

**COURSE DATA****Data Subject**

<b>Code</b>	33424
<b>Name</b>	Television creation and production
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2020 - 2021

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3 Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	12 - Processes of audiovisual creation, production and direction	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
PELLICER ROSELL, MANUEL D	340 - Language Theory and Communication Sciences

**SUMMARY**

The subject Ideation and audiovisual production is included in the degree program in Audiovisual Communication studies, from a theoretical and practical approach, to train students in the design and development of audiovisual projects for television.

It is, therefore, an essential subject in the curricular development of this degree, to the extent that it forms an absolutely basic part of the set of theoretical and practical subjects that the student of audiovisual communication should know at the end of their studies. Some knowledge, in addition, that will also be of great importance throughout the exercise of their professional tasks, given the many facets of audiovisual production processes that converge in the subject as well as the skills that a graduate in audiovisual communication must possess to manage your professional activity in the best possible way.



The contents of the subject have a double theoretical and practical character, both necessary to develop the themes of the program. This responds to the purpose of students knowing the processes and resources that are used to produce and develop television content and that range from the initial idea to the dissemination of them. For this, students must know the television context of production, the particularities of the genres, the human and technical resources needed to carry out a project, as well as the processes of reception by the television audience and the main guidelines of acquisition and distribution of 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

It is a subject for which no prerequisites are required although, taking into account the structure of the degree, it is considered interesting to have satisfactorily passed the subjects of first course Business and audiovisual management and Technology I, as well as Technology II and Structure of the communication and cultural industries, second.

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 1301 - Degree in Audiovisual Communication

- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Conocimiento y aplicación de las técnicas y procesos de producción y difusión audiovisuales en sus diversas fases, desde la concepción de un proyecto hasta su comercialización. Dicho conocimiento dará lugar al desarrollo de la capacidad y habilidad para planificar y gestionar los recursos humanos, presupuestarios y medios técnicos, incluyendo todos los procesos implicados en la dirección y gestión de empresas audiovisuales en sus diferentes ámbitos:
  - a) producción cinematográfica y videográfica
  - b) producciones mono-cámara y multi-cámara para TV
  - c) producción radiofónica, discográfica y de otros productos sonoros.
  - d) producción fotográfica, así como otros procesos de creación en el campo de la imagen fija en general, con especial atención a su desarrollo en entornos digitales
  - e) producción de relatos y contenidos multimedia y materiales interactivos.



- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and processes, both in the cinema and in television, video and multimedia from the viewpoint of the mise-en-scène from the initial idea to the finished product. This will lead to the ability to create and direct the whole mise-en-scène of audiovisual cinematographic, videographic or televisual productions, directing actors and following the script, work plan or storyboard.
- Knowledge and applications of the different mechanisms and elements of scriptwriting in different formats, technologies and production supports. It also includes theoretical and practical knowledge of the analyses, sistematisation and codification of iconic contents and audiovisual information in different supports and technologies. The ability to create texts, script outlines or scripts fluidly in the fields of cinematographic, televisual, videographic, radiophonic or multimedia fiction.
- Knowledge and the ability to apply resources, elements, methods and procedures of the construction processes and analysis of the linear and non-linear audiovisual narratives, including the design, establishment and development of strategies, as well as the applications of persuasive communication policies in audiovisual markets.
- The ability to arrange technically the audio and visual materials to reflect an idea by using the narrative techniques and technologies necessary to create, compose, complete and master mix different audiovisual and multimedia products and to design and conceive the aesthetic and technical presentation of the mise-en-scène by means of natural or artificial sources of light and sound, taking into account the creative and expressive features proposed by the director of the audiovisual project.
- The ability to apply creation techniques and processes and technical or human resources necessary for the integral production design of an audiovisual work from scenographic elements and the brand image to the graphic marketing product.
- Creativity: the ability to take expressive and thematic risks involving availability and audiovisual timeframes, by applying personal solutions and viewpoints in the development of the projects.

### **LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)**

As a learning outcome, the knowledge and practical application of the contents and concepts that are included in the following sections are intended:

- Identification and analysis of television formats.
- Knowledge regarding the creative aspects of a television format.
- The analysis of the ratings of the television media.
- Know the different technicians, teams and material necessary for the production of an audiovisual format.
- Know the selling and distribution channels of these formats.



## DESCRIPTION OF CONTENTS

### 1. TOPIC I: THE AUDIOVISUAL TELEVISION PRODUCTION

- 1.1 NATURE AND PARTICULARITIES
- 1.2 AUDIOVISUAL PRODUCTION ON TELEVISION
- 1.3 HISTORICAL ANTECENT
- 1.4 THE FIGURE OF THE PRODUCER

### 2. TOPIC II: THE GENERATION OF IDEAS

- 1.1 THE IDEATION PROCESS AND THE INSPIRATION SOURCES
- 1.2 PHASES OF THE IDEAS PROCESS
- 1.3 IDEATION AND CREATIVITY
- 1.4 CREATION AND DEVELOPMENT OF TELEVISION PROJECTS

### 3. TOPIC III: GENRES AND FORMATS

- 1.1 GENRES AND FORMATS
- 1.2 CLASSIFICATIONS
- 1.3 INFORMATION AND ENTERTAINMENT (HYBRIDIZATION, GLOBALIZATION AND INFO-ENTREENMENT)

### 4. TOPIC IV. THE TELEVISION PRODUCTION PROCESS

- 1. PHASES OF THE PRODUCTION PROCESS
  - 2.1 THE PRE-PRODUCTION
  - 2.2 PRODUCTION
  - 2.3 POST-PRODUCTION
- 2. THE PLANNING OF TELEVISION PRODUCTION
  - 2.1 THE SCRIPT
  - 2.2. THE SCALE
  - 2.3 THE PRODUCTION PLAN
  - 2.4 THE WORK / WORK PLAN
  - 2.5 THE FINANCING PLAN
  - 2.6 THE EXPLOITATION PLAN



## **5. TOPIC V. THE SPANISH TELEVISION MODEL**

1. ECONOMIC TELEVISION
2. THE LEGAL FRAMEWORK
3. TELEVISION MODELS

## **6. TOPIC VI. FACTORS THAT AFFECT TELEVISION PRODUCTION: PROGRAMMING**

- 1 THE PROGRAMMING GRILL
- 2 TYPES OF PROGRAMMING
- 3 PROGRAMMING STRATEGIES

## **7. TOPIC VII. FACTORS THAT AFFECT TELEVISION PRODUCTION: THE AUDIENCE**

1. TARGETS AND AUDIENCES
  - 1.1. QUALITATIVE STUDIES
  - 1.2 QUANTITATIVE STUDIES
- 2 OTHER MEASUREMENT PARAMETERS

## **8. TOPIC VIII. ELEMENTS OF TELEVISION PRODUCTION**

- 1.1 HUMAN RESOURCES
- 1.2 TECHNICAL RESOURCES

## **9. TOPIC IX. PRODUCTION MODES**

- 1.1 OWN PRODUCTION
- 1.2 COPRODUCTION
- 1.3 ASSOCIATED PRODUCTION
- 1.4 ALIEN PRODUCTION

## **10. TOPIC X. THE BUDGET**

## **11. TOPIC XI. FINANCING, EXPLOITATION AND PROMOTION OF AUDIOVISUAL PRODUCTS**

1. FINANCING: NATIONAL AID AND FUNDS
2. MARKETS, FESTIVALS AND CERTAINMENTS
3. NEW FORMS OF PRODUCTION, EXPLOITATION AND PROMOTION



**WORKLOAD**

ACTIVITY	Hours	% To be attended
Computer classroom practice	45,00	100
Theory classes	15,00	100
Study and independent work	50,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	30,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

The pedagogical foundation of this subject is based on work in the classroom, where a cooperative and progressive learning of the student is intended. Progressive in terms of the content provided by the teacher, as well as theoretical-practical comments made from the viewing of television productions made in class. And cooperative insofar as a relevant part of the students' learning develops in a group through the realization of a practical work. In this context, the general work methodology proposed in the subject of Ideation and television production is based on regular class attendance. In this area, in addition to disclosing content and developing skills and competences through practical group activity, it is intended to promote cross-cutting in the student capacity critical analysis both in terms of audiovisual productions and production routines instituted in the processes of creation, development and diffusion. On the other hand, interest will be stimulated on everything that is related to the contents of the subject starting from the consideration that the field of knowledge of which it is part is constantly evolving so that learning must be permanent. Therefore, it is essential that the teacher, in addition to guiding and directing the activities and work students do in a group, attend, in a personalized way, the student in those aspects related to the subject as a whole. Specifying what has been said, the teaching dynamics of the subject is based on the following guidelines: Preparation of classes. For the adequate development of the syllabus throughout the course, and as the contents are presented, it is pertinent that the students, with the help of the bibliographic references included in this guide, and that are condensed in a dossier prepared by the teacher, prepare each session with previous readings of the contents that are planned to be treated. To facilitate the preparation of these classes to the students, the teacher will present at the beginning of the course a schedule of the contents of the syllabus that as the classes progress will be updated, so that the student knows at all times what the contents are. planned to deal in the following classes. This schedule will have two parts: the distribution of theoretical contents according to sessions and the development of practical work in groups according to the calendar.

Activities, jobs and practices. The practical work that must be done by the different groups of students, configured in the first session of the class, will consist of the design and development of an original television project and its corresponding bible. To do this, a scheme based on the following headings will be used: Project file, idea and synopsis, narrative treatment, audiovisual treatment, market study, production plan, budget, financing plan and exploitation plan. Said scheme will be facilitated to the student by the teacher and, furthermore, explained in class. Current issues of television audiovisual. Without neglecting the planning of the syllabus, during the course a special attention will be paid to the media news that is related to the television audiovisual. In addition to the references that may be provided by the teacher, students should be aware of, collect and contribute to the class those aspects of current media that are related to the contents of the subject and, in their opinion, are of interest. Additional



Information. In addition to the necessary preparation of the subject with the bibliographical references, to which we have already alluded, it is recommended that the student carry out the reading of books, or fragments of these, journal articles or other kinds of texts, as well as audiovisual productions, which are related to the current contents of the subject. To do this, the teacher will be making these references known, either in the classroom or through the Virtual Classroom. Even, when possible, these texts will be provided through the Virtual Classroom.

## EVALUATION

The evaluation process of the subject includes knowledge of a theoretical nature, and, at the same time, acquired skills and competences acquired through practical activity in groups around the development of a project of ideation, production and diffusion of audiovisual contents in a special transcendence. TV. The final evaluation will take into account the results of the tests, the attitudes and the commitment presented by each student, both in the theoretical classes and in the practical ones. Therefore, the evaluation will be based on the qualifications resulting from the following tests: Ideation and development of a non-fiction television program (bible) in groups of 2 people. The qualification of the same represents 60% of the final grade and a minimum score of 5 out of 10 is required to be evaluated. Objective test consisting of an examination of the contents of the syllabus, as well as of all those aspects related to the topicality of the subject to which reference is made in class. The result of this test represents 40% of the final grade and a minimum score of 5 out of 10 must be obtained to be evaluated. The passing of the subject by the student requires two related academic requirements: (1) continuous attendance at the classes and participation in the classroom; and (2) involvement and participation in group work. Absences must be justified and communicated to the teacher.

## REFERENCES

### Basic

- MARTÍNEZ ABADÍA, J. (2010): Manual del productor audiovisual. Barcelona, UOC.
- MARZAL, J.; LÓPEZ CANTOS, F.J. (eds.) (2008): Teoría y técnica de la producción audiovisual. Valencia, Tirant lo Blanch.
- SÁINZ, M., (2002): El productor audiovisual. Madrid, Síntesis.
- VIOLAN, E. (2009): Com fer un programa per a televisió. Barcelona, Publicacions ub.
- ZETTL (2000): Manual de producción de televisión. Madrid, Paraninfo.

### Additional

- BARAYBAR, A. (2006): Marketing en televisión. Madrid, Fragua
- BUSTAMANTE, E. (1999): La televisión económica. Financiación, estrategia y mercados. Barcelona, Gedisa.
- CANCHO GARCÍA, N. E.; GARCÍA TORRES, M.A. (2017): Planificación de proyectos audiovisuales. Tarragona, Altaria.
- COLOM, R. (2006): La industria de la televisión. Barcelona, UOC.
- CONTRERAS, J.M.; PALACIO, M. (2001): La programación televisiva. Madrid, Síntesis.
- DURAN, J.; SÁNCHEZ, L. E. (2008): Industrias de la comunicación audiovisual. Barcelona,



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FERNÁNDEZ, E.V.; LINARES, R. (2014): ¡Echa el anzuelo! Estrategias de pitch para jornadas audiovisuales y proyectos transmedia. Barcelona, UOC.

FRANCÉS, M. (2009): Hacia un nuevo modelo televisivo. Contenidos para la televisión digital. Barcelona, Gedisa.

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FRANCÉS, M.; OROZCO, G. (coords.) (2016): Nuevos modelos mediáticos. Diversidad, usuarios y ventanas. Madrid, Síntesis.

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## **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### **HYBRID LEARNING MODE (BLENDED)**

#### **1. Contents**

The contents initially collected in the teaching guide are maintained

#### **2. Workload and teaching schedule**

The weight of the different activities that add the hours of dedication in ECTS credits marked in the original teaching guide is maintained

#### **3. Methodology**

Theoretical / practical (face-to-face) class + BBC synchronous videoconference





#### **4. Assessment**

Evaluation of the project (60%)

Face-to-face exam (40%)

#### **5. Bibliography**

The recommended bibliography is kept since it is accessible