UAB
Universitat Autònoma de Barcelona

2022/2023

Audiovisual Advertising Production

Code: 104902
ECTS Credits: 6

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

Contact

Name: Nicolás Lorite Garcia

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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

Teachers

Joan Riedweg Perez

Joaquín Crespo Miquel

Prerequisites

This asignatura of third course of the Degree of Advertising and Public Relations, part of the knowledge on audiovisual grammar that the alumnado has received previously in the asignatura of Communicative Languages Written and Audiovisual of first course.
The external students (Erasmus or mobility) or change of cycle must justify the minimum knowledge established in the teaching plan to be able to enroll in the subject.
It is recommended to contact before the start of classes with the teacher responsible for the subject.

Objectives and Contextualisation

Conceptualization and realization of audiovisual advertising products.
1.- Production:
The general process of audiovisual production in film, television and Internet.
Specificity in advertising activity. Advertising formats.
2.- Realization:
The basic knowledge of audiovisual language.
Technological and technical training for the use of audiovisual resources for taking images and sound and staging.
3.- Post-production:
The technological and technical training for the use of the audiovisual resources of the assembly and the digital edition. This will allow to have a consolidated knowledge framework to define the importance of Production and Realization in the general formation of Communication and specifically of the advertising production process.
Knowledge of the development of audiovisual projects and organization of human resources, knowledge of the development of audiovisual projects and organization of human, artistic and technological resources to apply to their activity in the field of advertising.
Special impact on the advertising figure of the Producer as responsible for the organization and development of advertising production 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.
- Introduce changes in the methods and processes of the field of knowledge to provide innovative responses to the needs and demands of society.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Use one's imagination with flexibility, originality and ease.

Learning Outcomes

1. Analyse a situation and identify its points for improvement.
2. Communicate using language that is not sexist or discriminatory.
3. Critically analyse the principles, values and procedures that govern the exercise of the profession.
4. Distinguish the basic principles of production, post-production and audiovisual production.
5. Identify situations in which a change or improvement is needed.
6. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
7. Propose projects and actions that are in accordance with the principles of ethical responsibility and respect for fundamental rights and obligations, diversity and democratic values.
8. Propose projects and actions that incorporate the gender perspective.
9. Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
10. Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
11. Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
12. Use one's imagination with flexibility, originality and ease.
13. Use technological instruments for the production, editing and post-production of audiovisual messages.
14. Weigh up the impact of any long- or short-term difficulty, harm or discrimination that could be caused to certain persons or groups by the actions or projects.

Content

syllabus
1.- PRODUCTION:
THE PRODUCTION PROCESS.
Production and organization phases.
Technical and production personnel.
Work plan.
Filming plan.
ADVERTISING PRODUCTION.
The advertising producer.
Relations advertising agency and producer.
The Producer.

Casting.
Advertising formats, genres and styles.
Production and realization styles.
Decalogue ethical and aesthetic.
2.- REALIZATION:
THE ADVERTISING SCRIPT.
The idea.
Synopsis and treatment.
The literary script.
The technical script.
storyboard.
THE REALIZATION.
Narrative units: plane, scene and sequence,
The camera: features and taking images and sound
The composition.
Planning the filming on set and outdoors.
3.- POSTPRODUCTION.
Assembly and rhythm Sonorization.
The digital technological and technical process.
Soundtrack: voice, music, voice and effects.
Graphic editing: color, typography.

Methodology

ACTIVE PEDAGOGY:
1 ADVERTISING PROJECT
The students are grouped into production EQUIPMENT from which they carries out the realization of an ADVERTISING PROJECT, aimed at devising, carrying out and designing the dissemination strategy of an advertising, commercial or social campaign, of which 'they end up producing a spot and a telestore, according to a model of active pedagogy, theoretical-practical, consisting of experiencing the theoretical concepts taught in the classes and applying models of audiovisual realization similar to those carried out in the professional field. The advertising project is aimed at organizing human, artistic and technological resources in the field of advertising production.
The PROJECT is therefore the backbone on which the theoretical corpus is articulated and experienced, applied through active peagogia, taking into account the stages of: PRE-PRODUCTION (Script and Organization), REALIZATION (Recording and staging) and POST-PRODUCTION (Editing).
The PROJECT has the support of a decalogue or manual of style with the fundamental aesthetic and ethical criteria to be taken into account for the realization of the products (spots and teleshopda) of the advertising project.
Each decalogue takes into account the following general reference criteria:
Image: use and narrative value of the plans, movements and movements of the camera, scenarios, light, color and graphics.
Sound: use and value of voice, music and effects.
Protagonists: justification of a typology of bodies, gender, age, phenotype, skin color and other physical traits, as well as interactions between the characters. Advertising representation of reality and/or fiction.
Limits of creative resources such as humor, emotion, etc.
Production: limits set by potential customers
Reception: realization designed in audiences or potential consumers of the messages and social and sociocultural effects dynamitzadors.
The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
EDITING VIDEO AND SOUNDTRACK	32.5	1.3	4, 13
PLANNING THE REALIZATION	10	0.4	4, 13
PLANNING THE REALIZATION	10	0.4	4, 13
Type: Supervised			
EDITING SPOT AND MAKING OF	5	0.2	4, 13
SPOT AND TV STORE PRODUTION	2.5	0.1	4, 13
Type: Autonomous			
PRODUCTION AND REALIZATION SPOT AND TV STORE	82.5	3.3	4, 13

Assessment

The final grade is obtained from the weighting of the grades obtained by the students in the different works carried out, depending on their weight on the final grade:
Spots 30%
Telestore/Telepromotion 20%
Group memory 5%
Individual memory 5%
Group project website 5%
Making of 10%
Decalogue of the group 5%
Individual audiovisual analysis of a spot 20%
Recovery: In case one or more works are not approved, they can be recovered during the planned period taking into account the aspects that the teaching staff deems appropriate to improve.

Plagiarism:

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
AUDIOVISUAL PRODUTION	7	5	0.2	3, 1, 12, 2, 4, 6, 5, 7, 8, 11, 10, 9, 13, 14
GRUPAL AND INDIVIDUAL THEORY WORK	3	2.5	0.1	3, 1, 12, 2, 4, 6, 5, 7, 8, 11, 10, 9, 13, 14

Bibliography

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6ª Edición, pp.301-309. Disponible en:
https://books.google.es/books?id=MSV9_aUxVzMC&pg=PA9&hl=es&source=gbs_selected_pages&cad=2#v=on
(consultado el 13 de abril de 2018). Ver esta presentación en video:

http://www.e-studionline.com/materiales/plato_virtual/html5.html (consultado el 13 de abril de 2018).

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Lorite García, N. (2021): "Publicidad, diversidad fenotípica y dinamización intercultural en Cataluña en tiempos de crisis y cambios". En Cuadernos.info, 48, pp.139-165. Disponible en:
http://ojs.uc.cl/index.php/cdi/article/view/27671: (consultado el 3 de febrero de 2021).

Lorite García, N.; Grau Rebollo, J.; Lacerda, J. (2018): "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).

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https://ddd.uab.cat/pub/artpub/2017/186421/temedu_a2017v53p13.pdf (consultado el 14 de abril de 2018).

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Morales Morante, F. (2013): *Montaje audiovisual: Teoría, técnica y métodos de control*. Barcelona: UOC.

Rodríguez Bravo, A. (1998) *La dimensión sonora del lenguaje audiovisual.* Barcelona: Paidós.

Software

DaVinci Resolve and Audicity