



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Production and the Market

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Caterina Monzani, Jamie Weiss

Course presentation

This course provides students with a basic knowledge of the audiovisual market and the skills that are needed to operate in the different situations and contexts...

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.
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.
CE06	Know the different production models and their relationship to the demands of the audiovisual industry.
CE12	Understand the essentials of executive production and how it relates to the viability of an audiovisual project, from the birth of the idea through to distribution, promotion and screening.

Learning outcomes

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

1. Distinguish the characteristics of the audiovisual market from the perspective of production and its connection to the socio-economic context.
2. Understand the diversification of audiovisual production and multiple means of access.
3. Know the channels and products of audiovisual consumption.
4. Face the world of work, by developing an analytical strategy.
5. Acquired the necessary tools to adapt to changes in technology, business, and work in the audiovisual market.
6. Detect market opportunities and know how to make decisions in times of opportunity, risk and incertitude.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD6	Tutoring and follow-up.

Course content

Content	1. Characteristics and specifics of the audiovisual market. 2. Systems of access to the audiovisual market. 3. Players in the professional processes of market entry. 4. Festivals and national and international audiovisual markets. 5. Market and new platforms. 6. Future trends of the audiovisual market.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	24 hours
AF2	Classroom/laboratory exercises and practicals.	12 hours
AF3	Design and execution of artistic creation projects (individual or group).	6 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours

AF7	Evaluation.	6 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	70 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>
SE1 In-class tests and examinations (oral and/or written)	Yes	Yes	60%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	30%
SE5 Attitude and participation	No	No	10%
			100%

() Records and 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

RECOMMENDED BIBLIOGRAPHY

- Albornoz, L. A. (Ed.). (2011). *Poder, medios, cultura: Una mirada crítica a las industrias culturales*. Paidós.
- Barberán, P. (2018). *Manual de propiedad intelectual: Todo lo que debes saber si eres creador o usuario de contenidos* (2nd ed.). Editorial Berenice.
- Bustamante, E. (Coord.). (2011). *Informe sobre las industrias culturales en España: El sector audiovisual de la era digital*. Fundación Alternativas.
- Carrasco Perera, A. (Dir.). (2020). *Tratado de la propiedad intelectual en la era digital* (3rd ed.). Aranzadi.
- Clares-Gavilán, J., Merino-Álvarez, C., & Neira, E. (2019). *La revolución Over The Top (OTT): Impacto de las plataformas de vídeo bajo demanda (VoD) en la industria audiovisual*. Editorial UOC.
- Delgado Porras, A. (2015). *Panorámica de los derechos de autor: Legislación española y convenios internacionales* (3rd ed.). Civitas.
- Jones, M. (2021). *The producer's business handbook: The roadmap for the balanced film producer* (5th ed.). Routledge.
- Pardo, A. (2014). *Fundamentos de producción cinematográfica* (3rd ed.). Ariel.
- Vallejo, A., & Peirano, M. (Eds.). (2017). *Film festivals and anthropology*. Cambridge Scholars Publishing.
- Vogel, H. L. (2020). *Entertainment industry economics: A guide for financial analysis* (10th ed.). Cambridge University Press.

RECOMMENDED FILMOGRAPHY

- Affleck, B. (Director). (2023). *Air* [Motion picture]. Amazon Studios; Skydance Sports; Artists Equity.
- Baumbach, N. (Director). (2022). *White noise* [Motion picture]. Netflix; Heyday Films.
- Burnstein, J. (Director). (2010). *Naked Hollywood* [Television series]. BBC.
- Chase, D. (Creator). (1999–2007). *The Sopranos* [Television series]. HBO.
- Clooney, G. (Director). (2005). *Good night, and good luck*. [Motion picture]. Warner Independent Pictures; 2929 Productions.
- Fincher, D. (Director). (2020). *Mank* [Motion picture]. Netflix.
- Kosinski, J. (Director). (2022). *Top gun: Maverick* [Motion picture]. Paramount Pictures; Skydance Media.
- McKay, A. (Director). (2015). *The big short* [Motion picture]. Paramount Pictures; Regency Enterprises; Plan B Entertainment.

Moore, M. (Director). (2009). *Capitalism: A love story* [Documentary film]. Overture Films; Paramount Vantage.

Nolan, C. (Director). (2023). *Oppenheimer* [Motion picture]. Universal Pictures; Syncopy Inc.; Atlas Entertainment.

Sorkin, A. (Director). (2017). *Molly's game* [Motion picture]. STX Entertainment; Mark Gordon Company.

RECOMMENDED WEBSITES

ALCINE. (n.d.). *Festival de Cine de Alcalá de Henares / Comunidad de Madrid* [Short film festival]. <https://alcine.org>

Festival de Cine de Madrid. (n.d.). *Festival de Cine de Madrid (FCM)* [Independent short and feature film festival]. Plataforma de Nuevos Realizadores. <https://festivalcinemadrid.es>

Festival de Cine de Zaragoza. (n.d.). *FCZ* [Film and short film festival]. <https://festivalcinezaragoza.com>

Festival de Málaga. (n.d.). *Festival de Málaga: Cine en Español* [Film festival with a competitive short film section]. <https://festivaldemalaga.com>

Festival Internacional de Cine de Donostia-San Sebastián. (n.d.). *Festival de San Sebastián* [International film festival with Nest competitive short film section]. <https://www.sansebastianfestival.com>

Festival Internacional de Cine de Huesca. (n.d.). *Huesca Film Festival* [Academy Award-qualifying short film festival]. <https://www.huesca-filmfestival.com>

Festival Internacional de Cortometrajes de Aguilar de Campoo. (n.d.). *Aguilar Film Festival* [Short film festival]. <https://aguilarfilmfestival.es>

Festival Internacional de Cortometrajes de Almería. (n.d.). *Fical* [Short film and debut feature festival]. <https://www.festivalinternacionalcinealmeria.com>

Semana de Cine de Medina del Campo. (n.d.). *SECIME* [Goya Award-qualifying short film festival]. <https://medinafilmfestival.com>

Semana del Cortometraje de la Comunidad de Madrid. (n.d.). *Semana del Cortometraje de la Comunidad de Madrid / Madrid en Corto* [Short film festival and circuit]. Consejería de Cultura, Turismo y Deporte de la Comunidad de Madrid. <https://madridencorto.es>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided during the course.