way, the student will understand the management and global impact of a communication project in each and every one of its phases, being able to make the right decisions in any eventuality and maintaining an objective way of thinking at all times. Therefore, you will have the skills to organize a staging, use the social networks at your disposal and plan the budget needed in any creative work.



“

With this program you will acquire the necessary skills to bring a video game to the big screen"



General Skill

- ◆ 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



If you know how to use the networks to your advantage, you will be able to create a production that adapts to the needs of the audience"



Specific Skills

- ◆ Describe what cultural journalism is
- ◆ Know how to move efficiently through the 3.0 network
- ◆ Using social networks in a journalistic environment
- ◆ Know the composition of the audiovisual production teams.
- ◆ Organize a staging
- ◆ Planning narrative actions adjusted to the available means
- ◆ Mastering the different phases of the audiovisual project
- ◆ Using the multi-camera system
- ◆ Know and apply the organizational structures of audiovisual communication
- ◆ Know how to adapt to the consumption patterns of the moment
- ◆ Know the relational code of the different agents of audiovisual communication
- ◆ Have a contextual view
- ◆ Describe the historical evolution of audiovisual production
- ◆ Knowledge of the legal framework
- ◆ Create products adjusted to available financing
- ◆ Distribute the budget in different items

- ◆ Know the distribution channels
 - ◆ Organize the different human teams
 - ◆ Planning the amortization of audiovisual products
 - ◆ Produce an audiovisual product in different media
 - ◆ Know the different creative and productive processes
 - ◆ Create and supervise the creation of an audiovisual narrative
 - ◆ Staging an audiovisual project
 - ◆ Directing an audiovisual project
 - ◆ Directing the actors
 - ◆ Adapting to supply and consumption changes
 - ◆ Recognize the challenges of the digital landscape
 - ◆ Design innovative management strategies
 - ◆ Know how to organize the efficient distribution of an audiovisual product
 - ◆ Monitor product amortizations
 - ◆ Apply executive organization to these tasks
 - ◆ Recognize different marketing designs
- ◆ Explain the current situation of cinema in this context
 - ◆ Recognize all genres of audiovisual production
 - ◆ Explaining the relationship between gender and social momentum
 - ◆ Know the current state of television consumption
 - ◆ Recognize the different communicative keys of the various formats in relation to cultural contexts
 - ◆ Define the different lines of study in the audiovisual sector
 - ◆ Understand how networks work from this point of view
 - ◆ Describe the relationship between audience and content
 - ◆ Know which adaptations are necessary for audiovisual digitization
 - ◆ Understand how the process of creating a fiction script works
 - ◆ Know what type of script each genre needs
 - ◆ Learn about the work of television scriptwriters
 - ◆ Appreciate the different television format franchises
 - ◆ Present a TV series project

04

Structure and Content

In order to be in tune with the requirements demanded by the sector, this MBA in Audiovisual Business Management provides students with the latest and most innovative content on the market. Therefore, in each module you will learn about different aspects of the operation of the area, such as the use of social networks in cultural journalism, the process of creation and post-production, and the production of the script, among others. In this way, the videogame designer will be able to enter this field of work.



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The content of this program will help you prepare to face the challenge of working in an audiovisual company"

Module 1. Cultural Journalism

- 1.1. Cultural Journalism in the Conventional Media and its Integration in the Digital World
- 1.2. The Art of Storytelling
- 1.3. Essential Guides to Cultural Journalism Documentation
- 1.4. The 3.0 Philosophy of Communication
- 1.5. Media and Social Media Management
- 1.6. Interactive Journalistic Content
- 1.7. Communication Paradigms
- 1.8. Web Positioning: SEO, SEM, SMO, SMM, SERM. Specialized Journalistic Contents
- 1.9. Analysis of Culture
- 1.10. Cyberculture and Digital Journalism of Cultural Contents

Module 2. Theory and Technique of Production

- 2.1. Production as the Construction of the Audiovisual Work. The Work Equipment
 - 2.1.1. From the Literary Script to the Technical Script or Playbill
 - 2.1.2. The Work Equipment
- 2.2. The Elements of the Screen Layout. Construction Materials
 - 2.2.1. Spatial Pre-Adaptation. Art Direction
 - 2.2.2. The Elements of the Screen Layout
- 2.3. Pre-Production. Implementation Documents
 - 2.3.1. Technical Script
 - 2.3.2. The Scenographic Plan
 - 2.3.3. *Storyboard*
 - 2.3.4. Plan
 - 2.3.5. The Shooting Plan
- 2.4. The Expressive Value of Sound
 - 2.4.1. Typology of Sound Elements
 - 2.4.2. Construction of Sound Space

- 2.5. The Expressive Value of Light
 - 2.5.1. Expressive Value of Light
 - 2.5.2. Basic Lighting Techniques
- 2.6. Basic Single-Camera Shooting Techniques
 - 2.6.1. Uses and Techniques of Single-Camera Shooting
 - 2.6.2. *Found Footage* Subgenre Fiction and Documentary Films
 - 2.6.3. Single-Camera Production in Television
- 2.7. Assembly
 - 2.7.1. Assembly as an Ensemble. Space-Time Reconstruction
 - 2.7.2. Non-Linear Assembly Techniques
- 2.8. Post-Production and Color Grading
 - 2.8.1. Postproduction
 - 2.8.2. Vertical Mounting Concept
 - 2.8.3. Color Correction
- 2.9. Formats and Production Equipment
 - 2.9.1. Multi-Camera Formats
 - 2.9.2. The Study and the Team
- 2.10. Keys, Techniques and Routines in Multi-Camera Production
 - 2.10.1. Multi-Camera Techniques
 - 2.10.2. Some Common Formats

Module 3. Structure of the Audiovisual System

- 3.1. An Introduction to Cultural Industries (CI)
 - 3.1.1. Concepts of Culture. Culture-Communication
 - 3.1.2. C.I. Theory and Evolution: Typology and Models
- 3.2. Film Industry I
 - 3.2.1. Main Characteristics and Agents
 - 3.2.2. Structure of the cinematographic System
- 3.3. Film Industry II
 - 3.3.1. The U.S. Film Industry
 - 3.3.2. Independent Production Companies
 - 3.3.3. Problems and Debates in the Film Industry

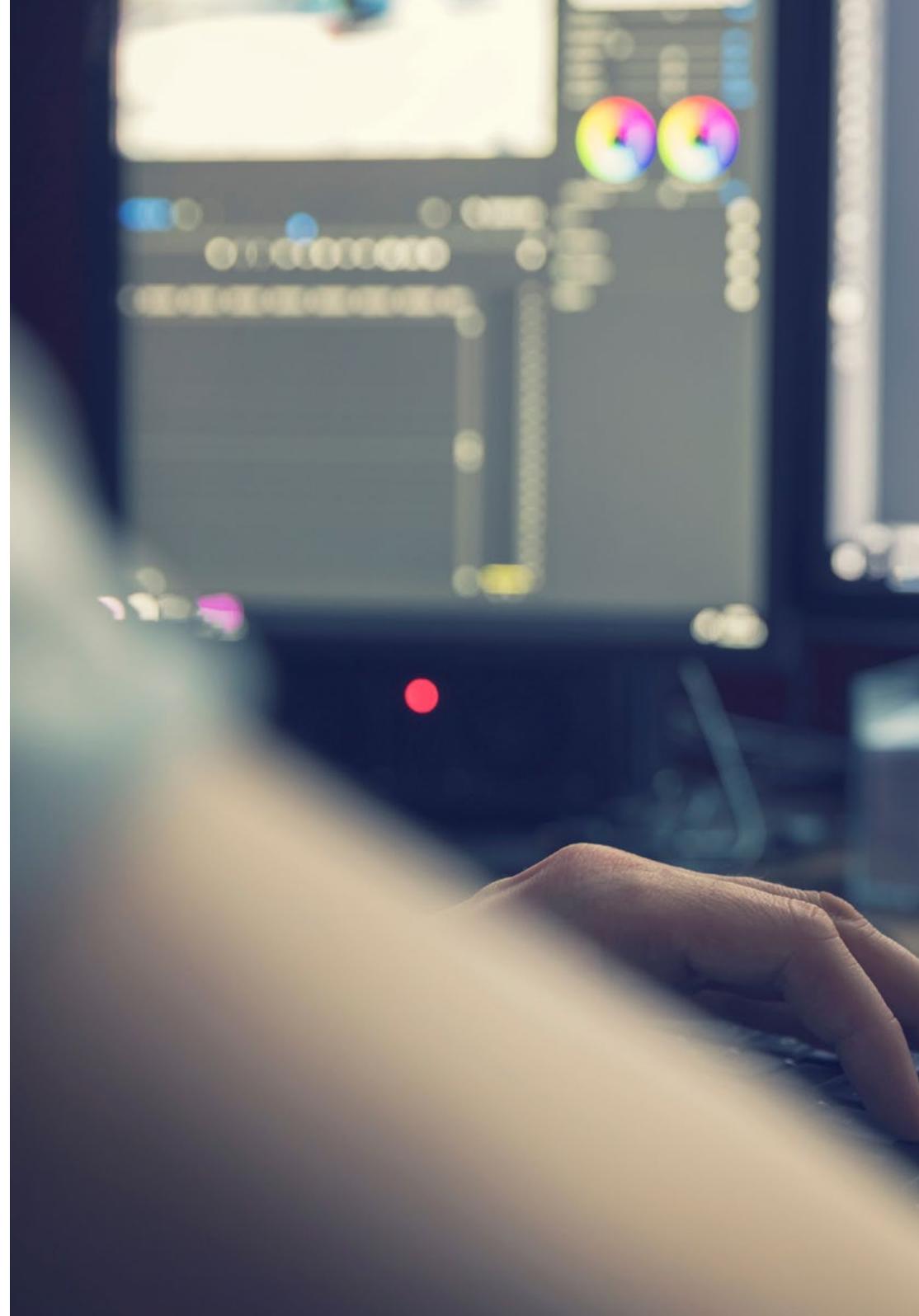
- 3.4. Film Industry III
 - 3.4.1. Film Regulation: State and Culture. Policies for the Protection and Promotion of Cinematography
 - 3.4.2. Case Study
- 3.5. Television Industry I
 - 3.5.1. Economic Television
 - 3.5.2. Founder Models
 - 3.5.3. Transformations
- 3.6. Television Industry II
 - 3.6.1. The U.S. Television Industry
 - 3.6.2. Main Features
 - 3.6.3. State Regulation
- 3.7. Television Industry III
 - 3.7.1. Public Service Television in Europe
 - 3.7.2. Crises and Debates
- 3.8. Axes of Change
 - 3.8.1. New Processes in the Audiovisual Industry
 - 3.8.2. Regulatory Discussions
- 3.9. Digital Terrestrial Television (DTT)
 - 3.9.1. Role of the State and Experiences
 - 3.9.2. The New Features of the Television System
- 3.10. New Operators in the Audiovisual Landscape
 - 3.10.1. Service Platforms *Over-The-Top* (OTT)
 - 3.10.2. Consequences of its Appearance

Module 4. Audiovisual Production

- 4.1. Audiovisual Production
 - 4.1.1. Introductory Concepts
 - 4.1.2. The Audiovisual Industry
- 4.2. The Production Equipment
 - 4.2.1. Professionals
 - 4.2.2. The Producer and the Script
- 4.3. The Audiovisual Project
 - 4.3.1. Project Management
 - 4.3.2. Evaluation of a Project
 - 4.3.3. Presentation of Projects
- 4.4. Production and Financing Modalities
 - 4.4.1. Financing of Audiovisual Production
 - 4.4.2. Modes of Audiovisual Production
 - 4.4.3. Resources for Pre-Financing
- 4.5. The Production Team and the Script Breakdown
 - 4.5.1. The Production Equipment
 - 4.5.2. The Breakdown of the Script
- 4.6. The Shooting Locations
 - 4.6.1. Locations
 - 4.6.2. Scenery
- 4.7. Casting and Filming Contracts
 - 4.7.1. Casting
 - 4.7.2. Casting
 - 4.7.3. Contracts, Rights and Insurance
- 4.8. The Work Plan and the Budget of the Audiovisual Work
 - 4.8.1. Work Plan
 - 4.8.2. The budget
- 4.9. Production in Filming or Recording
 - 4.9.1. Preparation for Filming
 - 4.9.2. Filming Equipment and Means
- 4.10. Post-Production and the Final Assessment of the Audiovisual Work
 - 4.10.1. Editing and Post-Production
 - 4.10.2. Balance Sheet and Operations

Module 5. Fiction Production and DActing Direction

- 5.1. Fiction Production
 - 5.1.1. Introduction
 - 5.1.2. Process and Tools
- 5.2. Optics and Camera
 - 5.2.1. Optics and Framing
 - 5.2.2. Camera Movement
 - 5.2.3. Continuity
- 5.3. Theoretical Aspects of Light and Color
 - 5.3.1. Exhibition
 - 5.3.2. Color Theory
- 5.4. Lighting in the Cinema
 - 5.4.1. Tools
 - 5.4.2. Lighting as Narrative
- 5.5. Color and Optics
 - 5.5.1. Color Control
 - 5.5.2. The Opticians
 - 5.5.3. Image Control
- 5.6. Work on the Set
 - 5.6.1. The List of Drawings
 - 5.6.2. The Team and its Functions
- 5.7. Technical Issues in Film Directing
 - 5.7.1. Technical Resources
- 5.8. The Vision of the Directors
 - 5.8.1. Directors Take the Floor
- 5.9. Digital Transformation
 - 5.9.1. Analog-Digital Transformations in Cinematographic Photography
 - 5.9.2. The Reign of Digital Post-Production
- 5.10. Direction of Actors
 - 5.10.1. Introduction
 - 5.10.2. Main Methods and Techniques
 - 5.10.3. Working with Actors



Module 6. Cultural Industries and New Communication Business Models

- 6.1. The Concepts of Culture, Economy, Communication, Technology, IC
 - 6.1.1. Culture, Economy and Communication
 - 6.1.2. Cultural Industries
- 6.2. Technology, Communication and Culture
 - 6.2.1. Craft Culture Commoditized
 - 6.2.2. From Live Performance to Visual Arts
 - 6.2.3. Museums and Heritage
- 6.3. The Major Sectors of the Cultural Industries
 - 6.3.1. Editorial Products
 - 6.3.2. Flow C.I.s
 - 6.3.3. Hybrid Models
- 6.4. The Digital Era in the Cultural Industries
 - 6.4.1. Digital Cultural Industries
 - 6.4.2. New Models in the Digital Era
- 6.5. Digital Media and Media in the Digital Age
 - 6.5.1. The Online Press Business
 - 6.5.2. The Radio in the Digital Environment
 - 6.5.3. Particularities of the Media in the Digital Age
- 6.6. Globalization and Diversity in Culture
 - 6.6.1. Concentration, Internationalization and Globalization of Cultural Industries
 - 6.6.2. The Struggle for Cultural Diversity
- 6.7. Cultural and Cooperation Policies
 - 6.7.1. Cultural Policies
 - 6.7.2. The Role of States and Country Regions
- 6.8. Musical Diversity in the Cloud
 - 6.8.1. The Music Industry Today
 - 6.8.2. Cloud
 - 6.8.3. Latin/Iberoamerican Initiatives

- 6.9. Diversity in the Audiovisual Industry
 - 6.9.1. From Pluralism to Diversity
 - 6.9.2. Diversity, Culture and Communication
 - 6.9.3. Conclusions and Suggestions
- 6.10. Audiovisual Diversity on the Internet
 - 6.10.1. The Audiovisual System in the Internet Era
 - 6.10.2. Television Offering and Diversity
 - 6.10.3. Conclusions

Module 7. Management and Promotion of Audiovisual Products

- 7.1. Audiovisual Distribution
 - 7.1.1. Introduction
 - 7.1.2. Distribution Players
 - 7.1.3. Marketing Products
 - 7.1.4. The Fields of Audiovisual Distribution
 - 7.1.5. National Distribution
 - 7.1.6. International Distribution
- 7.2. Distribution Companies
 - 7.2.1. Organizational Structures
 - 7.2.2. Negotiation of the Distribution Contract
 - 7.2.3. International Customers
- 7.3. Operating Windows, Contracts and International Sales
 - 7.3.1. Operating Windows
 - 7.3.2. International Distribution Contracts
 - 7.3.3. International Sales
- 7.4. Film Marketing
 - 7.4.1. Film Marketing
 - 7.4.2. The Film Production Value Chain
 - 7.4.3. Advertising Media at the Service of Promotion
 - 7.4.4. Launching Tools
- 7.5. Market Research in Film
 - 7.5.1. Introduction
 - 7.5.2. Preproduction stage
 - 7.5.3. Post-production Stage
 - 7.5.4. Commercialization Stage
- 7.6. Social Networks and Film Promotion
 - 7.6.1. Introduction
 - 7.6.2. Promises and Limits of Social Networking
 - 7.6.3. Objectives and Their Measurement
 - 7.6.4. Promotion Calendar and Strategies
 - 7.6.5. Interpreting What Networks Are Saying
- 7.7. Audiovisual Distribution on the Internet I
 - 7.7.1. The New World of Audiovisual Distribution
 - 7.7.2. The Internet Distribution Process
 - 7.7.3. Products and Possibilities in the New Scenario
 - 7.7.4. New Distribution Modes
- 7.8. Audiovisual Distribution on the Internet II
 - 7.8.1. Keys to the New Scenario
 - 7.8.2. The Dangers of Internet Distribution
 - 7.8.3. *Video on Demand* (VOD) as a New Window for Distribution
- 7.9. New Spaces for Distribution
 - 7.9.1. Introduction
 - 7.9.2. The Netflix Revolution
- 7.10. Film Festivals
 - 7.10.1. Introduction
 - 7.10.2. The Role of Film Festivals in Distribution and Exhibition

Module 8. Television, Genres, Formats and Programming

- 8.1. Genre in Television
 - 8.1.1. Introduction
 - 8.1.2. Television Genres
- 8.2. Format in Television
 - 8.2.1. Approach to the Concept of Format
 - 8.2.2. Television Formats
- 8.3. Creating Television
 - 8.3.1. The Creative Process in Entertainment
 - 8.3.2. The Creative Process in Fiction
- 8.4. Evolution of Formats in Today's International Market I
 - 8.4.1. Consolidation of the Format
 - 8.4.2. The Reality TV Format
 - 8.4.3. News in Reality TV
 - 8.4.4. Digital Terrestrial Television and Financial Crisis
- 8.5. Evolution of Formats in Today's International Market II
 - 8.5.1. Emerging Markets
 - 8.5.2. Global Brands
 - 8.5.3. Television Reinvents Itself
 - 8.5.4. The Ae of Globalization
- 8.6. Selling the Format. The *Pitching*
 - 8.6.1. Sale of a Television Format
 - 8.6.2. The *Pitching*
- 8.7. Introduction to Television Programs
 - 8.7.1. The Role of Programs
 - 8.7.2. Factors Affecting Programs
- 8.8. Television Programs Models
 - 8.8.1. United States and United Kingdom
 - 8.8.2. Spain
- 8.9. The Professional Practice of Television Programs
 - 8.9.1. The Programs Department
 - 8.9.2. Programs for Television
- 8.10. Study of Audiences
 - 8.10.1. Television Audience Research
 - 8.10.2. Audience Concepts and Ratings

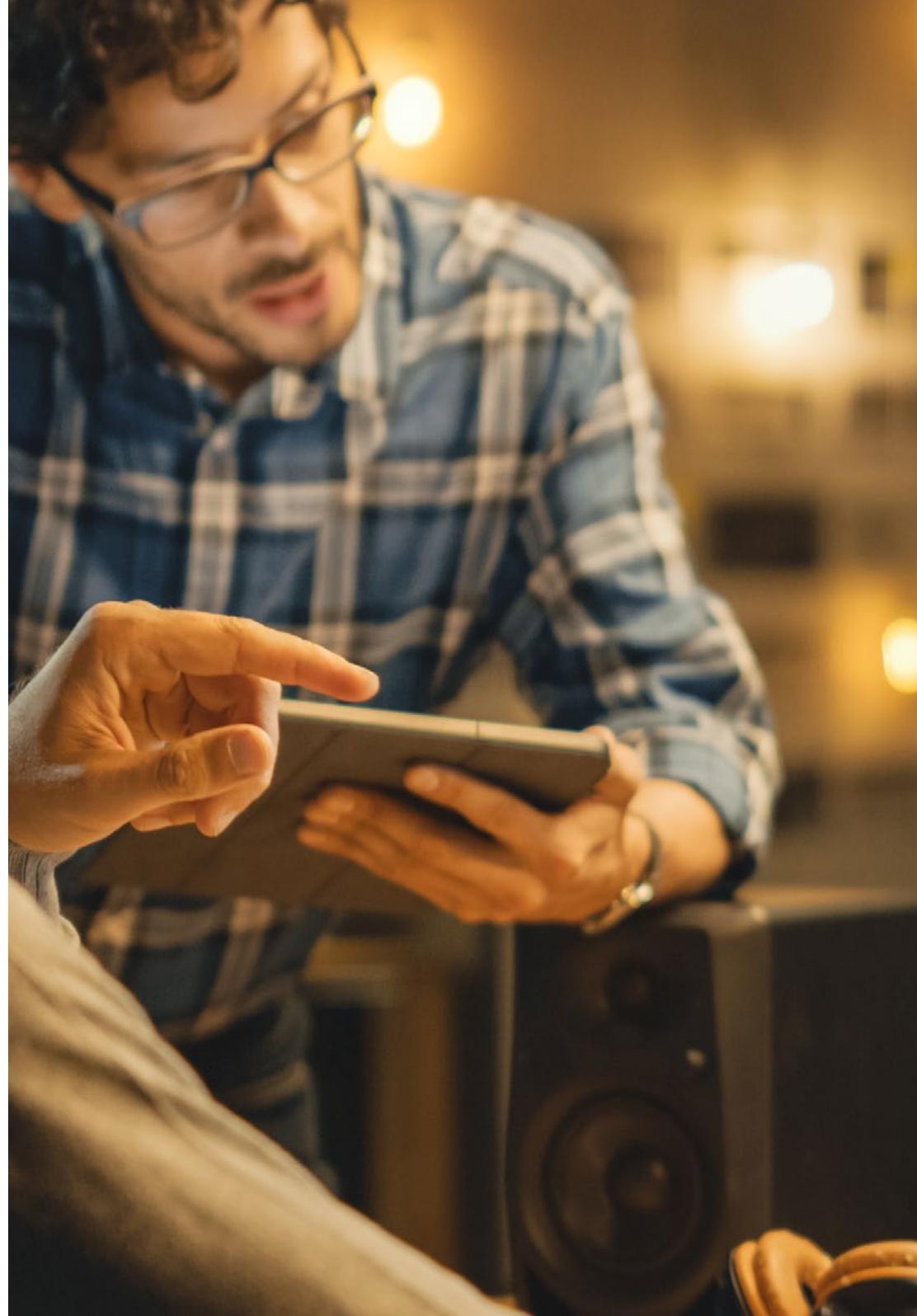
Module 9. The Audiovisual Audience

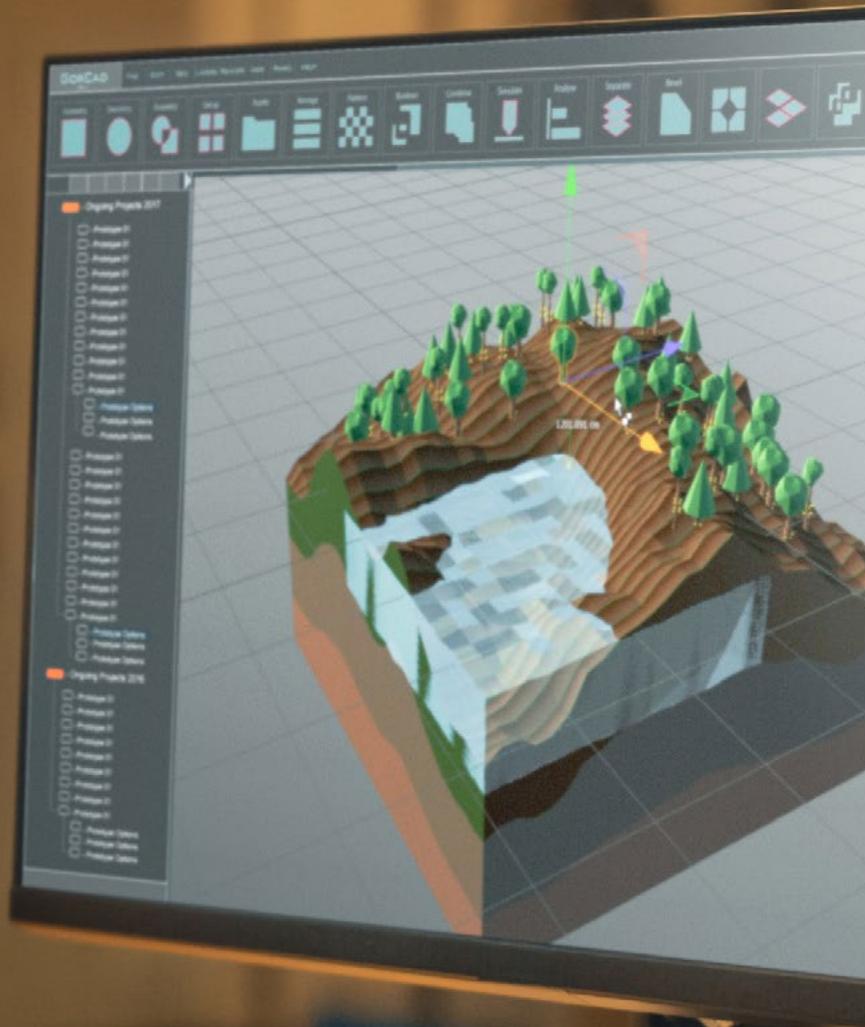
- 9.1. Audiences in the Audiovisual Media
 - 9.1.1. Introduction
 - 9.1.2. The Constitution of the Hearings
- 9.2. The Study of Audiences: Traditions I
 - 9.2.1. Theory of Effects
 - 9.2.2. Theory of Uses and Gratifications
 - 9.2.3. Cultural Studies
- 9.3. The Study of Audiences: Traditions II
 - 9.3.1. Studies conducted on Reception
 - 9.3.2. Audiences for Humanistic Studies
- 9.4. Audiences from an Economic Perspective
 - 9.4.1. Introduction
 - 9.4.2. Audience Measurement
- 9.5. Theories of Reception
 - 9.5.1. Introduction to Reception Theories
 - 9.5.2. Historical Approach to Reception Studies
- 9.6. Audiences in the Digital World
 - 9.6.1. Digital Environment
 - 9.6.2. Communication and Convergence Culture
 - 9.6.3. The Active Nature of the Audiences
 - 9.6.4. Interactivity and Participation
 - 9.6.5. The Transnationality of Audiences
 - 9.6.6. Fragmented Audiences
 - 9.6.7. The Autonomy of Audiences
- 9.7. Audiences: The Essential Questions I
 - 9.7.1. Introduction
 - 9.7.2. Who Ae They?
 - 9.7.3. Why Do They Consume?

- 9.8. Audiences: The Essential Questions II
 - 9.8.1. What Do They Consume?
 - 9.8.2. How Do They Consume it?
 - 9.8.3. With What Effects?
- 9.9. The *Engagement* Model I
 - 9.9.1. *Engagement* as a Metadimension of Audience Behavior
 - 9.9.2. The Complex Assessment of *Engagement*
- 9.10. The *Engagement* Model II
 - 9.10.1. Introduction. The Dimensions of *Engagement*
 - 9.10.2. *Engagement* and User Experiences
 - 9.10.3. *Engagement* as an Emotional Response from Audiences
 - 9.10.4. *Engagement* as a Result of Human Cognition
 - 9.10.5. The Observable Behaviors of Audiences as an Expression of *Engagement*

Module 10. Television Script: Programs and Fiction

- 10.1. Television Fiction
 - 10.1.1. Concepts and Limits
 - 10.1.2. Codes and Structures
- 10.2. Narrative Categories in Television
 - 10.2.1. The Enunciation
 - 10.2.2. Characters
 - 10.2.3. Actions and Transformations
 - 10.2.4. The Space
 - 10.2.5. The Weather
- 10.3. Television Genres and Formats
 - 10.3.1. Narrative Units
 - 10.3.2. Television Genres and Formats





- 10.4. Fiction Formats
 - 10.4.1. Television Fiction
 - 10.4.2. Situation Comedy
 - 10.4.3. Dramatic Series
 - 10.4.4. The Soap Opera
 - 10.4.5. Other Formats
- 10.5. The Fiction Script in Television
 - 10.5.1. Introduction
 - 10.5.2. The Technique
- 10.6. The Television Drama
 - 10.6.1. Dramatic Series
 - 10.6.2. The Soap Opera
- 10.7. Comedy Series
 - 10.7.1. Introduction
 - 10.7.2. The Sitcom
- 10.8. The Entertainment Script
 - 10.8.1. The Script Step by Step
 - 10.8.2. Writing to Say
- 10.9. Entertainment Script Writing
 - 10.9.1. Script Meeting
 - 10.9.2. Technical Script
 - 10.9.3. Production Breakdown
 - 10.9.4. The Playbill
- 10.10. Entertainment Script Design
 - 10.10.1. Magazin
 - 10.10.2. Humor Program
 - 10.10.3. *Talent Show*
 - 10.10.4. Documentaries
 - 10.10.5. Other Formats

05

Methodology

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

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





“

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world”



You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.



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

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.



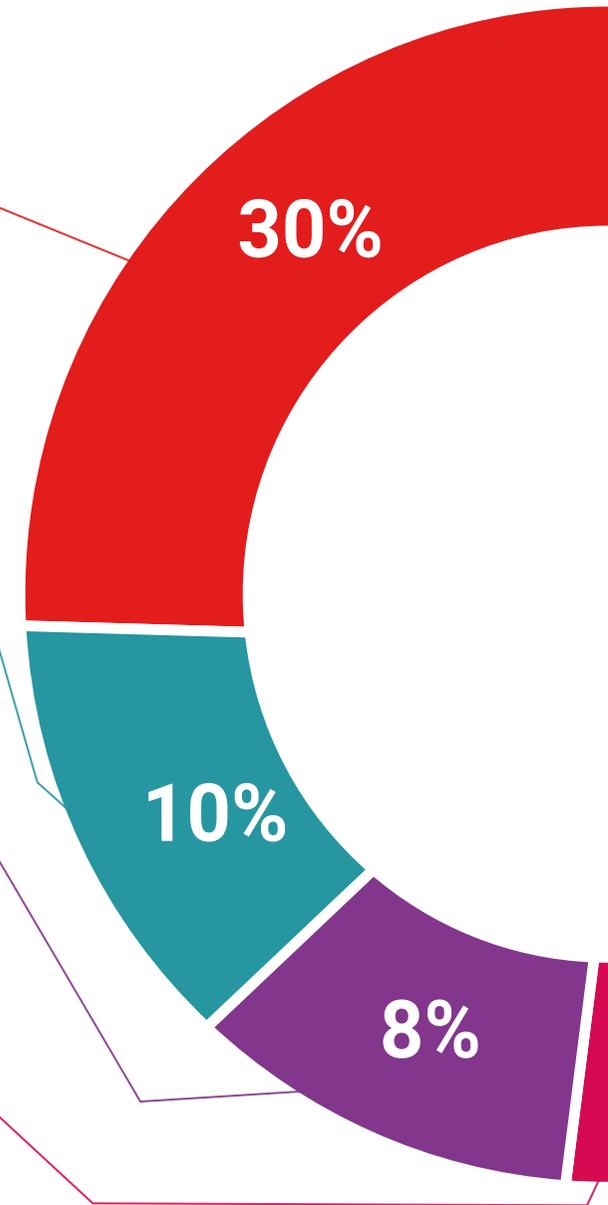
Practising Skills and Abilities

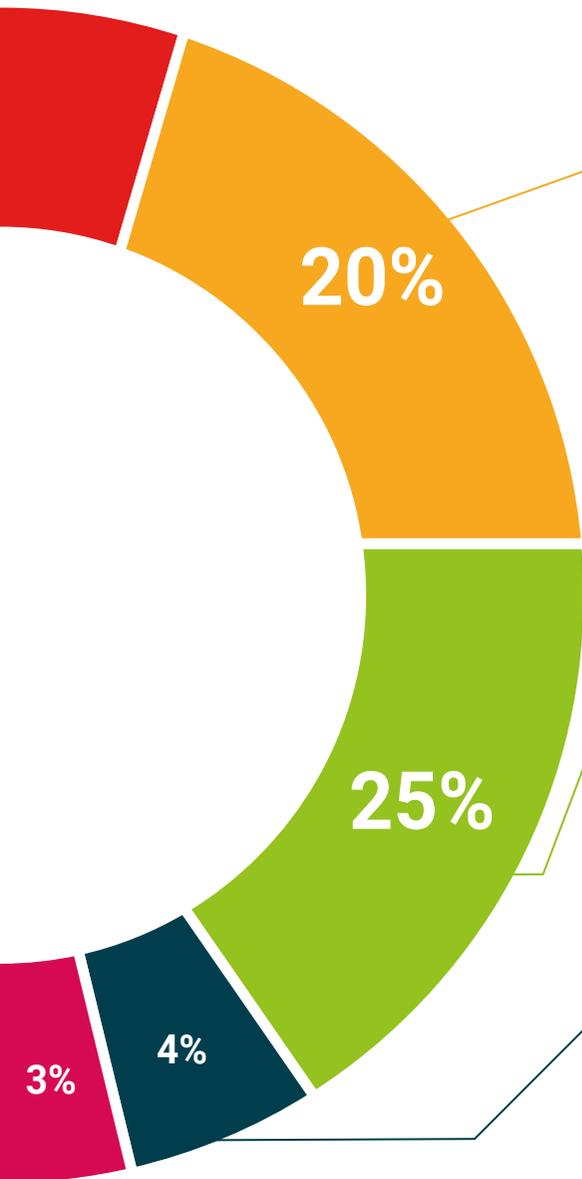
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization we live in.



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 MBA in Audiovisual Business Management guarantees students, in addition to the most rigorous and up-to-date education, access to a Professional Master's Degree issued by TECH Technological University.



“

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

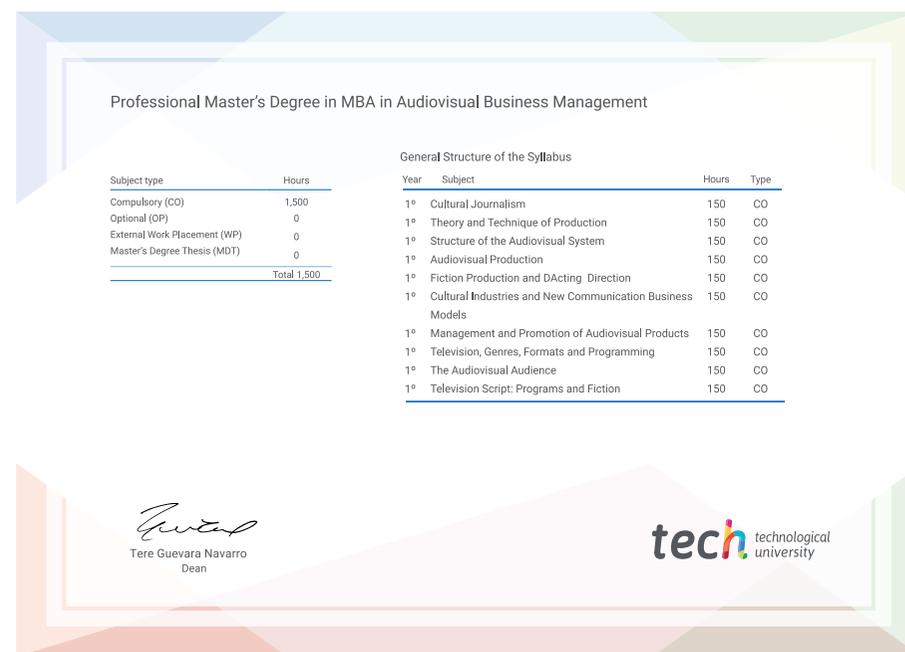
This **MBA in Audiovisual Business Management** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional 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 **Professional Master's Degree**, and meets the requirements commonly demanded by job exchanges, competitive examinations and professional career evaluation committees.

Title: **MBA in Audiovisual Business Management**

Official N° of Hours: **1,500 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
personalized service innovation
knowledge present quality
development language
virtual classroom



Professional Master's Degree

MBA in Audiovisual Business Management

Course Modality: Online

Duration: 12 months.

Certificate: TECH Technological University

Official N° of hours: 1,500 h.

Professional Master's Degree

MBA in Audiovisual Business Management