

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

Code	33424
Name	Television creation and production
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

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

Subject-matter

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

Coordination

Name	Department
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.

OUTCOMES

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.
- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and the processes from the conception of a project until it is put into practice. This knowledge will bring about the development of the ability and skills to plan and manage human resources, budgets and technical means, including all the processes involved in audiovisual direction and management in the different fields:
 - cinematographic & videographic production,
 - single- and multiple-camera TV productions
 - radiophonic, discographic and other sound production,
 - photographic production, as well as other creative processes in the field of still images in general, paying special attention to its development in digital environments,
 - production of multimedia narratives and contents and interactive materials



- 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

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
TOTAL	150,00	

TEACHING METHODOLOGY

Cancelled

EVALUATION

Contact 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, Publicacions ub.
- 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.

FRANCÉS, M. (2011): Contenidos y formatos de calidad en la nueva televisión. Madrid, IORTV.

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

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