

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

|                      |                            |
|----------------------|----------------------------|
| <b>Code</b>          | 36571                      |
| <b>Name</b>          | Ideation and TV production |
| <b>Cycle</b>         | Grade                      |
| <b>ECTS Credits</b>  | 6.0                        |
| <b>Academic year</b> | 2023 - 2024                |

**Study (s)**

| <b>Degree</b>                              | <b>Center</b>                                       | <b>Acad. year</b> | <b>Period</b> |
|--------------------------------------------|-----------------------------------------------------|-------------------|---------------|
| 1333 - Degree in Audiovisual Communication | Faculty of Philology, Translation and Communication | 2                 | Second term   |

**Subject-matter**

| <b>Degree</b>                              | <b>Subject-matter</b>                                          | <b>Character</b> |
|--------------------------------------------|----------------------------------------------------------------|------------------|
| 1333 - Degree in Audiovisual Communication | 9 - Procesos de creación, producción y realización audiovisual | Obligatory       |

**Coordination**

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

**SUMMARY**

The course "Ideation and television production" aims to train students in the ideation and development of audiovisual projects for television, from a theoretical and practical approach. The contents of the course respond to the purpose that students know the processes and resources necessary to produce and develop television content from the initial idea to its broadcasting. To this end, students must know the television production context, the particularities of the genres, the human and technical resources necessary to carry out a project, as well as the conditioning factors represented by programming and audiences, in addition to the forms of financing, exploitation and promotion of television 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

No prerequisites are required

## OUTCOMES

### 1333 - Degree in Audiovisual Communication

- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should have the capacity and creativity to take expressive and thematic risks within the availability and time constraints of the communicative production, applying solutions and perspectives based on the development of the projects.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.
- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.
- Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.
- Students should be able to understand and apply the techniques and processes of audiovisual creation and transmission in their different phases, in not only cinema but also television, video and other multimedia forms from the point of view of the staging, from the initial idea until the final product. This leads to the ability to create and direct the staging of cinematographic, video-graphic or televised audiovisual productions, taking responsibility for the direction of actors and adjusting to the script, work plan or existing budget.



- Students should understand and be able to apply resources, elements, methods and procedures to build and analyse both linear and non-linear audiovisual narratives. This includes design, the establishment and development of strategies, and the application of the policies of persuasive communication within the audiovisual markets.
- Conocimiento teórico-práctico de las tecnologías aplicadas a los medios de comunicación audiovisuales (fotografía, radio, sonido, televisión, vídeo, cine, y soportes multimedia), incluyendo la capacidad para utilizarlos en la construcción y manipulación de los diversos productos que abarca el ámbito de la comunicación audiovisual.
- Students must be capable of applying techniques and processes of creation and technical or human resources necessary for the design of the production of an audiovisual work from its stage elements and brand image until its graphic commercialisation project.
- In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.

## LEARNING OUTCOMES

Apply the techniques and processes of audiovisual production and broadcasting in its different phases.

Plan human resources.

Identify organizational structures in the field of visual and sound communication.

Write texts adapted to the medium.

Write running orders adapted to the medium.

Analyze structures, contents and styles of television and radio programming.

Apply own solutions in the development of audiovisual projects.

Work in teams.

To value one's own proposals.

Assume responsibility for one's own project.

Develop a creative or research work.

## DESCRIPTION OF CONTENTS



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

- 1.1 Nature and particularities
- 1.2 Audiovisual production in television
- 1.3 Typology and functions 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 HYBRIDIZATION, GLOBALIZATION AND INFOENTREENMENT.

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

- 4.1. Phases of the production process
  - 4.1.1 Pre-production
  - 4.1.2 Production
  - 4.1.3 Post-production
- 4.2 Television production planning
  - 4.2.1 The script and the pre-script
  - 4.2.2 The rundown
  - 4.2.3 The production plan
  - 4.2.4 The shooting/work schedule
  - 4.2.5 The financing plan
  - 4.2.6 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**

- 7.1.1 The qualitative studies
- 7.1.2 Quantitative studies
- 7.2 Other measurement parameters

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

- 1.1 HUMAN RESOURCES
- 1.2 TECHNICAL RESOURCES

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

- 9.1 Own production
- 9.2 Associated production
- 9.3 Co-production
- 9.4 Exchange

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

- 10.1 Budget preparation

## **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              |
| Attendance at events and external activities | 5,00          | 0                |
| Development of group work                    | 30,00         | 0                |
| Study and independent work                   | 30,00         | 0                |
| Readings supplementary material              | 15,00         | 0                |
| Preparation of evaluation activities         | 10,00         | 0                |
| <b>TOTAL</b>                                 | <b>150,00</b> |                  |

## TEACHING METHODOLOGY

Masster class

Realization of audiovisual projects

Case studies and analysis

Classroom exposition and group work

## EVALUATION

Final written test 40 %.

Assessment of technical learning (group work in the classroom) 60%.

In order to be evaluated positively, a minimum grade of 5 out of 10 must be obtained in both tests.

The evaluation requirements will be equivalent in both the first and the second call.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.



The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

## REFERENCES

### Basic

#### - 10.1 Referencias Básicas

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LEJARZA, M.; GÓMEZ, S. (2013): Televisores cuadrados, ideas redondas. Algunas historias de la televisión. Madrid, Planeta.

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