

Audiovisual Advertising Production

Code: 103130
ECTS Credits: 6

| Degree | Type | Year | Semester |
|--|------|------|----------|
| 2501935 Advertising and Public Relations | OB | 3 | 2 |

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Nicolás Lorite García
Email: Nicolas.Lorite@uab.cat

Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: Yes

Prerequisites

This third year course of the Bachelor's Degree in Advertising and Public Relations is based on the knowledge of audiovisual grammar that the students have already obtained in the first year of the course of Languages of Written and Audiovisual Communicative Languages.

External students (Erasmus or mobility) or those students changing cycles have to justify the minimum knowledge established in the teaching plan in order to be able to enroll at the subject. It is recommended to contact the teacher before starting classes.

Objectives and Contextualisation

Conceptualization and Production of audiovisual advertising products.

- 1.- Pre-Production:
The general process of audiovisual production in cinema and television.
Specificity in the advertising activity.
Advertising Formats.
- 2.- Production:
The basic knowledge of audiovisual language.
The technological and technical training for the use of the audiovisual
- 3.- Post-production:
Technological and technical training for the use of audio-visual resources

knowledge framework to define the importance of Production in the general training of the Communication and in process.

Knowledge of the development of audiovisual projects and organization of human, artistic and technological resources in the field of advertising.

Special impact on the advertising figure of the Producer as the unit responsible for the organization and development in the audiovisual media.

Competences

- Demonstrate knowledge of the narrative and expressive characteristics of audiovisual languages.
- Demonstrate knowledge of the structure and functions of the technological context that plays a role in the advertising communication process.

Learning Outcomes

1. Distinguish the basic principles of production, post-production and audiovisual production.
2. Use technological instruments for the production, editing and post-production of audiovisual messages.

Content

Subject's agenda:

1.- PRODUCTION:

THE PRODUCTION PROCESS.

Production and organization phases.
Technical and production personnel.
Work plan
Shooting plan.
THE ADVERTISING PRODUCTION.
The advertising producer.
Advertising agency relations and producer.
The Producer.
Casting.
Formats and advertising styles.
Styles of production and realization.
Style manual

2.- REALIZATION:

THE ADVERTISING SCREENPLAY.

The idea
Synopsis and treatment.
The literary script.
The technical script.
Storyboard.
Animatic
THE REALIZATION.

Narrative units: plan, scene and sequence,
The camera: features and image and sound capture
The composition
Planning of the shooting on the set and outside.

3.- POSTPRODUCTION.
Mounting and rhythm
Sound
The technological and technical digital process.
Soundtrack: music, voice and effects.
Graphic edition: color, typography.

Methodology

The detailed calendar with the content of the different sessions will be presented on the day of presentation of the

Virtual Campus where students will be able to find a detailed description of the exercises and practices, the vario

information necessary for the proper follow-up of the subject. In case of change of teaching modality for health re

of the changes that will take place in the programming of the subject and in the teaching methodologies.

ACTIVE PEDAGOGY:

1 ADVERTISING PROJECT
Students are grouped into production teams from which they carry out ar

the strategy of disseminating a commercial, commercial or social campaign, of which it is "they end up doing a sp

to an active, theoretical-practical pedagogical model, consisting of experiencing the theoretical concepts taught ir

production models similar to those carried out in the professional field . The advertising project is intended to orga

of advertising production.

The PROJECT is therefore the backbone on which the theoretical corpus

the stages of: PRE-PRODUCTION (Script and Organization), REALIZATION (Recording and staging) and POST

The PROJECT has the support of a decalogue or style manual with the

products (spots and telebotiga) of the advertising project.

- Each decalogue or style manual takes into account the following general principles:
- Image: use and narrative value of the plans, movements and displacements.
 - Sound: use and value of voice, music and effects.
 - Protagonists: justification of a type of body, gender, age, phenotype, skin color, etc.

the characters.

- Advertising representation of reality and / or fiction.
- Limits of creative resources such as humor, emotion, etc.
- Production: limits established by potential customers
- Reception: realization conceived in some audiences or potential consumers

2. THEORY

Structure of audiovisual production

Adaptation to advertising

Advertising sociocultural diversity

Realization and Social Advertising

Advertising realization and representation of reality

New audiovisual narratives: transmedia, cross-platform and cross-media

Advertising realization, reception and social dynamization.

3. AUTONOMOUS ACTIVITIES

PRODUCTION, REALIZATION AND EDITING OF AN ADVERTISING SPOT

Activities

| Title | Hours | ECTS | Learning Outcomes |
|--|-------|------|-------------------|
| Type: Directed | | | |
| EDITING VIDEO AND SOUNDTRACK | 10 | 0.4 | 1, 2 |
| PLANNING THE REALIZATION | 10 | 0.4 | 1, 2 |
| STRUCTURE OF THE ADVERTISING PROJECT AND ADAPTATION TO THE REALIZATION | 10 | 0.4 | 1, 2 |
| Type: Supervised | | | |
| SPOT AND TV STORE PRODUCTION | 57 | 2.28 | 1, 2 |
| SPOT EDITION | 30 | 1.2 | 1, 2 |
| Type: Autonomous | | | |
| REALIZATION SPOT and TV STORE | 30 | 1.2 | 1, 2 |

Assessment

The final grade is the weighting of the marks obtained by the students in the different works carried out, depending on the type of work: Spots 40%

Teleshopping or shopping network 20%

Group on board notebook 5%

Individual on board notebook 5%

Group website 5%

Group decalogue

Individual audio-visual analysis of a spot 25%

Recovery:

In the event that one or more of these works are not approved, they can

that the teaching staff consider appropriate to improve.

Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|-----------------------------------|-----------|-------|------|-------------------|
| AUDIOVISUAL PRODUCTION | 7 | 2 | 0.08 | 1, 2 |
| GRUPAL AND INDIVIDUAL THEORY WORK | 3 | 1 | 0.04 | 1, 2 |

Bibliography

BASSAT, Lluís. *El libro rojo de la publicidad*. 4ª Edición, Madrid: Debolsillo, 1994.

BARROSO, Jaime. *Introducción a la realización televisiva*., IORTV, Madrid, 1989.

BLANCH, Margarida.y LÁZARO, Patricia. *Aula de locución*. Madrid: Cátedra, 2010.

FERNÁNDEZ DIEZ, Federico y MARTÍNEZ ABADÍA, José. *Manual básico de lenguaje y narrativa audiovisual*. Barcelona: Paidós, 1999,

GARCÍA GUARDIA, Mª Luisa; MENÉNDEZ HEVIA, Tania. *Fundamentos de la realización publicitaria*. Fragua Madrid, 2007.

HART, John. *La técnica del Storyboard*. IORTV. Madrid, 2001.

LÁZARO, Patricia. *Apunts. Assignatura: Llenguatges Comunicatius Escrits i Audiovisuals*. Bellaterra: UAB, Curs 2016/17 i Curs 2017/18.

LORITE GARCÍA, Nicolás. "La cámara como herramienta principal para la investigación audiovisual aplicada de la diversidad en la publicidad televisiva". En Sierra Sánchez, J. *Nuevas tecnologías audiovisuales para nuevas narrativas interactivas digitales en la era multidispositivo*. Mc Graw Hill Education, Madrid, 2017.

LORITE GARCÍA, Nicolás; GRAU REBOLLO, Jordi.; LACERDA, Juciano. "Representation of sociocultural diversity in audiovisual advertising: materials for inclusive treatment" En *Revista Latina de Comunicación Social*, 73, pp. 425 a 446. Disponible en: <http://www.revistalatinacs.org/073paper/1263/22es.html> (consultado el 3 de abril de 2018).

LORITE GARCÍA, Nicolás; GRAU REBOLLO, Jordi. "La representación de la diversidad sociocultural en la publicidad televisiva de *prime-time* en España desde la óptica del alumnado universitario", en *Temps d'Educació*, 53, Barcelona: Universitat de Barcelona. 2017. Disponible en: https://ddd.uab.cat/pub/artpub/2017/186421/temedu_a2017v53p13.pdf (consultado el 14 de abril de 2018).

LORITE GARCIA, Nicolás; ENTENZA, Ana.; MURACA, Eduardo. "Identidad cultural de la música y el color en la publicidad televisiva española. Propuestas para su incorporación al aula". En *Temps d'Educació*, 53, p. 45-65. Universitat de Barcelona, 2017. Disponible en: https://ddd.uab.cat/pub/artpub/2017/186422/temedu_a2017v53p45.pdf (consultado el 14 de abril de 2018).

MARTINEZ ABADIA, José. *Introducción a la tecnología audiovisual*. Paidós Comunicación. Barcelona, 1988.

MARTÍNEZ I SURINYAC, Gabriel. *El guión del guionista*. Ed. CIMS. Colección Libros de Comunicación Global. Barcelona, 1998.

MENÉNDEZ HEVIA, Tania. *Fundamentos de la realización publicitaria*. Fragua. Madrid, 2007

MILLERSON, Gerald. *Técnicas de realización y producción en TV*. IORTV, Madrid. Primera edición, 1983; cuarta edición, 2001.

MORALES MORANTE, Fernando. *Editing and Montage in International Film and Video: Theory and Technique*. Focal Press - Roudledge/Taylor and Francis, London, 2017.

MORALES MORANTE, Fernando. *Montaje Audiovisual. Teoría, técnica y métodos de control*. UOC, Barcelona, 2013.