

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

Code	36572
Name	Television production
Cycle	Grade
ECTS Credits	6.0
Academic year	2022 - 2023

Study (s)

Degree	Center	Acad. Period	year
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	Second term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	9 - Procesos de creación, producción y realización audiovisual	Obligatory

Coordination

Name	Department
SANCHEZ CASTILLO, SEBASTIAN	340 - Language Theory and Communication Sciences

SUMMARY

This course will focus on the analysis of various audiovisual production techniques of a carácter professional, with special interest in the realization with multicamera configuration. The director of television is presented with the professional responsible for all the production and technical processes in a television program with quality Broadcast. In addition, the artistic, technical and creative value of the director is recognized, as the director of television continguts of different nature.

The director will exercise the direction of the studio, coordinating the posada on stage, the movement of actors and the figuration, executing the processes of muntatge/editing and postproduction of programs audiovisual.



This subject will enable the student to analyze and interpret in an adequate way the

documentation of the projects of realization, identifying the following formal and expressive characteristics and the resources necessary for the term, thus helping to anticipate and instruct verbally and per written to the members of the technical and artistic team, about performances during the making of Works and/or audiovisual programs, multimedia and shows.

In short, in the course Realització Televisiva, the aim is to develop new strategies audiovisual narratives that proceed from a new multicamera and multiplatform scene to the research of an effective visual attraction.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

Prevised and consolidated knowledge of:

1. Nonlinear Video Muntatge,
2. Theory of audiovisual image and narrative,
3. Structure of the audiovisual system,
4. Communication Technology I and II,
5. Television ideation and production.English

OUTCOMES

1333 - Degree in Audiovisual Communication

- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- 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 adapt to technological and socio-occupational changes.
- Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.
- Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.



- Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.
- 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 be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).
- 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 be able to understand and apply the different mechanisms and elements of script making according to different formats, technologies and means of production. This also includes the theoretical and practical understanding of analysis, organisation and encryption of the iconic content and the audiovisual information within different technologies and foundations. Students should be capable of writing texts, programmes and scripts with fluency in the fields of cinematographic, video-graphic, radiophonic, televised, or multimedia fiction.
- 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 have an understanding of the process of sound planning and the acoustic qualities of a space, as well as the formative elements of sound design. This knowledge should also cover the relationship between sound and image from the aesthetic and narrative point of view in different audiovisual supports and technologies. This also includes knowledge of the psychological models specifically developed for communication and persuasion through sound.
- Students must be able to carry out the technical arrangement of sound and visual materials according to a set idea, using the necessary narrative techniques and technologies for the conception, composition, completion and mastering of different audiovisual and multimedia products and design. They must be able to conceive the aesthetic and technical presentation of the staging using both natural and artificial light as well as acoustic sources, taking into account the creative and expressive characteristics proposed by the director of the audiovisual project.
- 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.
- Students must be able to work well in a team, able to assume both subordinate roles and, where appropriate, the role of coordinator or director. They must be able to put into practice all the skills that they have acquired. They must know how to value their own proposals, but also to adapt to the demands of a group or a business.
- Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

LEARNING OUTCOMES

- Carry out analysis of stories and audiovisual works.
- Apply the techniques and processes of audiovisual production and dissemination in its various phases.
- Identify organizational structures in the field of visual and sound communication.
- - Build a script according to different formats, technologies and production supports.
- - Write texts adapted to the medium.
- - Write rundowns adapted to the environment.
- - Write scripts adapted to the medium.
- - Technically build linear and non-linear audiovisual stories.



- - Design persuasive visual strategies.
- - Manage the technologies applied to the media.
- - Plan the acoustic representation of a space.
- - Construction of persuasive sound texts.
- - Aesthetically connect images and sounds.
- - Measure the quality of a sound recording.
- - Record acoustic signals.
- - Mix sound materials with a specific intention.
- - Analyze structures, contents and styles of television and radio programming.
- - Configure radio and television processes.
- - Apply own solutions in the development of audiovisual projects.
- - Teamwork.
- - Coordinate work teams.
- - Take responsibility for your own project.
- - Develop a creative or research project.
- - Update knowledge of the fields of audiovisual communication.-

DESCRIPTION OF CONTENTS

1. REALIZATION PROCESSES

Analysis of multi-camera methods and the creative and narrative possibilities derived from the use of the technical means of the set. Typology of production, editing methods and possible configurations.

2. DISTRIBUTION OF PROFESSIONAL TASKS

Adaptation of professional roles. Knowledge of the responsibilities and tasks derived from each professional profile. Hierarchical limits and responsibility in the whole technical and artistic team.

**3. TECHNICAL MEANS**

Knowledge of the technical means of the set. Analysis of connection and synchronization possibilities. Equipment compatibility and minimum structure used for each television format.

4. THE TELEVISION SET

In-depth knowledge of the availability of local technical means. Technical possibilities in the expansion of the equipment and hybrid formats (in/out).

5. THE LIGHTING

Physical characteristics of light and color. International colorimetry codes. Basic types of lighting on set. Knowledge and use of lighting devices (spotlights, lighting table, portable devices). Lighting examples for news, drama and music. Use of filters, jellies and diffusers.

6. THE AUDIO

Knowledge of the creative and technical possibilities of audio devices. Typology of microphones and their differentiated use. Use of the audio mixing table, connection of equipment and recording of the program signal

7. THE BROADCAST CAMERA

Knowledge of camera typologies on set. Formats and proper use. Synchronization and camera adjustments through the CCU. Continuous dialogue with the lighting process. Creative adjustments through colorimetry.

WORKLOAD

ACTIVITY	Hours	% To be attended
Laboratory practices	45,00	100
Theory classes	15,00	100
Attendance at events and external activities	10,00	0
Development of individual work	10,00	0
Study and independent work	20,00	0
Preparation of evaluation activities	10,00	0
Preparation of practical classes and problem	40,00	0
TOTAL	150,00	



TEACHING METHODOLOGY

1. Clases teóricas:

A partir de la bibliografía proporcionada y de los manuales profesionales de usuario de los distintos equipo que configura el estudio de televisión, el alumno deberá relacionar las bases teóricas de asignaturas anteriores cursadas en el Grado de Comunicación Audiovisual, (como narrativa, teoría de la comunicación y tecnologías audiovisuales), con los modos de trabajo y funcionamiento de los equipos profesionales necesarios para la producción de un producto audiovisual televisivo.

2. Clases prácticas:

Por motivo de la configuración técnica del estudio, para la realización de las pruebas prácticas será necesario la creación de grupos de 10 alumnos: Las categorías profesionales asignadas para la realización de las prácticas serán las siguientes:

- Realizador
- Ayudante de Realización
- Control de contenidos, tituladora, ingesta de archivos, etc.
- Técnico de control CCU (Control Camera Unit)
- Técnico de iluminación
- Técnico de sonido
- Regidor
- Cámara 1, Cámara 2, Cámara 3 (con la posibilidad según la tipología del programa, de la presencia del técnico control de Teleprompter-autocue.

Nota: (Por acuerdo del Consejo del Departamento, para superar el módulo, la asistencia a las clases prácticas es obligatoria).



EVALUATION

- Assessment of technical learning: 70
- Final written test: 30

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

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- BESTARD, M (2011) Realización Audiovisual. Editorial UOC.
- MORA De la Torre, V (2020). Medios técnicos, audiovisuales y escénicos. Editorial Thomson Paraninfo.
- SÁNCHEZ. S (2009). Realización Televisiva. Material docente. www.uv.es/tv
- SÁNCHEZ. S (2009). La Pilota Valenciana como espectáculo mediático. Información deportiva vs. escenificación televisiva.
http://www.fue.uji.es/jornadas/verevento.shtm?no_exp=EX080745&seccion=5
- SÁNCHEZ. S (2010) Realización Televisiva. Open Course Ware.
[http://ocw.universia.net/es/asignatura/1337/realizacion-televisiva-\(ocw-universidad-de-valencia\)/](http://ocw.universia.net/es/asignatura/1337/realizacion-televisiva-(ocw-universidad-de-valencia)/)
- VALENTÍN-GAMAZO (2019) Realización Televisiva. Editorial Síntesis.