

Professional Master's Degree

MBA in Audiovisual Business Management



Professional Master's Degree MBA in Audiovisual Business Management

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 90 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/videogames-design/professional-master-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. Therefore, 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 to 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. In this way, representing a complete and integral work profile.

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

- ◆ The development of case studies presented by experts in audiovisual productions
- ◆ The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ◆ Practical exercises where the self-assessment process can be carried out to improve learning
- ◆ Special emphasis on innovative methodologies in the 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"

“ *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 education programmed to prepare 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 course. For this purpose, the students 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 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

- ◆ Possess transversal and specific skills required 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 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 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 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 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
- ◆ Identify the different audiovisual exhibition windows and monitor 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 8. 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
- ◆ 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. 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
- ◆ 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
- ◆ Understand and critically analyze the processes of a TV series its evolution and current situation, in relation to the phenomenon of reception and the social and cultural contexts in which it is produced

Module 11. Leadership, Ethics and Social Responsibility in Companies

- ◆ Analyze the impact of globalization on corporate governance and corporate management
- ◆ Evaluate the importance of effective leadership in the management and success of companies
- ◆ Define cross-cultural management strategies and their relevance in diverse business environments
- ◆ Develop leadership skills and understand the current challenges faced by leaders
- ◆ Determine the principles and practices of business ethics and their application in corporate decision making
- ◆ Structure strategies for the implementation and improvement of sustainability and social responsibility in business

Module 12. People and Talent Management

- ◆ Determine the relationship between strategic direction and human resources management
- ◆ Delve into the skills required for effective competency-based human resources management
- ◆ Delve into the methodologies for performance evaluation and performance management
- ◆ Integrate innovations in talent management and their impact on employee retention and loyalty
- ◆ Develop strategies for motivation and development of high performance teams
- ◆ Propose effective solutions for change management and conflict resolution in organizations

Module 13. Economic and Financial Management

- ◆ Analyze the macroeconomic environment and its influence on the national and international financial system
- ◆ Define information systems and Business Intelligence for financial decision making
- ◆ Differentiate key financial decisions and risk management in financial management
- ◆ Evaluate strategies for financial planning and obtaining business financing

Module 14. Commercial Management and Strategic Marketing

- ◆ Structure the conceptual framework and the importance of commercial management in companies
- ◆ Delve into the fundamental elements and activities of marketing and their impact on the organization
- ◆ Determine the stages of the marketing strategic planning process
- ◆ Evaluate strategies to improve corporate communication and the digital reputation of the company

Module 15. Executive Management

- ◆ Define the concept of General Management and its relevance in business management
- ◆ Evaluate the roles and responsibilities of the manager in the organizational culture
- ◆ Analyze the importance of operations management and quality management in the value chain
- ◆ Develop interpersonal communication and public speaking skills for the formation of spokespersons

03 Skills

At the end of this 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
- ◆ Use social networks in a journalistic environment
- ◆ Know the composition of audiovisual production teams
- ◆ Organize a staging
- ◆ Plan narrative actions adjusted to the available means
- ◆ Master the different phases of the audiovisual project
- ◆ Use the multi-camera system
- ◆ 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
- ◆ Have a contextual view
- ◆ Describe the historical evolution of audiovisual production
- ◆ Know the legal framework
- ◆ Create products adjusted to available financing
- ◆ Distribute the budget in different items
- ◆ Know the distribution channels
- ◆ Organize the different human teams

- ◆ Plan 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
- ◆ Explain 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

Course Management

TECH is continually committed to academic excellence. For this reason, each of its programs has teaching teams of the highest prestige. These experts have extensive experience in their professional fields and, at the same time, have achieved significant results with their empirical research and field work. In addition, these specialists play a leading role within the university program, as they are responsible for selecting the most up-to-date and innovative content for inclusion in the syllabus. At the same time, they participate in the development of numerous multimedia resources of high pedagogical rigor.





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A complete teaching staff, composed of experts with extensive experience, will be at your disposal in this TECH program”

International Guest Director

Awarded by Women We Admire for her leadership in the news sector, Amirah Cissé is a prestigious expert in **Audiovisual Communication**. In fact, she has spent most of her professional career managing international projects for renowned brands based on the most innovative **marketing** strategies.

In this sense, her strategic skills and ability to integrate emerging technologies into multimedia content narratives in an avant-garde way have allowed her to be part of renowned institutions on a global scale. For example **Google**, **NBCUniversal** or **Frederator Networks** in New York. In this way, her work has focused on the creation of communication campaigns for various companies, generating highly creative **audiovisual content** that connects emotionally with audiences. Thanks to this, multiple companies have succeeded in building consumer loyalty over a long period of time; while the companies have also strengthened their market presence and ensured their long-term sustainability.

It is worth noting that her extensive work experience ranges from the **production of television programs** or the creation of sophisticated **marketing techniques** to the management of visual content on the main **social networks**. At the same time, she is considered a true **strategist** who identifies culturally relevant opportunities for clients. In doing so, she has developed tactics aligned with both audience expectations and needs; enabling entities to implement cost-effective solutions.

Firmly committed to the advancement of the audiovisual industry and excellence in her daily practice, she has combined these functions with her role as a **researcher**. As such, she has written multiple scientific articles specialized in emerging areas such as the dynamics of user behavior on the Internet, the impact of **eSports** in the field of entertainment and even the latest trends to enhance **creativity**.



Ms. Cissé, Amirah

- Director of Global Client Strategy, NBCUniversal, New York, United States
- Strategy Expert at Horizon Media, New York
- Engagement Manager at Google, California
- Cultural Strategist at Spaks & honey, New York
- Account Manager at Reelio, New York
- Account Coordinator at Jun Group, New York
- Content Strategy Specialist at Frederator Networks, New York
- Researcher at the Genealogical and Biographical Society of New York
- Academic Internship in Sociology and Anthropology at Kanda Gaigo University
- Bachelor of Fine Arts with a major in Sociology from Williams College
- Certification in: Leadership Training and Executive Coaching, Marketing Research



Thanks to TECH, you will be able to learn with the best professionals in the world"

International Guest Director

With over 20 years of experience in designing and leading global **talent acquisition teams**, Jennifer Dove is an expert in **recruitment** and **technology strategy**. Throughout her career, she has held senior positions in several technology organizations within **Fortune 50** companies, such as **NBC Universal** and **Comcast**. Her track record has allowed her to excel in competitive, high-growth environments.

As **Vice President of Talent Acquisition** at **Mastercard**, she is responsible for overseeing talent onboarding strategy and execution, collaborating with business leaders and **HR managers** to meet operational and strategic hiring objectives. In particular, she aims to build **diverse, inclusive** and **high-performing teams** that drive innovation and growth of the company's products and services. In addition, she is adept at using tools to attract and retain the best people from around the world. She is also responsible for **amplifying** Mastercard's **employer brand** and **value proposition** through publications, events and social media.

Jennifer Dove has demonstrated her commitment to continuous professional development, actively participating in networks of Human Resources professionals and contributing to the incorporation of numerous workers in different companies. After earning her bachelor's degree in **Organizational Communication** from the University of **Miami**, she has held senior recruiting positions at companies in a variety of fields.

On the other hand, she has been recognized for her ability to lead organizational transformations, **integrate technologies** in **recruitment processes** and develop leadership programs that prepare institutions for future challenges. She has also successfully implemented **occupational wellness programs** that have significantly increased employee satisfaction and retention.



Ms. Dove, Jennifer

- Vice President, Talent Acquisition, Mastercard, New York, USA
- Director of Talent Acquisition, NBCUniversal, New York, USA
- Head of Recruitment at Comcast
- Director of Recruiting at Rite Hire Advisory, New York, USA
- Executive Vice President, Sales Division at Ardor NY Real Estate
- Director of Recruitment at Valerie August & Associates
- Account Executive at BNC
- Account Executive at Vault
- Graduated in Organizational Communication from the University of Miami

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Thanks to TECH you will be able to learn with the best professionals in the world”

International Guest Director

A technology leader with decades of experience in major technology multinationals, Rick Gauthier has developed prominently in the field of cloud services and end-to-end process improvement. He has been recognized as a leader and manager of highly efficient teams, showing a natural talent for ensuring a high level of engagement among his employees.

He possesses innate gifts in strategy and executive innovation, developing new ideas and backing his success with quality data. His background at Amazon has allowed him to manage and integrate the company's IT services in the United States. At Microsoft he has led a team of 104 people, responsible for providing corporate-wide IT infrastructure and supporting product engineering departments across the company.

This experience has allowed him to stand out as a high-impact manager with remarkable abilities to increase efficiency, productivity and overall customer satisfaction.



Mr. Gauthier, Rick

- Regional IT Director - Amazon, Seattle , USA
- Senior Program Manager at Amazon
- Vice President, Wimmer Solutions
- Senior Director of Productive Engineering Services at Microsoft
- Degree in Cybersecurity from Western Governors University
- Technical Certificate in Commercial Diving from Divers Institute of Technology
- B.S. in Environmental Studies from The Evergreen State College

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Take the opportunity to learn about the latest advances in this field in order to apply it to your daily practice"

International Guest Director

Romi Arman is a renowned international expert with more than two decades of experience in **Digital Transformation, Marketing, Strategy and Consulting**. Through that extended trajectory, he has taken different risks and is a permanent **advocate** for **innovation** and **change** in the business environment. With that expertise, he has collaborated with CEOs and corporate organizations from all over the world, pushing them to move away from traditional business models. In this way, he has helped companies such as Shell Energy become **true market leaders**, focused on their **customers** and the **digital world**.

The strategies designed by Arman have a real impact, as they have enabled several corporations to **improve the experiences of consumers, staff and shareholders** alike. The success of this expert is quantifiable through tangible metrics such as **CSAT, employee engagement** in the institutions where he has practiced and the growth of the **EBITDA financial indicator** in each of them.

He has also nurtured and **led high-performing teams** throughout his career that have received awards for their **transformational potential**. With Shell, specifically, the executive has always set out to overcome three challenges: **meeting the complex decarbonization demands** of customers, **supporting “cost-effective decarbonization”** and **overhauling** overhauling a fragmented data, **digital and technology landscape**. In this way, his efforts have evidenced that in order to achieve sustainable success, it is essential to start from the needs of consumers and lay the foundations for the transformation of processes, data, technology and culture.

On the other hand, the executive stands out for his mastery of the **business applications** of **Artificial Intelligence**, a subject in which he has a postgraduate degree from the London Business School. At the same time, he has accumulated experience in **IoT** and **Salesforce**.



Mr. Arman, Romi

- Chief Digital Officer (CDO) at Shell Energy Corporation, London, United Kingdom
- Global Head of eCommerce and Customer Service at Shell Energy Corporation
- National Key Account Manager (Automotive OEM and Retail) for Shell in Kuala Lumpur, Malaysia
- Senior Management Consultant (Financial Services Sector) for Accenture from Singapore
- Graduate of the University of Leeds
- Postgraduate Diploma in Business Applications of AI for Senior Executives from London Business School
- CCXP Customer Experience Professional Certification
- Executive Digital Transformation Course by IMD

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Do you want to update your knowledge with the highest educational quality? TECH offers you the most updated content in the academic market, designed by authentic experts of international prestige"

International Guest Director

Manuel Arens is an experienced data management professional and leader of a highly qualified team. In fact, Arens holds the position of **Global Procurement Manager** in Google's Technical Infrastructure and Data Center division, where he has spent most of his professional career. Based in Mountain View, California, he has provided solutions for the tech giant's operational challenges, such as **master data integrity**, **vendor data updates** and **vendor prioritization**. He has led data center supply chain planning and vendor risk assessment, generating improvements in vendor risk assessment, resulting in process improvements and workflow management that have resulted in significant cost savings.

With more than a decade of work providing digital solutions and leadership for companies in diverse industries, he has extensive experience in all aspects of strategic solution delivery, including **marketing**, **media analytics**, **measurement** and **attribution**. In fact, he has received a number of accolades for his work, including the **BIM Leadership Award**, the **Search Leadership Award**, **Export Lead Generation Program Award** and the **EMEA Best Sales Model Award**.

Arens also served as **Sales Manager** in Dublin, Ireland. In this role, he built a team of 4 to 14 members over three years and led the sales team to achieve results and collaborate well with each other and cross-functional teams. He also served as **Senior Industry Analyst**, Hamburg, Germany, creating storylines for over 150 clients using internal and third party tools to support analysis. He developed and wrote in-depth reports to demonstrate his mastery of the subject matter, including understanding the **macroeconomic and political/regulatory factors** affecting technology adoption and diffusion.

He has also led teams at companies such as **Eaton**, **Airbus** and **Siemens**, where he gained valuable account and supply chain management experience. He is particularly noted for continually exceeding expectations by **building valuable customer relationships** and **working seamlessly with people at all levels of an organization**, including stakeholders, management, team members and customers. His data-driven approach and ability to develop innovative and scalable solutions to industry challenges have made him a prominent leader in his field.



Mr. Arens, Manuel

- Global Procurement Manager at Google, California, United States
- Senior Manager, B2B Analytics and Technology - Google, USA
- Sales Director - Google, Ireland
- Senior Industry Analyst - Google, Germany
- Accounts Manager - Google, Ireland
- Accounts Payable at Eaton, UK
- Supply Chain Manager at Airbus, Germany

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Bet on TECH! You will have access to the best teaching materials, at the forefront of technology and education, implemented by internationally renowned specialists in the field"

International Guest Director

Andrea La Sala is an experienced **Marketing executive** whose projects have had a **significant impact** on the **Fashion sector**. Throughout his successful career he has developed different tasks related to **Product, Merchandising and Communication**. All this linked to prestigious brands such as **Giorgio Armani, Dolce&Gabbana, Calvin Klein**, among others.

The results of this **high-profile international executive** have been linked to his proven ability to **synthesize information** in clear frameworks and execute **concrete actions** aligned to specific **business objectives**. In addition, he is recognized for his **proactivity** and **adaptation to fast-paced work rhythms**. To all this, this expert adds a **strong commercial awareness, market vision** and a **genuine passion** for products.

As **Global Brand and Merchandising Director** at **Giorgio Armani**, he has overseen a variety of **Marketing strategies** for **apparel and accessories**. His tactics have also focused on **retail and consumer needs** and **behavior**. In this role, La Sala has also been responsible for shaping the marketing of products in different markets, acting as **team leader** in the **Design, Communication and Sales departments**.

On the other hand, in companies such as **Calvin Klein** or **Gruppo Coin**, he has undertaken projects to boost the **structure, development and marketing** of **different collections**. In turn, he has been in charge of creating **effective calendars** for **buying and selling campaigns**.

He has also been in charge of the **terms, costs, processes and delivery times** of different operations.

These experiences have made Andrea La Sala one of the main and most qualified **corporate leaders** in **Fashion and Luxury**. A high managerial capacity with which he has managed to effectively implement the **positive positioning** of **different brands** and redefine their key performance indicators (KPI).



Mr. La Sala, Andrea

- Global Brand and Merchandising Director at Giorgio Armani, Milan, Italy
- Merchandising Director at Calvin Klein
- Brand Manager at Gruppo Coin
- Brand Manager at Dolce & Gabbana
- Brand Manager at Sergio Tacchini S.p.A
- Market Analyst at Fastweb
- Graduate of Business and Economics at the Università degli Studi del Piemonte Orientale

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The most qualified and experienced international professionals are waiting for you at TECH to offer you a first class education, updated and based on the latest scientific evidence. What are you waiting for to enroll?"

International Guest Director

Mick Gram is synonymous with innovation and excellence in the field of **Business Intelligence** internationally. His successful career is linked to leadership positions in multinationals such as **Walmart** and **Red Bull**. Likewise, this expert stands out for his vision to **identify emerging technologies** that, in the long term, achieve an everlasting impact in the corporate environment.

On the other hand, the executive is considered a **pioneer** in the **use of data visualization techniques that simplified complex sets**, making them accessible and facilitating decision making. This ability became the pillar of his professional profile, transforming him into a desired asset for many organizations that bet on **gathering information** and **generating concrete actions** from them.

One of his most outstanding projects in recent years has been the **Walmart Data Cafe platform**, the largest of its kind in the world that is anchored in the cloud aimed at **Big Data analysis**. In addition, he has held the position of **Director of Business Intelligence** at **Red Bull**, covering areas such as **Sales, Distribution, Marketing and Supply Chain Operations**. His team was recently recognized for its constant innovation regarding the use of Walmart Luminare's new API for Shopper and Channel insights.

In terms of education, the executive has several Master's degrees and postgraduate studies at prestigious centers such as the **University of Berkeley**, in the United States, and the **University of Copenhagen**, in Denmark. Through this continuous updating, this expert has achieved cutting-edge skills. Because of this, he has come to be considered a **born leader** of the **new global economy**, entered on the impulse of data and its infinite possibilities.



Mr. Gram, Mick

- Director of Business Intelligence and Analytics at Red Bull, Los Angeles, United States
- Business Intelligence Solutions Architect for Walmart Data Café
- Independent Business Intelligence and Data Science Consultant
- Business Intelligence Director at Capgemini
- Chief Analyst at Nordea
- Chief Business Intelligence Consultant for SAS
- Executive Education in AI and Machine Learning at UC Berkeley College of Engineering
- Executive MBA in e-commerce at the University of Copenhagen
- Bachelor's Degree and Master's Degree in Mathematics and Statistics at the University of Copenhagen

“

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International Guest Director

Scott Stevenson is a distinguished **Digital Marketing** industry expert who, for over 19 years, has been associated with one of the most powerful companies in the entertainment industry, **Warner Bros. Discovery**. In this role, he has played a crucial role in **overseeing logistics and creative workflows** across a variety of digital platforms, including social media, search, display and linear media.

This executive's leadership has been crucial in driving **paid media production strategies**, resulting in a marked **improvement** in his company's **conversion rates**. At the same time, he has assumed other roles, such as Director of Marketing Services and Traffic Manager at the same multinational during his former management.

Stevenson has also been involved in the global distribution of video games and **digital property campaigns**. He was also responsible for introducing operational strategies related to the formation, completion and delivery of sound and image content for **television commercials** and **trailers**.

On the other hand, the expert holds a Bachelor's Degree in Telecommunications from the University of Florida and a Master's Degree in Creative Writing from the University of California, which demonstrates his skills in **communication** and **storytelling**. In addition, he has participated in Harvard University's School of Professional Development in cutting-edge programs on the use of **Artificial Intelligence in business**. As such, his professional profile stands as one of the most relevant in the current field of **Marketing and Digital Media**.



Mr. Stevenson, Scott

- Digital Marketing Director at Warner Bros. Discovery, Burbank, United States
- Traffic Manager at Warner Bros. Entertainment.
- Master's Degree in Creative Writing from the University of California
- Degree in Telecommunications from the University of Florida

“

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International Guest Director

Eric Nyquist is an outstanding professional in the **international sports field**, who has built an impressive career, standing out for his **strategic leadership** and his ability to drive change and **innovation** in **top-level sports organizations**.

In fact, he has held senior roles such as **Director of Communications and Impact** at **NASCAR**, based in **Florida, USA**. With many years of experience behind him at **NASCAR**, Nyquist has also held several leadership positions, including **Senior Vice President of Strategic Development** and **General Manager of Business Affairs** managing more than a dozen disciplines ranging from **strategic development** to **entertainment marketing**.

Nyquist has also made a significant mark on Chicago's top **sport's franchises**. As **Executive Vice President** of the **Chicago Bulls** and the **Chicago White Sox** franchises, he has demonstrated his ability to drive **business** and **strategic success** in the world of **professional sports**.

Finally, it is worth noting that he began his career in **sports** while working in **New York** as **senior strategic analyst** for **Roger Goodell** in the **National Football League (NFL)** and, prior to that, as a **Legal Intern** for the **United States Soccer Federation**.



Mr. Nyquist, Eric

- Director of Communications and Impact, NASCAR, Florida, United States
- Senior Vice President, Strategic Development, NASCAR
- Vice President, Strategic Planning, NASCAR
- Senior Director of Business Affairs at NASCAR
- Executive Vice President, Chicago White Sox Franchises
- Executive Vice President, Chicago Bulls Franchises
- Manager of Business Planning at the National Football League (NFL)
- Business Affairs/Legal Intern with the United States Soccer Federation
- Law Degree from the University of Chicago
- Master of Business Administration-MBA from the University of Chicago Booth School of Business
- Bachelor's Degree in International Economics from Carleton College

“

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05

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.



“

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 Disorders
- 1.8. Web Positioning: SEO, SEM, SMO, SMM and SERM. Specialized Journalistic Contents

Module 2. Theory and Technique of Production

- 2.1. Realization as Construction of the Audiovisual Work. The Work Team
 - 2.1.1. From the Literary to Technical Scripts Scale
 - 2.1.2. The Work Team
- 2.2. The Elements of the Screen Layout. Construction Materials
 - 2.2.1. Spatial Preadaptation. 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. Planning
 - 2.3.5. The Shooting Schedule
- 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. The Found Footage Subgenre. Fiction and Documentary Films
 - 2.6.3. Single-Camera Production in Television

- 2.7. The Editing
 - 2.7.1. Editing as an Assemblage. Space-Time Reconstruction
 - 2.7.2. Non-Linear Assembly Techniques
- 2.8. Post-production and Color Grading
 - 2.8.1. Post-Production
 - 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 Studio 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
 - 3.2.1. Main Characteristics and Agents
 - 3.2.2. Structure of the Cinematographic System
- 3.3. Film Industry
 - 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
 - 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. The Axes of Change
 - 3.8.1. New Processes in the Audiovisual Industry
 - 3.8.2. Regulatory Discussion
- 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 Team
 - 4.2.1. The Professionals
 - 4.2.2. The Producer and the Script
- 4.3. The Audiovisual Project
 - 4.3.1. Project Management
 - 4.3.2. Project Evaluation
 - 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 Team
 - 4.5.2. The Breakdown of the Script
- 4.6. The Shooting Areas
 - 4.6.1. The Locations
 - 4.6.2. The Scenery
- 4.7. Casting and Film Contracts
 - 4.7.1. Casting
 - 4.7.2. The Casting Test
- 4.8. The Work Plan and the Budget of the Audiovisual Work
 - 4.8.1. The 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 Balance of the Audiovisual Work
 - 4.10.1. Editing and Post-production
 - 4.10.2. Balance Sheet and Operations

Module 5. Fiction Production and Acting Direction

- 5.1. The Production of Fiction
 - 5.1.1. Introduction
 - 5.1.2. The Process and its 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 Optics
 - 5.5.3. Image Control
- 5.6. Work on the Shoot
 - 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 Transformations
 - 5.9.1. Analog-Digital Transformations in Cinematographic Photography
 - 5.9.2. The Reign of Digital Postproduction
- 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 Newspaper Business
 - 6.5.2. 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/ Latin American 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 Audiovisual Distribution Sectors
 - 7.1.5. International Distribution
- 7.2. The Distribution Company
 - 7.2.1. The Organizational Structure
 - 7.2.2. Negotiation of the Distribution Agreement
 - 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. Cinema 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 the Film Industry
 - 7.5.1. Introduction
 - 7.5.2. Pre-Production Phase
 - 7.5.3. Post-Production Phase
 - 7.5.4. Commercialization Phase
- 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 the 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 Distribution Spaces
 - 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. Gender in Television
 - 8.1.1. Introduction
 - 8.1.2. Television Genres
- 8.2. The Television Format
 - 8.2.1. Approach to the Concept of Format
 - 8.2.2. Television Formats
- 8.3. Create 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 Era of Globalization
- 8.6. Selling the Format. The Launch
 - 8.6.1. Sale of a Television Format
 - 8.6.2. The Launch
- 8.7. Introduction to Television Programming
 - 8.7.1. The Role of Programming
 - 8.7.2. Factors Affecting Programming
- 8.8. Television Programming Models
 - 8.8.1. United States and United Kingdom
- 8.9. The Professional Practice of Television Programming
 - 8.9.1. The Programming Department
 - 8.9.2. Programming for Television
- 8.10. Audience Research
 - 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 Audiences
- 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 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
 - 9.9.7. Audience Autonomy
- 9.7. Audiences: The Essential Questions I
 - 9.7.1. Introduction
 - 9.7.2. Who are They?
 - 9.7.3. Why do They Consume?
- 9.8. Audiences: Essential Questions II
 - 9.8.1. What do they Consume?
 - 9.8.2. How do they Consume?
 - 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. Observable Behavior of Audiences as an Expression of Engagement

Module 10. Television Scripts: 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. Time
- 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. Drama 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. Drama on Television
 - 10.6.1. The Drama 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 Play-List
- 10.10. Entertainment Script Design
 - 10.10.1. Magazine
 - 10.10.2. Comedy Program
 - 10.10.3. Talent Show
 - 10.10.4. Documentary
 - 10.10.5. Other Formats

Module 11. Leadership, Ethics and Social Responsibility in Companies

- 11.1. Globalization and Governance
 - 11.1.1. Governance and Corporate Governance
 - 11.1.2. The Fundamentals of Corporate Governance in Companies
 - 11.1.3. The Role of the Board of Directors in the Corporate Governance Framework
- 11.2. Leadership
 - 11.2.1. Leadership. A Conceptual Approach
 - 11.2.2. Leadership in Companies
 - 11.2.3. The Importance of Leaders in Business Management
- 11.3. Cross-Cultural Management
 - 11.3.1. Concept of Cross-Cultural Management
 - 11.3.2. Contributions to the Knowledge of National Cultures
 - 11.3.3. Diversity Management
- 11.4. Management and Leadership Development
 - 11.4.1. Concept of Management Development
 - 11.4.2. Concept of Leadership
 - 11.4.3. Leadership Theories
 - 11.4.4. Leadership Styles
 - 11.4.5. Intelligence in Leadership
 - 11.4.6. The Challenges of Today's Leader

- 11.5. Business Ethics
 - 11.5.1. Ethics and Morality
 - 11.5.2. Business Ethics
 - 11.5.3. Leadership and Ethics in Companies
- 11.6. Sustainability
 - 11.6.1. Sustainability and Sustainable Development
 - 11.6.2. The 2030 Agenda
 - 11.6.3. Sustainable Companies
- 11.7. Corporate Social Responsibility
 - 11.7.1. International Dimensions of Corporate Social Responsibility
 - 11.7.2. Implementing Corporate Social Responsibility
 - 11.7.3. The Impact and Measurement of Corporate Social Responsibility
- 11.8. Responsible Management Systems and Tools
 - 11.8.1. CSR: Corporate Social Responsibility
 - 11.8.2. Essential Aspects for Implementing a Responsible Management Strategy
 - 11.8.3. Steps for the Implementation of a Corporate Social Responsibility Management System
 - 11.8.4. Tools and Standards of CSR
- 11.9. Multinationals and Human Rights
 - 11.9.1. Globalization, Multinational Corporations and Human Rights
 - 11.9.2. Multinational Corporations and International Law
 - 11.9.3. Legal Instruments for Multinationals in the Field of Human Rights
- 11.10. Legal Environment and Corporate Governance
 - 11.10.1. International Rules on Importation and Exportation
 - 11.10.2. Intellectual and Industrial Property
 - 11.10.3. International Labor Law

Module 12. People and Talent Management

- 12.1. Strategic People Management
 - 12.1.1. Strategic Human Resources Management
 - 12.1.2. Strategic People Management
- 12.2. Human Resources Management by Competencies
 - 12.2.1. Analysis of the Potential
 - 12.2.2. Remuneration Policy
 - 12.2.3. Career/Succession Planning
- 12.3. Performance Evaluation and Performance Management
 - 12.3.1. Performance Management
 - 12.3.2. Performance Management: Objectives and Process
- 12.4. Innovation in Talent and People Management
 - 12.4.1. Strategic Talent Management Models
 - 12.4.2. Talent Identification, Training and Development
 - 12.4.3. Loyalty and Retention
 - 12.4.4. Proactivity and Innovation
- 12.5. Motivation
 - 12.5.1. The Nature of Motivation
 - 12.5.2. Expectations Theory
 - 12.5.3. Needs Theory
 - 12.5.4. Motivation and Financial Compensation
- 12.6. Developing High Performance Teams
 - 12.6.1. High-Performance Teams: Self-Managing Teams
 - 12.6.2. Methodologies for Managing High Performance Self-Managed Teams
- 12.7. Change Management
 - 12.7.1. Change Management
 - 12.7.2. Types of Change Management Processes
 - 12.7.3. Stages or Phases in Change Management
- 12.8. Negotiation and Conflict Management
 - 12.8.1. Negotiation
 - 12.8.2. Conflict Management
 - 12.8.3. Crisis Management

- 12.9. Executive Communication
 - 12.9.1. Internal and External Communication in the Business Environment
 - 12.9.2. Communication Departments
 - 12.9.3. The Head of Communication of the Company. The Profile of the Dircom
- 12.10. Productivity, Attraction, Retention and Activation of Talent
 - 12.10.1. Productivity
 - 12.10.2. Talent Attraction and Retention Levers

Module 13. Economic and Financial Management

- 13.1. Economic Environment
 - 13.1.1. Macroeconomic Environment and the National Financial System
 - 13.1.2. Financial Institutions
 - 13.1.3. Financial Markets
 - 13.1.4. Financial Assets
 - 13.1.5. Other Financial Sector Entities
- 13.2. Executive Accounting
 - 13.2.1. Basic Concepts
 - 13.2.2. The Company's Assets
 - 13.2.3. The Company's Liabilities
 - 13.2.4. The Company's Net Worth
 - 13.2.5. The Income Statement
- 13.3. Information Systems and Business Intelligence
 - 13.3.1. Fundamentals and Classification
 - 13.3.2. Cost Allocation Phases and Methods
 - 13.3.3. Choice of Cost Center and Impact
- 13.4. Budget and Management Control
 - 13.4.1. The Budgetary Model
 - 13.4.2. The Capital Budget
 - 13.4.3. The Operating Budget
 - 13.4.5. The Cash Budget
 - 13.4.6. Budget Monitoring
- 13.5. Financial Management
 - 13.5.1. The Company's Financial Decisions
 - 13.5.2. The Financial Department
 - 13.5.3. Cash Surpluses
 - 13.5.4. Risks Associated with Financial Management
 - 13.5.5. Risk Management of the Financial Management
- 13.6. Financial Planning
 - 13.6.1. Definition of Financial Planning
 - 13.6.2. Actions to Be Taken in Financial Planning
 - 13.6.3. Creation and Establishment of the Business Strategy
 - 13.6.4. The Cash Flow Chart
 - 13.6.5. The Working Capital Chart
- 13.7. Corporate Financial Strategy
 - 13.7.1. Corporate Strategy and Sources of Financing
 - 13.7.2. Corporate Financing Financial Products
- 13.8. Strategic Financing
 - 13.8.1. Self-financing
 - 13.8.2. Increase in Shareholder's Equity
 - 13.8.3. Hybrid Resources
 - 13.8.4. Financing through Intermediaries
- 13.9. Financial Analysis and Planning
 - 13.9.1. Analysis of the Balance Sheet
 - 13.9.2. Analysis of the Income Statement
 - 13.9.3. Profitability Analysis
- 13.10. Analyzing and Solving Cases/Problems
 - 13.10.1. Financial Information on Industria de Diseño y Textil, S.A. (INDITEX)

Module 14. Commercial Management and Strategic Marketing

- 14.1. Commercial Management
 - 14.1.1. Conceptual Framework of Commercial Management
 - 14.1.2. Commercial Strategy and Planning
 - 14.1.3. The Role of Sales Managers
- 14.2. Marketing
 - 14.2.1. The Concept of Marketing
 - 14.2.2. The Basic Elements of Marketing
 - 14.2.3. Marketing Activities in Companies
- 14.3. Strategic Marketing Management
 - 14.3.1. The Concept of Strategic Marketing
 - 14.3.2. Concept of Strategic Marketing Planning
 - 14.3.3. Stages in the Process of Strategic Marketing Planning
- 14.4. Digital Marketing and e-Commerce
 - 14.4.1. Objectives of Digital Marketing and e-Commerce
 - 14.4.2. Digital Marketing and the Media It Uses
 - 14.4.3. E-Commerce. General Context
 - 14.4.4. Categories of e-Commerce
 - 14.4.5. Advantages and Disadvantages of e-Commerce Compared to Traditional Commerce
- 14.5. Digital Marketing to Reinforce a Brand
 - 14.5.1. Online Strategies to Improve Brand Reputation
 - 14.5.2. Branded Content and Storytelling
- 14.6. Digital Marketing to Attract and Retain Customers
 - 14.6.1. Loyalty and Engagement Strategies Using the Internet
 - 14.6.2. Visitor Relationship Management
 - 14.6.3. Hypersegmentation
- 14.7. Digital Campaign Management
 - 14.7.1. What Is a Digital Advertising Campaign?
 - 14.7.2. Steps to Launch an Online Marketing Campaign
 - 14.7.3. Mistakes in Digital Advertising Campaigns

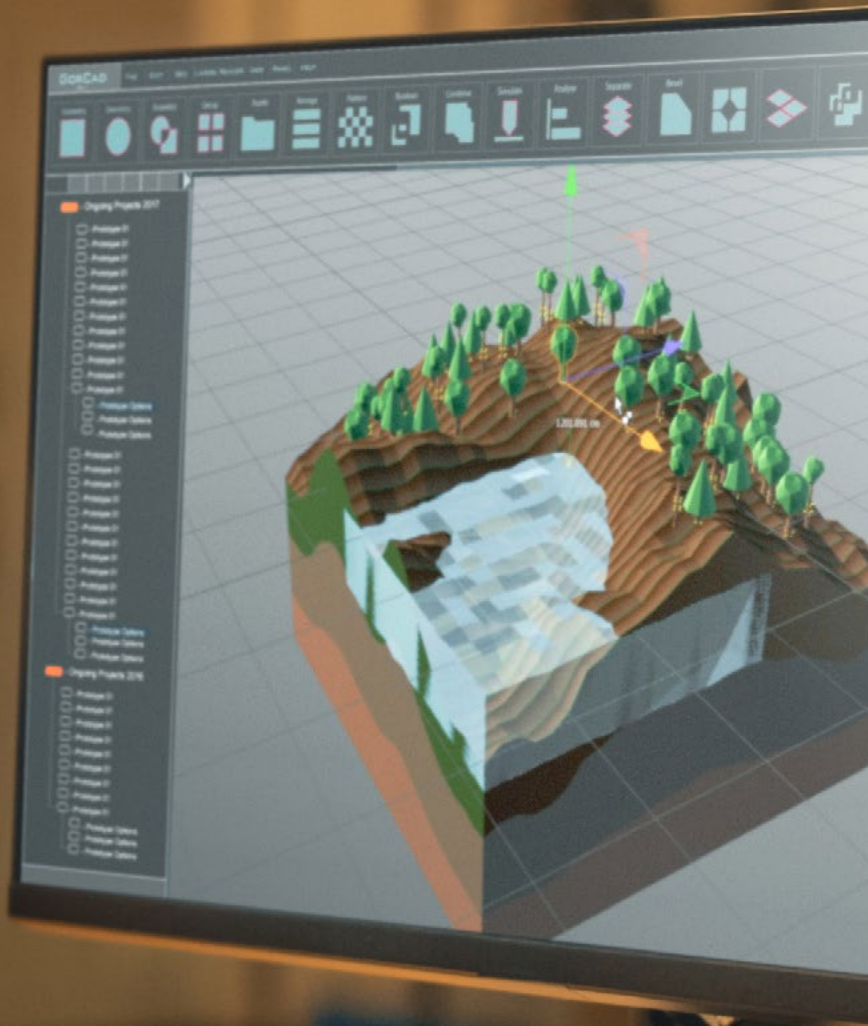
- 14.8. Sales Strategy
 - 14.8.1. Sales Strategy
 - 14.8.2. Sales Methods
- 14.9. Corporate Communication
 - 14.9.1. Concept
 - 14.9.2. The Importance of Communication in the Organization
 - 14.9.3. Type of Communication in the Organization
 - 14.9.4. Functions of Communication in the Organization
 - 14.9.5. Elements of Communication
 - 14.9.6. Problems of Communication
 - 14.9.7. Communication Scenarios
- 14.10. Digital Communication and Reputation
 - 14.10.1. Online Reputation
 - 14.10.2. How to Measure Digital Reputation?
 - 14.10.3. Online Reputation Tools
 - 14.10.4. Online Reputation Report
 - 14.10.5. Online Branding

Module 15. Executive Management

- 15.1. General Management
 - 15.1.1. The Concept of General Management
 - 15.1.2. The Role of the CEO
 - 15.1.3. The CEO and their Responsibilities
 - 15.1.4. Transforming the Work of Management
- 15.2. Manager Functions: Organizational Culture and Approaches
 - 15.2.1. Manager Functions: Organizational Culture and Approaches
- 15.3. Operations Management
 - 15.3.1. The Importance of Management
 - 15.3.2. Value Chain
 - 15.3.3. Quality Management

- 15.4. Public Speaking and Spokesperson Education
 - 15.4.1. Interpersonal Communication
 - 15.4.2. Communication Skills and Influence
 - 15.4.3. Communication Barriers
- 15.5. Personal and Organizational Communication Tools
 - 15.5.1. Interpersonal Communication
 - 15.5.2. Interpersonal Communication Tools
 - 15.5.3. Communication in the Organization
 - 15.5.4. Tools in the Organization
- 15.6. Communication in Crisis Situations
 - 15.6.1. Crisis
 - 15.6.2. Phases of the Crisis
 - 15.6.3. Messages: Contents and Moments
- 15.7. Preparation of a Crisis Plan
 - 15.7.1. Analysis of Possible Problems
 - 15.7.2. Planning
 - 15.7.3. Adequacy of Personnel
- 15.8. Emotional Intelligence
 - 15.8.1. Emotional Intelligence and Communication
 - 15.8.2. Assertiveness, Empathy, and Active Listening
 - 15.8.3. Self- Esteem and Emotional Communication
- 15.9. Personal Branding
 - 15.9.1. Strategies for Personal Brand Development
 - 15.9.2. Personal Branding Laws
 - 15.9.3. Tools for Creating Personal Brands
- 15.10. Leadership and Team Management
 - 15.10.1. Leadership and Leadership Styles
 - 15.10.2. Leadership Skills and Challenges
 - 15.10.3. Managing Change Processes
 - 15.10.4. Managing Multicultural Teams





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The world of television is waiting for your stories”

06

Methodology

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

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





“

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

Case Study to contextualize all content

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

“

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



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



A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career”*

The student will learn 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.



07 Certificate

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



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

This private qualification will allow you to obtain a **MBA in Audiovisual Business Management** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University, is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

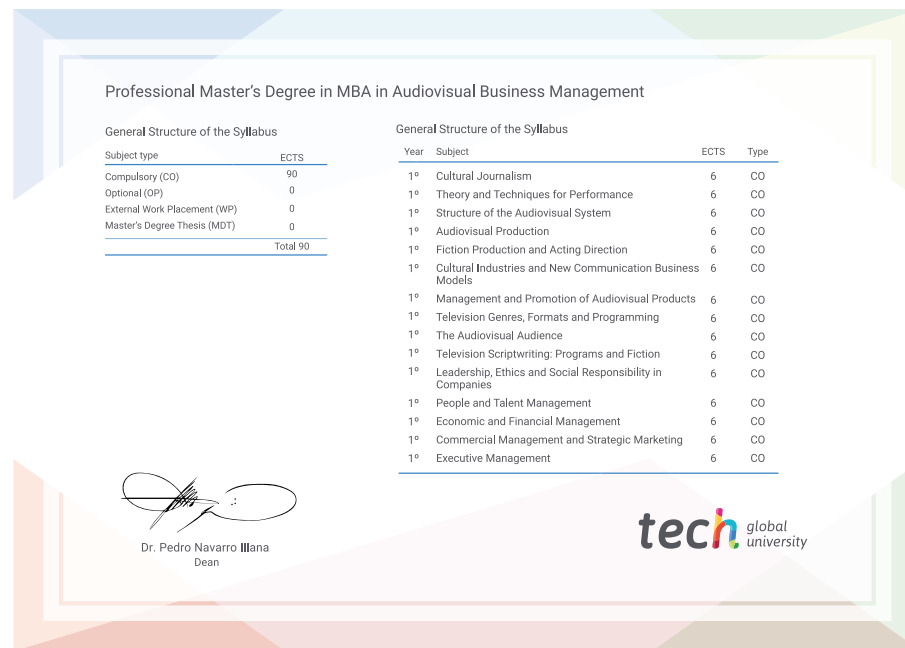
This **TECH Global University** private qualification, is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Professional Master's Degree MBA in Audiovisual Business Management**

Modality: **online**

Duration: **12 months**

Accreditation: **90 ECTS**



*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University 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
development language
virtual classroom



Professional Master's Degree

MBA in Audiovisual
Business Management

- » Modality: **online**
- » Duration: **12 months**
- » Certificate: **TECH Global University**
- » Credits: **90 ECTS**
- » Schedule: **at your own pace**
- » Exams: **online**

Professional Master's Degree

MBA in Audiovisual Business Management