



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Audiovisual Production

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Docente</i>	Roberto Huertas

Course presentation

Introduction to the phases of the production process, from the development of the idea to the distribution and presentation of the film piece. The new models of film production in national and international markets: legal aspects, needs and obligations.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in audiovisual projects.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG09	Know the legal framework and regulations that control and determine the professional activity and its content.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the production workflows of the audiovisual industry.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE07	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.

CE11	Comprehensively design and direct an audiovisual production through project planning, budget execution, control of technical resources and team management.
CE13	Interpret texts and screenplays with special attention to all artistic, scenic or special elements related to production design.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Understand and define the phases of film production from the development of the idea to distribution and screening of the film.
2. Recognize and clearly define the various departments in cinema, and the competencies of the various specializations within the production department.
3. Interpret and draft the main paperwork used in a film project.
4. Have a sense of the major funding programs and channels in Spain and around the world.
5. Identify the main organisms and institutions related to film production.
6. Draft, present and defend a production dossier.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

Content	1. Definition of the audiovisual industry. Figures within the production organizational chart. 2. Budget structures. Financial models in the audiovisual industry. 3. Phases of film/audiovisual production: preproduction, production and postproduction. 4. The production team: departments, professions and competencies. Inter-departmental relations. The cast. 5. Material and technical production means. 6. Essential paperwork in audiovisual production: dossier, itemized budget, production schedule, shooting schedule, call sheets.
---------	---

Learning activities

AF1	Theoretical and theoretical-practical classes.	15 hours
AF2	Classroom/laboratory exercises and practicals.	6 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	20 hours
AF6	Academic tutoring.	3 hours
AF7	Evaluation.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	40 hours

* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects	<i>Revaluable</i>	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	<i>Non-revaluable</i>	Yes	40%
SE5 Attitude and participation	<i>Non-revaluable</i>	No	10%
			100%

(*) Evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

Cancho García, N. E., & García Torres, M. A. (2022). *Planificación de proyectos audiovisuales* (2nd ed.). Publicaciones Altaria.

Greenwald, S., & Landry, P. (2023). *The business of film: A practical introduction* (3rd ed.). Routledge.

Rea, P. W., & Irving, D. K. (2025). *Producing and directing the short film and video* (6th ed.). Focal Press.

FURTHER READING

Fernández Díez, F., & Martínez Abadía, J. (2013). *Manual del productor audiovisual*. Editorial UOC.

Honthaner, E. L. (2010). *The complete film production handbook* (4th ed.). Focal Press.

Pardo, A. (2002). *El oficio de producir películas: El estilo Puttnam*. Ariel.

Quiles, A., & Monreal, I. (2017). *Producción de cine digital: El proceso de creación de una película de bajo presupuesto*. Redbook Ediciones.

The bibliography may be expanded during the course with chapters, articles, reports, case studies and professional documents selected by the teaching team according to the content and projects developed.

FILMOGRAPHY AND AUDIOVISUAL MATERIALS

Fulton, K., & Pepe, L. (Directors). (2002). *Lost in La Mancha* [Documentary film]. Quixote Films; Low Key Productions; Eastcroft Productions.

Giménez Peña, J. (Director). (2016). *Timecode* [Short film]. Nadir Films; ECIR.

Romo, M. (Director). (2024). *La sociedad de la nieve: ¿Quiénes fuimos en la montaña?* [Documentary film]. Netflix.

Sorogoyen, R. (Director). (2013). *Stockholm* [Film]. Caballo Films; Tourmalet Films; Morituri.

The selection may be supplemented with short films, documentaries, excerpts, making-of materials, interviews, professional talks and other audiovisual materials related to the content and case studies addressed during the course.

These resources will be used to examine different scales and models of production, focusing on their stages, teams, resources, documentation, constraints, risks, financing routes and distribution.

WEBSITES, REGULATIONS AND PROFESSIONAL RESOURCES

Academia de las Artes y las Ciencias Cinematográficas de España. (n.d.).

<https://www.academiadecine.com>

Audiovisual451. (n.d.). <https://www.audiovisual451.com>

Boletín Oficial del Estado. (n.d.). <https://www.boe.es>

Entidad de Gestión de Derechos de los Productores Audiovisuales. (n.d.). <https://www.egeda.es>

Instituto de la Cinematografía y de las Artes Audiovisuales. (n.d.).

<https://www.cultura.gob.es/cultura/areas/cine.html>

Madrid Film Office. (n.d.). <https://madridfilmoffice.com>

Spain Film Commission. (n.d.). <https://spainfilmcommission.com>

As part of the course content and activities, students may consult Spanish Law 55/2007, of 28 December, on Film; Royal Decree 1084/2015, of 4 December, implementing Law 55/2007, of 28 December, on Film; and other provisions related to film and audiovisual production.

Calls for applications, forms, production guides, information on incentives, filming permits and other documents published by audiovisual industry organisations and institutions may also be used.

Regulations, calls for applications and procedures will always be consulted in their current versions.

OTHER LEARNING RESOURCES

According to the requirements of each activity, the teaching team will provide:

- screenplays and screenplay excerpts for analysis and breakdown;
- production breakdown templates;
- organisational charts and models showing departments and professional roles;
- production schedules;
- shooting schedules and call sheets;
- budgets and basic financial control templates;
- production dossiers;
- examples of permits and administrative documentation;



- funding calls and financing case studies;
- case studies and documentation from audiovisual projects.

Materials will be made available through the Virtual Course Space, or students will be informed of the appropriate legal and institutional means of access.

REQUIRED MATERIALS FOR THE COURSE

A laptop computer or equivalent device with internet access and the capacity to consult, edit and submit digital documents.

Office software or equivalent applications for preparing text documents, spreadsheets and presentations.

Materials for taking notes and completing classroom activities.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Meetings with professionals, master classes, case-study sessions, visits or other activities related to audiovisual production may be organised.

The arrangements and conditions for these activities will be communicated during the course through the Virtual Course Space.