

**COURSE DATA****DATA SUBJECT****Code:** 43289**Name:** Project design and development of production**Cycle:** Master's Degree**ECTS Credits:** 14**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	Indefinite (Individuals)

SUBJECT-MATTER

Degree	Subject-matter	Character
2253 - Master's degree in Audiovisual Content and Formats	Diseño de proyectos y desarrollo de producción	MASTER THESIS PROJECT

COORDINATION

PERIS BLANES ALVAR

SUMMARY

"Project design and production development" is a mandatory subject of the Master in Audiovisual Content and Formats and includes the preparation of the Master's Thesis (TFM).

This subject proposes the completion of individual research work by students on some of the sections that make up the creation, development and production of audiovisual projects. This work, which corresponds to the TFM, may address a) Narrative structure and script; b) Audiovisual treatment and production; c) Trends and consumption (feasibility plan); and d) Production and communication management. The work will be carried out autonomously and individually by the students with the monitoring and tutoring of a TFM director.

The specific theme of these works will depend on the audiovisual projects selected at the beginning of this module by the teachers and students cooperatively based on the individual proposals coming from a creative process that will begin at the beginning of the Master. So the development of each audiovisual project will be the result of the TFM associated with that project.



The audiovisual project will be carried out in groups and through face-to-face work in class. The aim is to achieve an approach to the teamwork dynamics typical of the professional audiovisual industry, which allows the development of a) narrative and audiovisual treatments for each project; B) the definition of a feasibility plan; c) development of a production plan that contemplates the different facets of the productive routines through which the professional world operates; and d) definition of a financing and exploitation plan.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

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

OTHER REQUIREMENTS

No enrolment restrictions with other subjects in the curriculum have been specified. The prior knowledge necessary to follow the subject normally will have been introduced beforehand in the Master's degree.

COMPETENCES / LEARNING OUTCOMES

2149 -

Adquirir las competencias académicas y profesionales convenientes en el ámbito de la creación, diseño y desarrollo de contenidos audiovisuales para la multidifusión digital.

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

Conocer los proyectos y estudios de búsqueda de nuevas tendencias creativas de formatos y contenidos audiovisuales, en la producción y el consumo, dentro del proceso de convergencia mediática de la era digital.

Crear contenidos y diseñar formatos audiovisuales lineales y/o interactivos para el nuevo espacio de la comunicación digital.

Crear y desarrollar programas piloto para la génesis de nuevos formatos mediáticos.

Dominar las diferentes fases de elaboración de una producción audiovisual y los estilos de realización de proyectos en los nuevo espacio audiovisual.

Dotar de las herramientas necesarias para la integración laboral en el ámbito de los contenidos y formatos audiovisuales.

Integrar las tecnologías de adquisición, edición, difusión e interactivas propias de la era digital en el diseño y producción de nuevos contenidos y formatos audiovisuales.

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.

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.

Students should possess and understand foundational knowledge that enables original thinking and research in the field.

DESCRIPTION OF CONTENTS

1. Distribution of tasks for the development of audiovisual projects.

Tutoring the ideas of individual projects. Preparation of materials for the presentation of individual projects. Presentation of individual projects to teachers and students. Selection of Master's projects Team training and explanation of work routines and practices in the audiovisual industry. Distribution of TFM subjects among students according to their interests and preferences, as well as distribution of tutors among the teaching staff.

2. Design and elaboration of a narrative and audiovisual treatment.

Elaboration of the project sheet, synopsis and storyline. Plan the narrative structure of the project: explain the what and the definition of the audiovisual elements that will be used in the realization of the project: explain the how. Narrative structures of fiction and documentary applied to different projects. Explanation of the elements of the audiovisual treatment and its application to the different selected projects.

3. Design and preparation of a feasibility plan.

Market trends: analysis of the existing offer and the competition and the screen and broadcast platform proposal. Audience and consumption studies. What is a feasibility plan and how to



develop it according to each project. SWOT analysis.

4. Design and preparation of a production plan.

Production breakdown and drafting of a production plan. Preparation of a budget. Planning a phased production. Current production methods.

5. Design and preparation of a financing plan and an exploitation plan.

Preparation of a financing proposal in accordance with the chosen production formula. Establishment of other public and private income derived from its commercial operation and other associated products. Elaboration of an exploitation plan.

Learning outcomes:

This subject prepares students for the planning and development of research and analysis work in the field of audiovisual communication, as well as the creation and production of audiovisual projects. The final result is a Master's Thesis (TFM) with a professional and academic profile that enables students to undertake professional skills and larger research work, such as a doctorate.

In addition to the theoretical and methodological understanding of concepts related to creation and scripting, audiovisual production and treatment, market and consumption trends, and the management and development of production, which converge in the execution of the TFM individually and groupally, the realization and production of professional audiovisual projects is carried out practically, which are worked on in a dynamic of multidisciplinary teams, based on the development of production plans with the adaptation of these professional profiles.

Therefore, the final results imply the acquisition and understanding of theoretical knowledge on the subject and the learning of various abilities, skills and work routines, academic and professional, related to formulas and modalities of production and realization of new formats typical of contemporary creative industries. In a more synthetic way, the learning results could be summarized as follows:

- How to analyse and interpret academic texts and documents.



- Creation of content and design of linear and/or interactive formats for the new space of digital communication.

- Mastery of the production phases and execution styles of interactive television, multimedia and network projects, as well as radio and television projects.

- Development of analysis and prospective work on trends in the consumption of emerging formats in the multicast space.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at supplementary activities	10,00
Monitoring and tutoring of the master's thesis	80,00
Presentation and defence of the master's thesis	20,00
Total hours	110,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Independent preparation of the master's thesis	140,00
Preparation of the master's thesis project	100,00
Total hours	240,00

TEACHING METHODOLOGY

This subject combines face-to-face activities, classroom work, with non-face-to-face activities, mainly focused on the preparation and preparation of the TFM. Some of the contents of the subject will be introduced based on the previous knowledge that the students have acquired in the previous modules.

Face-to-face activities

Face-to-face teaching will take place in four-hour sessions that will combine the following methodologies in accordance with the Verification Report:

- **Theoretical classes: participatory lecture.** The theoretical content of the subject will be taught in the classroom by the teaching staff using the expository session methodology.



- **Resolution of practical cases.** One of the methodologies used will be the analysis of cases, which will be used for reflection and inspiration to build learning.
- **Development of projects.** The teaching staff will accompany the students in the development of the projects in the classroom in the form of tutorials, where they can follow up to check the status of the work.
- **Working group.** The students will be organized into groups to work cooperatively in the development of the project. The teaching staff will participate in the collective task of building learning, where students will participate actively.

In each of the sessions, the teaching staff will introduce the concepts that are new, make available to the students the work material they consider and give the appropriate instructions for doing work and planning the development of the subject.

Most face-to-face classroom sessions will be team work, which will be developing the audiovisual project that will be closely related to the TFM of each student. The class will be participatory and group dynamics will be generated in such a way that the students can be autonomous when managing their time and their work, since the teachers will not be able to be with all the groups at all times. In this sense, it is particularly recommended:

- a) selection and work with various documentary sources,
- b) cooperation with colleagues,
- c) analytical / critical observation of audiovisual formats,
- d) ability to write the different sections of the project,
- e) application of previous knowledge and those that are being introduced.

Non-face-to-face activities

The non-face-to-face activities constitute the other main axis on which this subject revolves, because it will be the time that the students will devote to preparing the TFM. Among the planned activities are the following:



- **Consultation and reading of documents.** Access to articles, books, reports and materials based on the references provided by the teaching staff in accordance with the TFM research topic.
- **Individual tutorials.** Permanent follow-up with the TFM tutor through face-to-face tutoring, via e-mail or telematic video conferences.
- **Group tutorials.** Permanent follow-up with the tutor of the audiovisual project that is carried out in groups through face-to-face tutoring, via e-mail or telematic video conferences.
- **Study and preparation of theory classes.** Independent preparation work for the different sections of the Project.
- **Study and test preparation.** Preparation of a presentation pitch and sharing of the individual project idea.

This subject takes into account the **Sustainable Development Goals (SDGs) 11 and 12**, in relation to responsible production and sustainable consumption, in relation to audiovisual projects and productions. We are also particularly engaged with **SDG 4 "Quality education"** and with **SDG 5 "Gender equality"**, in the sense that we place particular emphasis on the use of inclusive and non-discriminatory language towards women or towards any other individual. There is a special sensitivity so that the role of female students within the working groups is active and equal, that they take the floor and take the lead in the same way as male students can.

EVALUATION

The general grading system will follow the evaluation and grading regulations of the University of Valencia for bachelor's and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

The evaluation of this module consists of two very different parts. On the one hand, the **TFM grade** that the students will complete will be the main evaluation system. The grade for this work will **represent 70% of the grade for this module**. This qualification will be the same for all members of the team, so that a collective commitment is pursued to achieve the set objectives. In this way, the professional part that the Master pursues is also enhanced, since in the audiovisual industry you work mostly as a team and you have to learn the dynamics of group work and the productive routines that this entails. To evaluate this work, a tribunal will be convened for this purpose, made up of the TFM tutor and two members of the Master's teaching staff who are also members of the CCA.

The delivery of the **TFM** will be carried out within the first call established for this purpose by the



center. The document must be perfectly identified and edited. It will be valued as follows:

- **Narrative and Audiovisual treatment:** 30% of the final grade.
- **Market trends and audience consumption, development of production and financing:** 30% of the final grade.
- Formal quality, edition and teaser: 20% of the final grade.
- **Interest and attitude (group dynamics) and presentation pitch:** 20% of the final grade.

On the other hand, the grade of the **audiovisual project** that the students will develop in groups. The grade for this work will **represent 30% of the grade for this module**. This grade will be the result of the individual idea and individual work in the team.

If we break it down by **general percentages**, the **grade for this subject** would be as follows:

- **Group work: 70% of the subject** (7 out of 10 on a scale of 1 to 10).
- **Individual work: 30% of the subject** (3 out of 10 on a scale of 1 to 10).

In both cases, the interest and attitude of the students will be taken into account, which may be valued up to 10% in each of the respective grades. To do this, in individual work (TFM) attendance at tutorials and continuous evaluation will be valued, while in group work (individual project) group work dynamics and interest in the different activities to be carried out will be valued.

It is necessary to obtain more than 5 (50% of the grade) in each of the two parts (individual TFM and group audiovisual project) to pass the module. In the case of suspending the first call or not appearing in any of the required assignments, the module coordinator will provide the students who find themselves in that situation with the resources to carry out the assignments under the same conditions and deliver them in the second call, which will be marked according to the calendar established by the centre. The only thing that will not be recoverable are the percentages of the grade referring to interest and attitude.

On the other hand, both in the exam and in the rest of the tests, exercises or written assignments, spelling and grammatical correction will be required. Each absence will lead to a reduction in the grade obtained, which can go up to failure.



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

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

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Complementary references

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