

## Audiovisual Advertising Production

Code: 104902  
ECTS Credits: 6

**2024/2025**

Degree	Type	Year
2501935 Advertising and Public Relations	OB	3

### Contact

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### Teachers

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### Teaching groups languages

You can view this information at the [end](#) of this document.

### 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.

## Learning Outcomes

1. CM30 (Competence) Incorporate individual skills (creativity, use of expressive and technological resources) into the development of collaborative projects in the field of advertising and public relations.
2. CM31 (Competence) Devise graphic and audiovisual projects in the field of persuasive communication that respond to new expressive and technological trends.
3. CM32 (Competence) Generate transformative graphic and audiovisual projects that reinforce democratic values and increase social rights.
4. KM32 (Knowledge) Describe the expressive and narrative resources involved in the production and realisation stages in the creation of persuasive audiovisual messages.
5. KM34 (Knowledge) Identify the technological tools and suitable formats for the production and realisation of persuasive audiovisual messages.
6. SM28 (Skill) Plan the distinct stages of production for the creation of a persuasive audiovisual product.
7. SM29 (Skill) Use the techniques of image and sound composition, framing, editing and montage to create comprehensible and attractive persuasive audiovisual messages.
8. SM30 (Skill) Operate cameras, microphones, mixing consoles, image and sound editing and retouching software and other post-production effects to produce persuasive messages that are understandable and attractive.

## 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.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practice on the set	37.5	1.5	KM34, SM28, SM29, SM30, KM34
Theoretical sessions	15	0.6	CM30, KM34, SM28, CM30
Type: Supervised			
Tutorials	7.5	0.3	CM30, CM31, CM32, SM28, SM29, CM30
Type: Autonomous			
Personal study and preparation of works	82.5	3.3	CM30, CM32, KM32, SM29, CM30

### ACTIVE PEDAGOGY:

#### 1 ADVERTISING PROJECT

The students are grouped into production EQUIPMENT from which they carry 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 pedagogy, 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 telestore) 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 characters, 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 dynamizers.

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.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
AUDIOVISUAL PRODUCTION	7	5	0.2	CM30, CM31, CM32, KM32, KM34, SM28, SM29, SM30
GRUPAL AND INDIVIDUAL THEORY WORK	3	2.5	0.1	CM32, KM32, KM34

This subject continues to be assessed and does not provide for a single evaluation.

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:

Students will be entitled to the reevaluation of the subject. They should present a minimum of activities that equals two-thirds of the total grading.

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.

## Bibliography

Bassat, Lluís (1994): *El libro rojo de la publicidad*. 4ª Edición, Madrid: Debolsillo. Disponible en:

<https://myslide.es/documents/el-libro-rojo-de-la-publicidad-luis-bassat-56a0ff9c0607e.html> (consultado el 13 de abril de 2018). Ver un resumen en García-Uceda, Mariola (2009): *Las claves de la publicidad*. Madrid: ESCI, 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=one](https://books.google.es/books?id=MSV9_aUxVzMC&pg=PA9&hl=es&source=gbs_selected_pages&cad=2#v=one) (consultado el 13 de abril de 2018). Ver esta presentación en video:

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

Blanch, M.; Lázaro, P. (2010) *Aula de locución*. Madrid: Cátedra.

Fernández Díez, F.; Martínez Abadía, J. (1999) *Manual básico de lenguaje y narrativa audiovisual*. Barcelona: Paidós.

Lázaro, P. (2016): *Apunts. Assignatura: Llenguatges Comunicatius Escrits i Audiovisuals*. Bellaterra: UAB.

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).

Lorite García, N.; Grau Rebollo, J. (2017): "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. Disponible en: [https://ddd.uab.cat/pub/artpub/2017/186421/temedu\\_a2017v53p13.pdf](https://ddd.uab.cat/pub/artpub/2017/186421/temedu_a2017v53p13.pdf) (consultado el 14 de abril de 2018).

Lorite García, N.; Entenza, A.; Muraca, E. (2017): "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. Disponible en: [https://ddd.uab.cat/pub/artpub/2017/186422/temedu\\_a2017v53p45.pdf](https://ddd.uab.cat/pub/artpub/2017/186422/temedu_a2017v53p45.pdf) (consultado el 14 de abril de 2018).

Millerson, G. (2001): *Técnicas de realización y producción en TV*. IORTV, Madrid. Cuarta edición.

Morales Morante, F. (2017). *Editing and Montage in International Film and Video: Theory and Technique*. London: Focal Press - Roudedge/Taylor and Francis.

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, Runway and Audicity

## Language list

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	51	Catalan	second semester	afternoon
(PLAB) Practical laboratories	52	Catalan	second semester	afternoon
(PLAB) Practical laboratories	53	Catalan	second semester	afternoon
(TE) Theory	5	Spanish	second semester	afternoon