



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Audiovisual and Performing Arts Industry

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
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>	Performing Arts
<i>Teacher</i>	Miguel Oyarzun

Course presentation

Definition and history of the cultural and creative industries. Audiovisual and stage financing. Production processes. Exhibition channels, distribution, stage tours. Marketing and advertising strategies. Analysis of the national and international film and stage industry.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of artistic creation and its impact in the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correct technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.
CE13	Understand the rules and laws that regulate and affect the professional activity and its contents.
CE14	Acquire a comprehensive vision of the current situation in the stage and audiovisual industry and its relationship to cultural industries.
CE15	Acquire the tools that are necessary in the creation and management of cultural industries related to the stage and audiovisual environment.

Learning outcomes

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

1. Grasp how the theater and audiovisual industries work at the national and international level.
2. Objectively question the current model of the theater and audiovisual industries.
3. Discuss production, distribution and exhibition/viewing models for film and stage.
4. Propose ideas and initiatives that can serve as a basis for new business projects and models within the sector.
5. Participate in viewings and critical readings of new communication strategies in the theater and audiovisual industries.
6. Find creative new ways to produce and distribute film and stage projects.
7. Clearly debate the professional and creative values of the relationship between work, author and rights derived from it.

Teaching methodology

MD1	Problem solving and discussion of results.
MD2	Case studies and discussions.
MD3	Problem solving and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

Content	1. Cultural Industries and Sector Analysis 2. Association, cooperative, limited company, and self-employment. 3. Financing models: public and open calls, loans, private production, box office, etc. 4. The budget: minimums and maximums. The autopsy of the document. 5. Introduction to the management plan of a self-managed project. 6. Project communication. Performing Arts 7. What is a theatre company? 8. Exhibition and distribution channels. 9. Stage production. 10. Stage exhibition and distribution channels. Audiovisual 11. What is a film production company? 12. Introduction to the management plan. 13. Audiovisual production. 14. Audiovisual exhibition and distribution channels.
---------	---

Actividades formativas

AF1	Theoretical and practical classes.	15 hours
AF2	Theoretical and theoretical-practical classes.	6 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours
AF7	Assessment.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	60 hours

** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group 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 offense. 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 that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade 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).	Revaluable	Yes	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Revaluable	Yes	40%
SE5 Attitude and participation.	Non-revaluable	No	20%
			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 READING

- Calvo Herrera, C. (2007). *Diccionario de cine* [Dictionary of cinema]. JC Clementina.
- Cancho García, N., & García Torres, M. (2017). *Planificación de proyectos audiovisuales* [Planning of audiovisual projects]. Altaria.
- Cimarro, J. (2010). *Producción, gestión y distribución del teatro* [Theater production, management, and distribution]. Ediciones Autor.
- Cuadrado Plumareta, F. (2015). *Planificación y procesos de regiduría de espectáculos y eventos* [Planning and stage management processes for shows and events]. Altaria.
- Jacoste Quesada, J. (1996). *El productor cinematográfico* [The film producer]. Síntesis.
- Lugilde Rodríguez, M. I. (2017). *Administración y promoción de audiovisuales y espectáculos* [Administration and promotion of audiovisuals and shows]. Altaria.

RECOMMENDED FILMOGRAPHY

- Corral, D. (Producer), & Méndez-Leite, F. (Director). (2006). *El productor* [The producer] [Film]. TCM.
- Iñárritu, A. G., Leshner, J., Milchan, A., & Skotchdopole, J. W. (Producers), & Iñárritu, A. G. (Director). (2014). *Birdman or (The unexpected virtue of ignorance)* [Film]. Regency Enterprises; New Regency Pictures; M Productions; Le Grisbi Productions; TSG Entertainment; Worldview Entertainment.
- Marshall, F. (Producer), & Bogdanovich, P. (Director). (1992). *Noises off* [Qué ruina de función] [Film]. Touchstone Pictures; Amblin Entertainment.

WEBSITES OF INTEREST

- Cineuropa. (n.d.). *Cineuropa*. Retrieved July 15, 2026, from <https://cineuropa.org/>
- Coordinadora de Ferias de Artes Escénicas. (n.d.). *COFAE: Home and upcoming fairs* [COFAE, inicio y próximas ferias]. Retrieved July 15, 2026, from <https://www.cofae.net/>
- Federación Estatal de Asociaciones de Empresas de Teatro y Danza. (n.d.). *FAETEDA*. Retrieved July 15, 2026, from <https://www.faeteda.org/>
- Institut Valencià de Cultura. (n.d.). *Archivos*. Retrieved July 15, 2026, from <https://www.archivosdelafilmoteca.com/index.php/archivos>
- La Red Española de Teatros, Auditorios, Circuitos y Festivales de Titularidad Pública. (n.d.). *Red Escena*. Retrieved July 15, 2026, from <https://www.redescena.net/home/index.php>



Universidad de Castilla-La Mancha. (n.d.). *Archivo Artea: Live Arts - Performing Arts* [Archivo Artea, Artes Vivas - Artes Escénicas]. Retrieved July 15, 2026, from <https://archivoartea.uclm.es/>
Universo Crowdfunding. (n.d.). *Universo Crowdfunding: Send us your project* [Universo Crowdfunding, envíanos tu proyecto]. Retrieved July 15, 2026, from <https://universocrowdfunding.com/>

REQUIRED COURSE MATERIALS

Syllabus bibliography, relevant web resources, and classroom PDFs prepared by the teaching department.

ADDITIONAL VISITS, MASTERCLASSES, EVENTS, OR WORKSHOPS

- Theater play analysis: Attending or viewing a selected theatrical play, followed by a discussion with its producers and directors, and performing a complete production breakdown.
- Feature film analysis: Screenings and specialized production breakdowns of a feature film, including talks with industry producers and directors.
- Cultural exhibitions: Group visits to selected exhibitions dedicated to theater or cinema (subject to current local scheduling and programming).