

# Teaching guide

## IDENTIFICATION DATA

Title:	Expert in Realization and Production of New Formats in TV and Digital Cinema (Title Own associated with Audiovisual Communication)		
Faculty / School:	communication Sciences		
Subject:	Film and Audiovisual Production		
Guy:	Own Mandatory	ECTS credits:	6
Course:	1	Code:	30212
Teaching period:	Second semester		
Type of teaching:	Face-to-face		
Idiom:	Castilian		
Total hours of student dedication:	150		
Teaching team	Email		
Luis Ferrández González	l.ferrandez.prof@ufv.es		

## COURSE DESCRIPTION

Introduction to the stages of Production, planning and budgets of audiovisual productions for cinema

This subject fully covers audiovisual production and the artistic, creative, financial and management context of equipment and resources of the cinematographic work, focusing on the most artistic, creative and human aspect of the production in the cinema, such as the search for stories, their implementation and the ability to see them projected on a screen after a necessary, efficient and decisive production process. It is completed with a study to the new models of cinematographic production in the national and international markets, the ability to effectively and humanely manage teams and technical and artistic hires, management responsible for the resources in addition to learning legal aspects and all the needs and obligations of the film producer when undertaking small and medium-range projects.

## OBJECTIVE

The objective of this subject is mainly to bring the student closer to the world of audiovisual production and

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cinematographic, knowing all the professional processes and implementing their capabilities with a management responsible, effective, efficient and mature of human, technical, economic and creative resources. All this will be done through the theoretical-practical knowledge addressed in the classes with material and reference professional of real productions.

## PRIOR KNOWLEDGE

The student does not have basic previous knowledge about audiovisual production, it is more comes with some stereotypes far removed from the reality of the world and the competencies of professional production. Are the of the career and with the generals that the students arrive as general knowledge of the media audiovisual.

## CONTENTS

### 1 DEFINITION OF AUDIOVISUAL INDUSTRY

- Detection of problems and solutions to the audiovisual industry in Spain.
- Study of the state of current film production and its recent changes.
- Inter-sector relations.
- The production company. The producer and the executive producer: Competences, obligations and responsibilities

### 2. THE AUDIOVISUAL PRODUCTION

- What is an audiovisual production?
- Types of audiovisual productions and a brief description of each one (cinema, fiction, entertainment, advertising, content for brands, video clips, corporate videos, videogames, etc ...)

-General overview of audiovisual production in Spain, cinema, television, advertising and other television channels.  
content distribution: Problems and Solutions.

Viewing of "The wounded screen"

### 3. PROCESS OF CREATING AN AUDIOVISUAL WORK

-Generation and choice of an original idea or purchase of an existing idea.

-Development or adaptation of an idea / synopsis. Creation of a bible and presentation (templates of different presentations)

-Selling the idea. Different sales channels (television, sponsors, other types of financing)

-Pitch of the idea.

### 4. HUMAN EQUIPMENT FOR AN AUDIOVISUAL PRODUCTION

-Who makes up the human team of an audiovisual production?

-Human teams and departments: functions and operation.

-Executive producer.

-Production director.

-Production manager.

-Production Assistant.

-Production assistant.

-Secretary of production.

-Meritories.

-Artistic team: protagonists, secondary actors and figuration.

### 5. PREPRODUCTION

-Breakdown of technical needs, props, transportation, etc.

-Locations.

-Costume, makeup and hairdressing.

-Special effects.

-Preparation of the work plan.

- Prepare financing plans, purchase of emission rights, exploitation plans, promotion and distribution.

-Selection and hiring of technical means.

-Selection and hiring of the artistic team (types of contracts).

-Selection and hiring of the technical team (types of contracts, legal framework, schedules).

-Selection and contracting of auxiliary means (logistics, transport, special effects and others).

-Locations and their management (Permits, communicated events, catering ... etc.).

### 6. PRODUCTION (FILMING OR RECORDING)

-Prints and filming parts (filming plans, daily recording order, transport parts, equipment citation.).

-Preparation of the scenery.

-Development of the recording on the set (Reports of incidents, compliance with schedules, completion of recording,

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collection and delivery of the material to post-production).

-Techniques, rules and behavior while filming.

-Organization and control

### 7. POSTPRODUCTION OR EDITION

-Planning and design of post-production.

-Choice of exhibition rooms and channels.

-Audio post-production.

- Production calendars

### 8. THE BUDGET

-Knowledge of budget items.

-Interpretation of an official ICAA model budget

-Adjustments of the budget to the real needs.

-Budget Control.

## 9. THE ICAA

- Website, functions, utilities
- Models, templates
- General and selective state aid and subsidies, Autonomous Communities

## 10. Project financing

## 11. New formats of fiction production in film and TV

## FORMATION ACTIVITIES

IMPORTANT: During the 2020/21 academic year, the training activities, as well as the distribution of the work, can be modified and adapted depending on the different scenarios established following the indications of the health authorities.

- Theoretical classes of master exposition
  - Practical classes, solving exercises in the classroom.
  - Tutorized work sessions, academic tutorials
- Master lessons. Development of the contents by the teacher.

Viewing of films and documentaries, listening to audio and video material, analysis and debate around them. Academic tutorials for the pre-production of individual and collective projects / practices. Study of cases real practical film produced and directed by the teacher.

Evaluation: Exams, resolution of exercises and presentation / public defense of works / projects individual or collective.

The class will be divided into working groups that will each set up a fictitious production company to develop the dossier production of a short film project. Each of these groups will develop along throughout the course all the phases that are explained in class for their final delivery in the last class days fulfilling all the requirements demanded in practice.

## DISTRIBUTION OF WORKING TIMES

### PRESENIAL ACTIVITY

90 hours

1. Theoretical master classes according to the program
2. Viewings of movies, documentaries and reports

### SELF-EMPLOYED / ACTIVITY NO PRESENIAL

60 hours

Group practical work 60h

### 3. Tutorials and exhibitions practical work programs 90h

## COMPETENCES

## LEARNING OUTCOMES

- The student will learn to develop in a critical spirit how to develop audiovisual products in an environment professional.
- The student will be able to detect ideas and producible projects that fit efficiently in the audiovisual market.
- Develop the ability to lead and direct technical and human teams causing a healthy space and respectful work with professionalism and efficiently managing the resources at your fingertips
- Ability to know, understand and work with the rules, obligations and procedures of the production on a day-to-day basis
- Efficient search for solutions to specific problems arising from audiovisual production in all its stages.
- Get in touch with the continuous changes to which the audiovisual industry is subjected.

## LEARNING ASSESSMENT SYSTEM

Ordinary evaluation: The subject follows the continuous evaluation system, so class attendance is mandatory. The lack of attendance to more than 20% of the classes and activities of a subject can suppose the Failure grade, without the right to ordinary evaluation. **THIS PRESENCE SYSTEM CAN BE SEEN MODIFIED IN THE EVENT THAT** the sanitary recommendations force us to return to a scenario where the Teaching must be taught exclusively remotely, adjusting the weights if necessary.

Extraordinary evaluation: Students who fail to pass the ordinary evaluation will be subject to realization of an extraordinary evaluation in the terms established by the professor.

Description of the evaluation tests and their weighting:

The continuous evaluation system will be applied, comprehensively assessing the results obtained by the student through the following evaluation procedures, according to the grade from 0 to 10:

- Ordinary evaluation:

Final exam of compulsory theoretical knowledge **IN PERSONAL AND INDIVIDUAL**: 50% of the mark. It will be mandatory Pass the exam to make an average with the note of the group work.

Practical application: **PRESENTIAL DELIVERY** Group work to create a short film project that will be carried out throughout the course with final delivery on the day of the exam) 45%

Continuous evaluation (transversal project, tasks, analysis, debates, attitude and participation 5%

Total 100%

**IMPORTANT NOTE REGARDING THE 2020/21 COURSE:** In the event that the health recommendations force to return to a scenario where teaching has to be delivered exclusively remotely, adjusting the pesos if necessary, **THE MANDATORY FINAL EXAM OF THEORETICAL KNOWLEDGE BUT IT WILL BE DONE REMOTELY THROUGH THE VIRTUAL CLASSROOM IN A WAY INDIVIDUAL FOR EACH STUDENT.**

**THE DELIVERY OF THE GROUP WORK TO CREATE THE PROJECT OF SHORT FILM DOSSIER AND DELIVERY WILL BE MADE VIRTUALLY THROUGH THE CLASSROOM VIRTUAL AND THROUGH A GROUP RESPONSIBLE UNDER THE SAME CONDITIONS AND PARAMETERS REQUESTED IN THE FORMAT AND PARTS OF THE WORK. WEIGHTS AND THE WAY OF BEING EVALUATED WILL NOT CHANGE FOR THIS SUBJECT, SINCE THE REMOTE TEACHING IS PERFECTLY APPLICABLE TO THE SUBJECT TO BEING A THEORETICAL FRAMEWORK. GROUPS WILL BE ABLE ATTEND ON-LINE TUTORIALS WHERE THE TEACHER WILL GUIDE THE CARRYING OUT OF THE WORK HOW IT IS DONE IN CLASS IN THE PRESENTIAL WAY.**

**IMPORTANT NOTES**

To pass the ordinary call, the student must obtain an Average Grade equal to or greater than 5.00 in the summation of all qualifications.

- To pass in the ordinary call, it will be necessary to have compulsorily taken the final exam, and have obtained a minimum grade of 5.00 in it.

- Only those students who, having not reached a minimum grade of 5.00 in ordinary call, have met with a minimum attendance of 80% at the classes (a maximum of 3 unexcused absences to class will be allowed).

The Extraordinary Call exam will have a value of 50% of the Final Grade. The teacher, if he considers it appropriate, you may request the student to deliver a complementary work to retrieve the 'APPLICATION

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PRACTICE ', and that will have a value of 40%. The teacher, depending on the student's profile, may or may not retain the qualifications obtained in Ordinary Call in 'Practical application', 'Continuous evaluation' and 'Attitude and participation'.

The final grade in ordinary call is the sum of the three parts: Exam, final work and continuous evaluation. In case the exam is passed and the work is suspended, if the average grade is 5.0 or more for the subject it will be approved with the grade that comes out of said average. If the final exam is suspended, the final grade will be suspense passing the student to extraordinary summons only for the exam. The work note will be saved final. The average of the exam grade in extraordinary and the work in ordinary will be the final grade of the subject in the qualification of the extraordinary call. THESE VALUATIONS DO NOT CHANGE IN THE REMOTE TEACHING.

SPELLING AND EXPRESSION.- The qualification of written tests includes aspects such as spelling and university expression. No more than 2 serious spelling mistakes will be admitted in the exams

UNIVERSITY WORKS.- They must be original. When foreign fragments are used, they will be cited.

Its use cannot be indiscriminate. All will have cover, index and bibliography with at least 4 sources. The Plagiarism, which must be proven, is a crime. If one student copies another's work, both will be considered responsible.

REVALUATION REQUIREMENTS.- The student can only reevaluate tests that have been submitted during continuous evaluation and are suspended; the rating could be lower than the previous one. The approved student does not can revalue (raise note). A non-revaluable test (work, attendance and participation) is only evaluated during the course (never in reevaluation).

- Extraordinary evaluation:

Who has failed the examination of the subject in ordinary call, may reexamine in the extraordinary call.

**BIBLIOGRAPHY AND OTHER RESOURCES****Basic**

Direction of production for film and television F. Fernández and J. Martínez Paidós 1994.

Production director for film and television Federico Jiménez Paidós 1994.

Video production manual. Gerald Millerson Paraninfo 1991.

Film and video shorts. Production and direction. Ed. Omega, 2010 / Ed. Focal Press 2005. IRVING, D. K and REA

PW

Digital audiovisual production manual. Ed. Omega, Barcelona, 2007. KINDEM, Gorham and MUSBURGER, Robert B.  
 Audiovisual producer's manual. Ed. UOC, 2012. MARTÍNEZ ABADIA, José and FERNÁNDEZ DÍEZ, Federico.  
 The Trade of Producing Movies: The Puttman Way. Ed. Ariel Cine, 2002. PARDO, Alejandro.  
 Producers in Spanish cinema. State, dependencies and market. Ed. Spanish Film Library-Chair, Madrid, 2008. RIAMBAU, Esteve and TORREIRO, Casimiro.  
 History of television in Spain, Manuel Palacio, ed, Gedisa 2005.  
 The digital eye. Audiencias 1. Ricardo Vaca Berdayes, Fundación Ex libris 2004.  
 Film and television production manual. Miguel Angel Poveda. UFV editions. 209  
 Basic and complementary filmography

## Complementary

Web addresses of interest

Ministry of Education, Culture and Sports:

<http://www.mcu.es/cine>

Academy of Motion Picture Arts and Sciences of Spain:

<http://www.academiadecine.com>

Academy of Sciences and Arts of Television ATV:

[www.academiatv.es](http://www.academiatv.es)

FAPAE - Federation of Associations of Spanish Audiovisual Producers:

<http://www.fapae.es>

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EGEDA - Entity for the Management of Rights of Audiovisual Producers:

<http://www.egeda.es>

[www.vertele.com](http://www.vertele.com)

[www.formulatv.com](http://www.formulatv.com)

Student material necessary to take the course

- Paper and pen to take notes in class.
- Computer to carry out the development work of an idea (Power Point).
- Basic knowledge of Microsoft Office Software: Word (scripts) and Excel (work plans and budgets).
- Theoretical class notes that the teacher will upload to the virtual campus to the students in PP.
- Template of work plan that the professor will provide to the students through the virtual campus.
- Models of different employment and artistic contracts that the teacher will provide the student through the virtual campus.
- Agreement of audiovisual media workers.
- Guion for breakdown that the teacher will provide the student through the virtual campus.
- Shooting permits (communicated act) that the teacher will provide the student through the virtual campus.
- Daily filming order that the teacher will provide the student through the virtual campus.
- Generic budget template that the professor will provide to the students through the virtual campus.

