

Academic Year: (2022 / 2023)

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Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: BERNAOLA SERRANO, ITZIAR

Type: Compulsory ECTS Credits : 4.0

Year : 1 Semester : 1

OBJECTIVES

COMPETENCES

Knowledge that provides the basis to be creative in the development of ideas and production of audiovisual contents, usually in a research context.

A key competence is to recognize, analyze and screenplay break down of the audiovisual valued works in the media and entertainment market, detecting different elements related to production, or that can influence on it, as the narrative structure. Additionally, to study its viability, to identify their leading relationship with audiences and the keys of its success.

The students to know how to apply the acquired knowledge and their ability to solve problems in new or less known media environments within a broader or multidisciplinary contexts referred to their area of study.

At this point, the main competence is the ability to design the premises of an audiovisual work project: the core idea and its development, the format and its potential transmedia applications, target market, the business plan: the estimated cost of production and revenues, scripts, production team, work process, in order to elaborate a powerful project.

The students to know how to communicate to specialized and non-specialized publics and audiences their conclusions and the reasons that support them in a clear and distinct way.

The open and successful presentation of their production project or in general an audiovisual work is a very important matter of the course plan.

The students to learn abilities that allow them to continue studying and investigating valuable contents, and to add current knowledge of trends in audiovisual creation, the most important markets and more advanced issues.

To design and produce transmedia audiovisual content.

To innovate in the communicative digital environment.

To create audiovisual stories committed to human rights, equal opportunities for men and women, in favour of people with disabilities and the promotion of a culture of peace and democratic values.

To acquire theoretical knowledge about the audiovisual stories and reports as well as become aware of its impact and social influence.

To create and develop documentaries and transmedia reports.

To experiment with new interactive storytelling formats.

To combine the use of diverse technological tools for the design and realisation of documentaries,

underscoring the social interest of assistive technologies.

To take into consideration the deontological code for journalistic profession in production of documentaries.

To create audiovisual contents committed to the values of the equality and democratic principles.

LEARNING OUTCOMES

The ability to apply techniques and visual arts in all multimedia ways based on the knowledge of classical laws and cultural movements of the history of the image.

The knowledge of the basic method for the elaboration of an audiovisual work: creation of scripts, realization, edition and all phases of the production process, and, in concrete, the acquisition of skills to produce documentary contents.

DESCRIPTION OF CONTENTS: PROGRAMME

1. INTRODUCTION TO THE SUBJECT. Audiovisual production. Production of non fiction formats. Production in the documentary genre.
2. CURRENT PANORAMA IN THE AUDIOVISUAL PRODUCTION INDUSTRY. The current documentary market. Management and production models. main centers of production and distribution.
3. PRODUCTION: GENERAL IDEA, AREAS, METHODS AND ROLES. Executive direction for the development of ideas. Creative, journalistic, technical and economic elements. The figure of the producer and the production team. Production modes.
4. EXECUTIVE PRODUCTION: COMPETENCES AND HABILITIES OF PRODUCTION. Human resources management. Organization of work flows. Exploitation technologies and engineering. Economic management of the production. Budget and results.
5. THE PROCESS: FROM THE IDEA TO TO THE PROJECT DESIGN AND THE FINAL PRODUCT. Selection and development of the idea. Viability study, contents and market research. Development of the project and business plan. Finance search. Pitching.
6. PHASE 1: PREPRODUCTION. Production art design. Creating the core team. Script analysis. Work plan. Budget development. Locations. Shooting plan. Technical exploitation design.
7. PHASE 2: PRODUCTION. Shooting: action and control of its development. Raccord control. Art, scenography, casting, rehearsals. Recreations or reenactments.
8. PHASE 3: POSTPRODUCCIÓN. Script development and content edition: How it affects Production. Work stages. Image, visual effects, colour and sound. Music. Dubbing, subtitles and graphism.
9. PHASE 4: COMMERCIAL EXPLOITATION STRATEGIES. Cornnication of the creative art work. Sales, distribution and promotion. Commercial exploitation windows. Promotional and marketing campaigns.
10. DEVELOPMENT OF NEW FORMATS. Documentary genres and formats. The evolution: From Flaherty to webdoc. Diversity of languages, aesthetics, genres and formats of documentary contents. Docuseries. Transmedia documentaries: Technological advances applied to non fiction storytelling. Interactivity and multiplatform development. Case studies.

LEARNING ACTIVITIES AND METHODOLOGY

The subject sets out a theoretical program and the methods of audiovisual production through practical work sessions concerning the techniques of creating successful ideas, the formation of professional teams, the preparation of budgets and through the cases study of documentary production and transmedia reporting.

In addition, the students will form Production Project Teams that, through tutoring and support from teachers, will elaborate a transmedia documentary project with the executive vision of production or an

analysis of some qualified audiovisual works in the field of the media and entertainment contents. For that purpose, the students can use technical resources for the documentation, presentation and realization of their project.

In any case, the most relevant part of this exercise is the written and public presentation of projects through the support of pitching techniques, video clips and reference documentary samples.

The lessons in class will use computers and audio-visual resources, supported by bibliography and web references. Different material will be provided to the students so as to carry out debates about subjects related to lessons, as well as practical cases of study.

ASSESSMENT SYSTEM

% end-of-term-examination/test:	50
% of continuous assessment (assignments, laboratory, practicals...):	50

50% of the final mark will be from the evaluation of the conceptual assimilation of the program and the student's ability to apply these concepts and methods of work to fields of practical experience.

The remaining 50% will be from the level of quality of the written presentation and public exhibition of production team projects.

The student must have passed both parts to pass the subject.

BASIC BIBLIOGRAPHY

- Bernaola, Itziar; Adrover, Miguel y Sanchez, José María Programas informativos y de opinión en TV, Síntesis, 2011
- Ciller, Carmen y Palacios, Manuel Producción y desarrollo de proyectos audiovisuales, Síntesis, 2016
- Jim Owens, Gerald Millerson TELEVISION PRODUCTION, Focal Press, 2012
- León, Bienvenido Dirección de documentales para TV. Guión, producción y realización., Eunsa, 2009
- Rabiger, Michael Directing the documentary, Focal Press, 1998

BASIC ELECTRONIC RESOURCES

- BBC . BBC Editorial Guidelines: <http://www.bbc.co.uk/editorialguidelines/>
- BBC . Academy Courses. Journalism, Production: <http://www.bbc.co.uk/academy/page/courses>
- CNN . CNN iReport: <http://edition.cnn.com/specials/opinions/cnnireport>
- Pew Research Center . State of the News Media: <http://www.pewresearch.org/topics/state-of-the-news-media/>
- Reuters Institute & University of Oxford . Digital News Report 2018: <http://www.digitalnewsreport.org/>
- TED . TED ideas worth Spreading: <https://www.ted.com/>