VNIVERSITAT ⍭ DE VALÈNCIA

# COURSE DATA

## Data Subject

| | |
|---|---|
| **Code** | 36572 |
| **Name** | Television production |
| **Cycle** | Grade |
| **ECTS Credits** | 6.0 |
| **Academic year** | 2023 - 2024 |

## Study (s)

| Degree | Center | Acad. year | Period |
|---|---|---|---|
| 1333 - Degree in Audiovisual Communication | Faculty of Philology, Translation and Communication | 3 | Second term |
| 1407 - Degree in Multimedia Engineering | School of Engineering | 4 | Second term |

## Subject-matter

| Degree | Subject-matter | Character |
|---|---|---|
| 1333 - Degree in Audiovisual Communication | 9 - Procesos de creación, producción y realización audiovisual | Obligatory |
| 1407 - Degree in Multimedia Engineering | 19 - Optatividad | Optional |

## Coordination

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

# SUMMARY

This course will focus on the analysis of various professional audiovisual production techniques, with special interest in production with a multi-camera configuration. The television director and producer presents himself as the professional responsible for the entire production and technical process in a television program with Broadcast quality. In addition, the artistic, technical and creative value of the filmmaker is recognized, as director of television content of a different nature.

The director or director will direct the studio, coordinating the staging, the movement of actors and figuration, executing the assembly/editing and post-production processes of audiovisual programs.

This course will train the student to analyze and interpret the documentation of the realization projects in an appropriate way, identifying its formal and expressive characteristics and the necessary resources to carry it out, as well as to anticipate and instruct verbally and in writing the members of the technical and artistic team, on performances during the performance of works and/or audiovisual, multimedia programs and shows.

In short, in the Television Production subject, the aim is to develop new audiovisual narrative strategies that come from a new multi-camera and multi-platform scenario in search of an effective and persuasive visual appeal.

## 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 requeriments

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

### 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.

- Que los estudiantes tengan la capacidad y la creatividad necesarias para asumir riesgos expresivos y temáticos en el marco de las disponibilidades y plazos de la producción comunicativa, aplicando soluciones y puntos de vista fundados en el desarrollo de los proyectos.

- 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.

- Conocimiento de la planificación sonora y de las representaciones acústicas del espacio, así como los elementos constitutivos de diseño y la decoración sonora ("sound designer"). Estos conocimientos también abarcarán la relación entre los

  sonidos y las imágenes desde el punto de vista estético y narrativo en los diferentes soportes y tecnologías audiovisuales. También se incluyen los modelos psicológicos específicamente desarrollados para la comunicación sonora y la persuasión a través del sonido.

- Capacidad para realizar la ordenación técnica de los materiales sonoros y visuales conforme a una idea utilizando las técnicas narrativas y las tecnologías necesarias para la elaboración, composición, acabado y masterización de diferentes productos audiovisuales y multimedia y para diseñar y concebir la presentación estética y técnica de la puesta en escena a través de las fuentes

  lumínicas y acústicas naturales o artificiales, atendiendo a las características creativas y expresivas que propone el director del proyecto 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.

- 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 (RD 1393/2007) // NO CONTENT (RD 822/2021)

- Know the codes and modes of representation typical of audiovisual communication.

- Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.

- Apply the techniques and processes of audiovisual production and dissemination in its various phases.

- Plan human resources.

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

- Know the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, media and receivers.

- 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.

- Apply graphic ideation resources and procedures.

- Manage technologies applied to the media.

- Aesthetically connect images and sounds.

- Measure the quality of a sound recording.

- Record acoustic signals.

- Mix sound materials with a certain intention.

- Recreate the sound environment of an audiovisual or multimedia production according to the intention of the text.

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

- Configure radio and television processes.

- Analyze the relevance of the creativity of the images.

- Express intentionality in the use of images.

- Apply own solutions in the development of audiovisual projects.

- Teamwork.

- Coordinate work teams.

- Value their own proposals.

- Assume responsibility for one's own project.

- Develop a creative or research work.

## 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 | 3,00 | 0 |
| Development of group work | 12,00 | 0 |
| Development of individual work | 9,00 | 0 |
| Study and independent work | 12,00 | 0 |
| Readings supplementary material | 9,00 | 0 |
| Preparation of evaluation activities | 12,00 | 0 |
| Preparing lectures | 9,00 | 0 |
| Preparation of practical classes and problem | 12,00 | 0 |
| Resolution of case studies | 9,00 | 0 |
| Resolution of online questionnaires | 3,00 | 0 |
| **TOTAL** | **150,00** | |

## TEACHING METHODOLOGY

**1. Theoretical classes:**

Based on the bibliography provided and the professional user manuals of the different

team that configures the television studio (www.uv.es/tv), the student must relate the bases

theory from previous subjects taken in the Degree in Audiovisual Communication, (such as narrative, theory of communication and audiovisual technologies), with the ways of working and functioning of the professional equipment necessary for the production of a television audiovisual product.

**1.Practical classes:**

Due to the technical configuration of the study, to carry out the practical tests it will be

necessary to create groups of 10 students: The professional categories assigned for the

practices will be as follows:

- Director

- Production Assistant

- Content control, titling, file intake, etc.

- CCU control technician (Control Camera Unit)

- Lighting technician

- Sound technician

- Alderman

- Chamber 1, Chamber 2, Chamber 3 (with the possibility depending on the type of program, of the presence of the technician controlling Teleprompter-autocue.

Note: (By agreement of the Council of the Department, to pass the module, attendance at practical classes is mandatory).

## EVALUATION

- Assessment of technical learning: 70

- Final written test: 30

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

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.

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

- -BARROSO, J (2018). Realización Televisiva. De la TDT a la IPTV. Editorial Fragua
  -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

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-VALENTÍN-GAMAZO (2019) Realización Televisiva. Editorial Síntesis.

**Additional**

- ARIJÓN, D, (1988). Gramática del lenguaje audiovisual. Escuela de Cine y Vídeo. San Sebastián.
- BARROSO GARCÍA, J (ed.), RODRIGUEZ TRANCHE, R. (1996). Cuarenta años de televisión en España, Archivos de la Filmoteca nº 22-23, Filmoteca de la Generalitat de Valencia.
- BARROSO GARCÍA, J. (1997). "El cortometraje en televisión" en Historia del Cortometraje en España, Festival de Cine de Alcalá de Henares (pág. 256-298).
- BARROSO GARCÍA, J. (1986). "Lenguaje y Realización en la Televisión y el Vídeo", en Telos nº 9, Fundesco, Madrid.
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- BARROSO, Jaime. (1987). El guion en la realización televisiva, Unidad Didáctica, IORTV, Madrid.
- BARROSO, Jaime. (1986). Realización de los géneros televisivos, Madrid, Síntesis.
- BELLOT, C. (1996): El guion, presentación de proyectos, Madrid, IORTV
- BETTETINI, G. (1986). La conversación audiovisual, Madrid, Cátedra.
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