



Universitat de Lleida

DEGREE CURRICULUM  
**AUDIOVISUAL CREATION  
WORKSHOP**

Coordination: FERNANDEZ SANCHEZ, OSCAR

Academic year 2022-23

Subject's general information

<b>Subject name</b>	AUDIOVISUAL CREATION WORKSHOP			
<b>Code</b>	101995			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	4	OPTIONAL	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	FERNANDEZ SANCHEZ, OSCAR			
<b>Department</b>	CATALAN STUDIES AND COMMUNICATION			
<b>Teaching load distribution between lectures and independent student work</b>	Classroom contact hours: 60 hours Non-contact hours: 90 hours			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan			
<b>Distribution of credits</b>	1 credit equals 25 hours of student work. Total: 150 hours (6 credits)			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
FERNANDEZ SANCHEZ, OSCAR	oscar.fernandez@udl.cat	6	To be agreed according to the availability of students and teachers. Agreed via email to ofernandez@lleidatv.cat

## Subject's extra information

The "Audiovisual Creation Workshop" is another step in our training as producers. That is why it is important that you have done "Audiovisual production" before doing this subject, otherwise you will be a bit lost or you will have to work more, since the production contents are given as achieved.

As a practical workshop, the classes will allow us to analyze real audiovisual productions from the point of view of production. We will visualize them as producers and not as viewers, and through this perspective we will discover how this has been made possible, breaking down their technical, human (artistic, creative and technical), economic and logistical resources. We will do it from the main audiovisual genres: news, magazines, humor, quiz show, reality shows, sports broadcasts, documentaries, fiction, serial fiction and animation. This work will help us when carrying out our individual work, which will be precisely the analysis of a production.

Regarding group work, we will carry out the project of our production that can be: a documentary, a television program, or a fiction. The students will be divided among the projects according to their personal interests.

Ready?

## Learning objectives

Identify and apply the techniques of audiovisual realization, both in television and in cinema.

Identify and apply the techniques of audiovisual production and diffusion processes in their various phases from the point of view of the organization and management of technical resources, technological, human and economic.

Demonstrate the acquisition of knowledge in the modalities of conceptualization, creation, design and production of audiovisual content.

## Competences

### Basic

CB2. Apply your knowledge to your work or vocation in a professional manner and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and problem solving within your area of study

### General

CG2. Develop the capacity for organization and planning.

CG3. Apply theoretical knowledge in practical activity.

CG4. Develop knowledge of applied computing and digital systems.

CG6. Develop creativity, innovation and competitiveness

### Specific

CE9. Conceive, plan and execute projects in the field of media in all type of supports.

CE13. Identify and apply the theoretical and practical foundations of audiovisual communication and communication on the internet

CE14 Identify and apply the specific narrative and expository logics and skills of the audiovisual and interactive content of an informative and non-informative nature.

CE15. Develop the creative capacity in the audiovisual, multimedia and interactive realization of the different genres.

## Transversal

CT4. Acquire basic knowledge of entrepreneurship and professional environments.

CT6 - Apply a gender perspective to tasks related to specific professional settings.

## Subject contents

**UNIT 1:** Subject presentation. Assignment of groups and review of audiovisual production content from the script of the project work.

**UNIT 2:** Analysis of a production: daily informative program.

**UNIT 3:** Analysis of a production: daily magazine program.

**UNIT 4:** Analysis of a production: comedy show.

**UNIT 5:** Analysis of a production: entertainment and informative program.

**UNIT 6:** Analysis of a production: quiz show (game show, talent show, dating show, quiz show)

**UNIT 7:** Analysis of a production: a reality show (Reality show, Talk show, Reality game show, Coaching show, Talent show, Docuserie, Celebrity show)

**UNIT 8:** Analysis of a live production: sports broadcast, event and gala-awards

**UNIT 9:** Analysis of a production: the documentary (docureality, research and historical)

**UNIT 10:** Analysis of a fiction production: Feature film vs. short film

**UNIT 11:** Analysis of a serial fiction production: daily vs. weekly

**UNIT 12:** Analysis of a fiction production: 2D animation vs. 3D

## Methodology

The classes will combine:

**Master classes.** Oral presentation of the contents of the subject by the teacher.

**Practices:** They allow applying and configuring, at a practical level, the theory of a field of knowledge in a specific context.

**Team work.** Learning activity through collaboration between group members.

**Project elaboration.** Active teaching methodology that promotes learning from the completion of a project: idea, design, planning, development and evaluation of the project.

## Development plan

PROGRAM	TIMELINE 15 weeks– 15 sessions
Audiovisual production analysis	12 sesiones

Team work	2 sesiones
INDIVIDUAL WORK EXHIBITION	last class session
PROJECT PITCHING	Exam day

## Evaluation

When carrying out a continuous evaluation, the works must be presented in parts throughout the course.

**Individual work - 20%** - Analysis of an existing audiovisual production to choose between a national or state television program, a documentary, or a fiction produced during the last two years. We will look at how it has been done and we will analyze everything that is derived from the production, planning and use of resources. It will be done individually and productions may not be repeated among students. The work is individual and will be delivered on the last day of class before Christmas in paper format and in pdf format through the virtual campus.

**Simulation in class and/or seminars 15%** - Different activities will take place during the course (seminars with guests and/or activities-simulations in class). Each one will have a proportional value equal to the final grade. Each activity presented is scored out of 10 being: 10 points for work carried out satisfactorily, 5 points carried out but not satisfactorily, and 0 points for work not presented.

**Project:** It is about developing a production project to choose between: a documentary, a television program or a fiction. The students will distribute it between the projects according to their personal interests. With a minimum of 4 students and a maximum of 5. The evaluation will be in parts:

**Previous study and package - 11%** - Follow-up of the work with a minimum of 2 tutorials. Study, analysis and justification of the chosen work (market analysis, audiences, market niche, project description). Evaluation of the summary, promotion flyer and script or treatment. On the last day of class before Christmas, 3 paper copies of the summary, 3 quality copies of the flyer and 1 copy of the script or treatment will be delivered.

**Pitching - 12%** - Oral presentation of the project with projection of a teaser on the day of the exam of the subject. The group will have 5 minutes to present the work and will be evaluated by a panel made up of the professor of the subject and two professionals from the sector. The final mark will be the average of the three members of the court.

**Teaser – 12%** - During the pitching a teaser [1] (not a trailer) is projected. The grade will be the average of the grades given by the court.

**Project report - 30%** - Project report developing all the necessary production elements. Do not attach annexes, all in a single job. Deliver the last day of class before Christmas. One paper copy and one pdf copy through campus. To pass the subject, the memory of the project must be approved, which has the possibility of recovery.

**IMPORTANT:** The project is a group project and the grade is the same for all its members. To encourage equitable participation and for everyone to contribute their talent to the project and the group, the note includes a self-assessment in which each member of the group evaluates everyone's participation as a percentage. The average that comes out of the number of group members will be the starting point. If adding all the percentages received, the student has a variation of:

- up to 10% less the final grade will be maintained.
- between 11% and 20% less, 2 points will be deducted from the overall grade of the project
- between 21% and 30% less, 3 points will be deducted from the overall grade of the project
- between 31% and 40% less, 4 points will be deducted from the overall grade of the project
- More than 40% less the project will be suspended with a grade of two, and the rest of the group will be deducted 2

points from the final grade of the project.

- And if the self-assessment grid comes out with disparate opinions among its members but the final resulting calculation is compensated and balanced, 2 points will also be deducted from the overall grade of the project.

*(for example: if the group is made up of 5 members, the starting point will be that each one has participated in 20% of the work. If all the members value it this way, the sum of all the percentages received will be 100%. The variation of This 100% is the one that will end up having an impact on the final grade as indicated above. If everyone participates equally, it will always be 100%.)*

In the "resources" folder of the subject on the **Virtual Campus**, at the beginning of the course the "works" subfolder where the details of the works are included, as well as the rubrics and evaluation criteria.

Students who combine their degree with a full time job or a part-time job with schedules coinciding with classes have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres).

In the event of plagiarism, the provisions of the 'Regulations for the evaluation and qualification of teaching in bachelor's and master's degrees at the UdL' will apply.

---

[1] A **teaser** is a preview of the film to attract attention, but without revealing the plot. In general, it is usually shorter than a trailer. The most common is that its duration is less than 60 seconds and it will show us some notable character or feature of the film. Something that captures the attention of your target audience. The teaser displays all of its weapons to attract the viewer.

Post comments

## Bibliography

### Manuals

CANCHO GARCIA, NURIA.E.; GARCÍA TORRES, MARCO A.(2017): Planificación de proyectos audiovisuales. Editorial Altaria. Tarragona.

MARTÍNEZ, JOSÉ; FERNÁNDEZ, FEDERICO (2010): Manual del productor audiovisual. Editorial UOC. Barcelona.

POVEDA, MIGUEL ÁNGEL (2018): Producción publicitaria. editorial Fragua. Madrid.

POVEDA, MIGUEL ÁNGEL (2015): Producción de ficción. editorial Fragua. Madrid.

### Basic bibliography

AA.VV. (2010): Guia de producció audiovisual. Barcelona/Catalunya Film Comission. Generalitat de Catalunya i Ajuntament de Barcelona.

CABEZÓN, LUIS ALBERTO; GÓMEZ URDÁ, FÉLIX G. (2010): La producción cinematográfica. Editorial Cátedra. Madrid.

CALVO HERRERA, CONCEPCIÓN (2017): Cómo financiar tu película. Editorial Fragua. Madrid

CALVO HERRERA, CONCEPCIÓN (2009): Distribución y lanzamiento de una película. Editorial Zumaque. Alcalá la Real.

CLARES GAVILÁN, JUDITH; RIPOLL VAQUER, JAUME; TOGNAZZI DRAKE, ALBERTO (2013): Distribución audiovisual en internet. VoD y nuevos modelos de negocio. Editorial UOC. Barcelona.

- DEL TESO, PABLO (2011): Desarrollo de proyectos audiovisuales. Editorial Nobuko. Buenos Aires.
- DOMINGO, ALBERTO (2005): Dirección y gestión de proyectos. Un enfoque práctico. RA-MA Editorial. Madrid.
- FERNÁNDEZ DÍEZ, FEDERICO; BARCO, CAROLINA (2009): Producción cinematográfica. Del proyecto al producto. Ediciones Díaz de Santos. Madrid.
- FERNÁNDEZ, EVA P.; LINARES, RAFAEL (2014): ¡Echa el anzuelo! Estrategias de pitch para jornadas audiovisuales y proyectos trasmedia. Editorial UOC. Barcelona.
- FERRERAS, JOSÉ GABRIEL (2011): Diseño y producción de programas de televisión. DM. Madrid.
- GAWLINSKI, MARK (2003): Producción de televisión interactiva. Andoain: Escuela de cine y video.
- MATAMOROS, DAVID (2008): Distribución y márketing cinematográfico. Manual de primeros auxilios. Comunicación activa. Universidad de Barcelona. Barcelona.
- MEDINA DE LA VIÑA, ELENA; MORENO DÍAZ, JULIO (2017): La producción en televisión. Ommpress comunicación. Madrid.
- MIÑARRO, LAURA (2013): Cómo vender una obra audiovisual. Una aproximación a la distribución de contenidos audiovisuales. Editorial UOC. Barcelona.
- PÉREZ-LATRE, FRANCISCO J.; SÁNCHEZ-TABERNERO, ALFONSO (2012): Innovación en los medios. La ruta del cambio. Eunsa. Navarra.
- RABIGER, MICHAEL (2001): Dirección de cine y vídeo. Técnica y estética. IORTV. Madrid.
- SAINZ, MIGUEL (2008); El productor audiovisual. Síntesis.
- SALÓ, GLÒRIA (2013): ¿Qué es eso del formato? Cómo nace y se desarrolla un programa de televisión. Gedisa editorial. Barcelona.
- TOLEDO, SERGIO (2012): Cómo crear un programa de TV. La creatividad y su aplicación a lo audiovisual. Editorial Laertes. Barcelona.
- VIOLAN, ENRIC (2008): Com fer un programa de televisió: l'elaboració del projecte, de la idea a l'emissió. Ube Comunicació activa. Barcelona.
- WORTHINGTON, CHARLOTTE (2009): Bases del cine: Producción. Parramón Ediciones. Barcelona.

## **Additional bibliography**

- AA.VV. (2010): Televisió d'entreteniment o entretenir-se a la televisió. Trípodos n. 27. Barcelona.
- AJRAM, JOSEF (2010). Dónde está el límite. Plataforma editorial. Barcelona.
- BARROSO GARCÍA, JAIME (2002): Realización de los géneros televisivos. Editorial Síntesis. Madrid.
- BESTARD LUCIANO, MARÍA (2014). Realización audiovisual. Editorial UOC. Barcelona.
- CLARK, TIM (2012): Tu modelo de negocio. Deusto. Barcelona.
- DE MATEO, ROSARIO; BERGÉS, LAURA; SABATER, MARTA (2009): Gestión de empresas de comunicación. Comunicación social. Ediciones y publicaciones.
- DIEZ, ALFREDO (2013): ¡Nunca te rindas! Lucha por lo que quieres. Editorial Planeta. Barcelona.
- EIRAS, FERNANDO (2018): Manual del guionista de televisión. Una guía práctica para escribir entretenimiento audiovisual. Editorial Bernice. Córdoba.

FOLCH BOT, FERRAN (2019): Ficció, com crear, vendre i escriure una sèrie. Guionistes Associats de Catalunya. Barcelona.

GARCIA-MILÀ, PAU (2011): Tot està per fer. Plataforma editorial. Barcelona.

GARCIA-MILÀ, PAU (2013): Tens una idea. Amat editorial. Barcelona. MILERSON, G. (1983): Realización y producción en televisión. IORTV. Madrid.

LUMET, SIDNEY (2019): Com es fan les pel·lícules. Viena Edicions. Barcelona

SÁNCHEZ-TABERNERO, ALFONSO (2000): Dirección estratégica de empresas de comunicación. Ediciones Cátedra. Madrid.

## **Websites of interest**

<http://www.bcncatfilmcommission.com/cat>

[www.gencat.cat/cultura/ivic](http://www.gencat.cat/cultura/ivic)

<http://www.apic.cat>

<http://www.europacreativamedia.cat/inici>