

**COURSE DATA****DATA SUBJECT**

**Code:** 43288  
**Name:** Communication management in the audiovisual sector  
**Cycle:** Master's Degree  
**ECTS Credits:** 6  
**Academic year:** 2025-26

**STUDY (S)**

Degree	Center	Acad. year	Period
2253 - Master's degree in Audiovisual Content and Formats	Facultat de Filologia, Traducció i Comunicació	1	Second quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2253 - Master's degree in Audiovisual Content and Formats	Communication management in the audiovisual sector	COMPULSORY

**COORDINATION**

CABRERA GARCIA-OCHOA YOLANDA

**SUMMARY**

"Communicative management in the audiovisual panorama" is a compulsory course of the Master in Audiovisual Contents and Formats and is taught in the second semester.

In this subject we will study the different formulas of public communication of audiovisual projects, sales and marketing strategies and communication management in the sector. The correct public defense of projects before industry agents is one of the keys to the success of an audiovisual project. Likewise, students will be taught how to plan and prepare a pitching and to design a sales and promotion strategy for audiovisual content.

**PREVIOUS KNOWLEDGE****RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

There are no specified enrollment restrictions with other subjects of the curriculum.

**OTHER REQUIREMENTS**



This subject does not require previous knowledge.

## COMPETENCES / LEARNING OUTCOMES

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Administrar las destrezas adquiridas en la proyección y construcción de un diseño curricular coherente.

Analizar e interpretar los nuevos lenguajes mediáticos asociados a la multidifusión digital.

Integrar los contenidos teóricos relacionados con los lenguajes mediáticos utilizados en el flujo comunicativo de contenidos y formatos audiovisuales de la sociedad de la información en la praxis profesional.

Interpretar la estructura de la empresa audiovisual, la dinámica del mercado y la naturaleza de los diferentes productos audiovisuales en los flujos mediáticos emergentes.

Planificar y crear estudios de análisis y prospectiva de las tendencias en el consumo de los contenidos y formatos audiovisuales emergentes en el espacio multidifusivo.

Students should apply acquired knowledge to solve problems in unfamiliar contexts within their field of study, including multidisciplinary scenarios.

Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.

Students should communicate conclusions and underlying knowledge clearly and unambiguously to both specialized and non-specialized audiences.

## DESCRIPTION OF CONTENTS

### **1. Public defense against industry players.**

#### 1.1 Industry players.

#### 1.2 Characteristics of the audiovisual market.



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**2. Concepts, preparation, realization and organization of the pitching process.**

2.1 Origin and definition of the pitch.

2.2 Types of pitches.

2.3 Pitch organization.

2.4 Selling the product.

**3. Strategy and differentiation elements to be transmitted. How to deal with questions.**

3.1 The pitch as an oral communication strategy.

3.2 Oral expression techniques for public communication.

3.3 Preparation of the presentation.

**4. The visual accompaniment, the dossier and the delivery material.**

4.1 Audiovisual material.

4.2 Written dossier.

4.3 The answer to the questions posed.

**5. Marketing and promotion of audiovisual content.**

5.1 Promotional elements.

5.2 Marketing strategies applied to pitching.



**6. Professional conferences.**

6.1 Types of professional pitches.

6.2 Preparatory workshop for CONTD pitch conferences.

**Learning outcomes:**

In this subject we will study the different formulas of public communication of audiovisual projects, sales and marketing strategies and communication management in the sector. The correct public defense of projects before industry agents is one of the keys to the success of an audiovisual project. Likewise, students will be taught how to plan and prepare a pitching and to design a sales and promotion strategy for audiovisual content.

**WORKLOAD**

**PRESENCIAL ACTIVITIES**

Activity	Hours
Seminar	30,00
Laboratory	30,00
<b>Total hours</b>	<b>60,00</b>

**NON PRESENCIAL ACTIVITIES**

Activity	Hours
Attendance at other activities	0,00
Individual or group project	30,00
Independent study and work	20,00
Preparation of lessons	10,00
Preparation for assessment activities	20,00
Resolution of case studies	10,00
<b>Total hours</b>	<b>90,00</b>

**TEACHING METHODOLOGY**

**Classroom activities**

Classroom teaching will follow the following methodologies:



- **Theoretical classes, participative lecture** where the theoretical concepts are explained to improve the students' communication skills and to know the characteristics of the sales process of audiovisual projects.
- **Resolution of practical cases** for the preparation of an oral defense (pitch) in front of professionals of the sector. Viewing and analysis of cases and practical examples.
- **Project development:** focused on the pitch format adjusted to the demands and needs of the current market.
- **Debate or guided discussion:** to design the best communication, marketing and promotion strategy for the sale of each project.
- **Expert lectures:** to illustrate the different types of pitches and how to improve communication management in the professional environment.
- **Group work:** design of the defense strategy, script writing of oral speech contents and development of all the necessary elements for the defense of the group project, including audiovisual, written and promotional supports.

### Non-face-to-face activities

Students will develop the following non-face-to-face activities:

- **Development of individual or group work:** script writing of oral speech contents and development of all the necessary elements for the defense of the group project, including audiovisual, written and promotional supports.
- **Study and autonomous work:** of the elaborated script and of the most relevant characteristics and aspects of the project in order to be able to answer the questions asked by the producers or the teachers who evaluate the projects in the different pitches.
- **Preparation of the evaluation activities:** attendance to rehearsals and design of the support materials for the oral defense, completion of the recommended readings and viewing of the complementary materials.

This subject takes into account especially the following Sustainable Development Goals:

- SDG 4, Quality Education. Target 7, that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a



culture of peace and non-violence, global citizenship and appreciation of cultural diversity, and the contribution of culture to sustainable development.

- SDG 5, Gender equality. Target 1, end all forms of discrimination against all women and girls everywhere.

## EVALUATION

The general grading system will follow the Regulation of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on May 30, 2017 (ACGUV 108/2017).

### Evaluation in the first call.

The evaluation in the first call will be developed as follows:

- **Attendance and participation:** to face-to-face sessions and scheduled rehearsals at least 80%. Active participation in group dynamics. It represents 40% of the grade. It is not recoverable in the second call.

- **Continuous evaluation:** of the different activities developed to prepare the oral defense and the necessary support materials. The progress and improvement in the communicative skills will be evaluated through the participation in the programmed activities. This activity represents a 20%. It is recoverable in the second call.

- **Group work:** collaboration and integration in the work team, ability to know how to defend the projects looking for the common good, critical capacity, task sharing, involvement to achieve a good oral defense design. It represents 40% of the grade. It is recoverable in the second call.

### Evaluation in the second call

The evaluation in the second call will be developed in the following way.

- **Continuous evaluation:** of the different activities developed to prepare the oral defense and the



necessary support materials. The progress and improvement in the communicative skills will be evaluated through the participation in the programmed activities. This activity represents a 20%. It is recoverable in the second call.

- **Group work:** collaboration and integration in the work team, ability to know how to defend the projects looking for the common good, critical capacity, task sharing, involvement to achieve a good oral defense design. It represents 40% of the grade. It is recoverable in the second call.

It is essential for the correct development of the course the attendance and oral defense of the projects at the CONTD conferences organized by the master's degree. In case of being selected for the interuniversity pitch organized by À Punt, the attendance and participation of all team members is also required. In case of non-attendance, the maximum grade to which the group or absent person can opt for will be a pass (5).

Spelling and grammatical correctness will be required both in the exam and in the rest of the tests, exercises or written work. Each failure will result in a reduction of the grade obtained, which may even result in a fail.

In the case of plagiarism in an evaluation work, this may be marked with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if appropriate, the appropriate sanction in accordance with current legislation.

Intellectual honesty is vital in academic communities, and for the fair evaluation of student work. All papers presented in this course must be of original authorship. Works that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, except if their use is part of the contents of the course or is authorized by the teaching staff.

## REFERENCES

### Basic references

- Fernández Manzano, E. & Linares Palomar, R. (2014). *¡Echa el anzuelo! Estrategias de pitch para jornadas audiovisuales y proyectos transmedia*. UOC, Barcelona.
- García Ramos, G. (2023). *Cómo hacer un pitch para radio y televisión*. Ed. Ocho y medio, Madrid.
- Kalff, O. (2011). *Pitch Anything: An Innovative Method for Presenting, Persuading, and Winning the*



*Deal*. McGraw Hill, London.

- Morales, C. J. (2007). *Guía para hablar en público*. Alianza, Madrid.

- Santolalla, Ó. (2020). *Rock the tech stage: How the best speakers in tech present ideas and pitch products*. Apress L., Berkeley (CA).

### **Complementary references**

- Briz, A. (2008). *Saber hablar*. Aguilar, Madrid.

- De Castro, A. (2013). *Comunicación oral. Técnicas y estrategias*. Fundación Universidad del Norte, Barranquilla.

- Fernández, J. O. (2001). *La expresión oral*. Lumiere, Buenos Aires.

- García Serrano, F. (2009). *Las técnicas del pitching en el mercado audiovisual español: del caramelo al guión*. IBT, Valencia.

- Guix, X. (2004). *No me explico ni me entiendes*. Granica, Barcelona.

- Harrison, S. (2010). *Ideaselling: Successfully pitch your creative ideas to bosses, clients & other decision makers*. HOW Books, London.

- Hervás Hernández, G. (1998). *Cómo dominar la comunicación verbal y no verbal*. Playor, Madrid.

- Merayo, A. (2012). *Curso práctico de técnicas de comunicación oral*. Tecnos, Madrid.