

## DEGREE: **DEGREE IN AUDIOVISUAL COMMUNICATION**

### 1. GENERAL DETAILS OF THE SUBJECT

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**Name:** **ADVERTISING PRODUCTION**

**Level:** FOURTH YEAR **Term:** 2nd SEMESTER

**Type:**  Basic

Compulsory

Elective subject

**Credits (LRU / ECTS):** 6

Theoretical credits: 3

Practical credits: 3

**Year:** 2010

**Lecturer:** ÁLVARO MORENO DE LA SANTA

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### 2. DESCRIPTION

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Students will work on a variety of different films, learning the myriad skills that go into creating a successful documentary and ads. The following areas will be addressed:

Sound	Cinematography and Lighting	Producing and Directing the Documentary and ads
Editing	New Media/Self-Distribution	Writing/Non-Fiction Storytelling
Producing	Documentary Craft	Television Ads and Documentary Traditions and Aesthetics
Production Sound	Post-Production Sound	Graphics, Special Effects and Color Correction

Material covered will centre around some of the job titles involved in the production of commercials and documentaries such as writer, video editor, set designer, and camera operator. Documentaries have never been hotter or more commercially promising, whether you are looking for a career or are out to change the world. This module will face this new panorama.

One of the main aims of the module is to develop a reflexive awareness of the creative, theoretical and technical processes required to engage in the planning, research and production of extended creative/creative nonfiction/advertising/professional writing, audio-visual/digital documentary production, or an academic dissertation. Students leave with a toolbox of skills and know-how that will help them to get a head start on their careers.

### 3. SITUATION

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#### **PREVIOUS KNOWLEDGE AND SKILLS:**

Knowledge of audiovisual language, Production Methods, Digital Video and DSLR cameras.

Students are expected to:

- possess advanced knowledge and techniques for the purposes of individual research and writing, either academic, creative, professional or journalistic, or audio-visual/digital production.
- be able to reflect critically upon the creative and technical processes required to engage in the planning, research and production of a sustained practice-based project.

- be able to undertake independent research and creative activity for the purposes of producing an extended practice-based project that meets professional norms and standards, or an academic dissertation.

### **RECOMMENDATIONS:**

Consult the bibliography to clarify questions and allow to go deeper into the subject.

### **ADAPTATION FOR STUDENTS WITH SPECIAL NEEDS (FOREIGN STUDENTS, STUDENTS WITH SOME KIND OF DISABILITY)**

Professor will be very attentive to the individual needs of each student. The existence of the bibliography of the subject supposes a support for the students with special needs or with difficulties to follow the subject in the class.

## **4. SKILLS**

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### **SPECIFIC SKILLS**

- Understand the fundamentals of documentary and commercial video methods with emphasis on production and broadcasting.
- Pre-production planning and writing.
- multi-camera and single camera shooting.
- on-location shooting.
- visual effects, compositing and lighting.
- post-production editing.
- camera work.
- Capacity for the production and direction of commercial and documentaries products.
- Ability to apply audiovisual techniques and technological tools in order to develop a product in accordance with professional technical and artistic quality requirements.
- Theoretical and practical knowledge of organizational structures in the field of audiovisual communication, as well as the nature and interrelationships between active agents within it: authors, institutions, companies, media, formats, and audiences.
- Knowledge of professional ethics and codes of conduct as well as legal regulations of information affecting both professional practice and the tasks of a communicator.

### **TRANSVERSAL GENERIC SKILLS**

- This module provides students with the foundations for life-long learning and continual professional development.
- Decision making.
- Ability to succeed in situations of uncertainty.
- Assumption of responsibilities.
- Ability to organize and distribute work.
- Promoting Entrepreneurship.
- Promoting equality and diversity.
- Creativity and innovation.
- Leadership and teamwork abilities.
- Capacity and ability for critical analysis, synthesis, expression, and judgment.
- Ability to act freely with social responsibility and professional ethics.
- Capacity to establish relationships, understand and satisfy the needs of clients and other agents within one's environment of activity.
- Ability to search for and analyze information from various sources.



## 5. OBJECTIVES

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### OBJECTIVES

The objective of this subject is to get students to be able to transform their ideas into audiovisual products. Whether they are documentaries or television commercials, students will be able to plan their work, from pre-production to distribution of their work. Students will understand the theoretical and practical processes of producing and directing a television commercial and documentary. To provide students with the means to enhance their communication skills through individual research and writing of an audio-visual/digital production appropriate to the multi-media modes of current digital practice.

### SPECIFIC OBJECTIVES

Mastering the technical and human elements that make possible the production of audiovisual messages, as well as knowing different forms of advertising and documentary speeches. Students will know and explore future ways of advertising products, as a result of new technologies. At the same time, new ways of communicating (especially smart phones) will discover the new ways of documentary.

## 6. METHODOLOGY AND TEACHING TECHNIQUES

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### METHODOLOGY

- **Lecture:** Pass on knowledge and activate cognitive processes in students, encouraging their participation. Lectures to explain the basic theoretical concepts of advertising and narrative discourse.
- **Case studies:** Learning through the analysis of actual or simulated cases in order to interpret and resolve them by employing various alternative solution procedures.
- **Project-based learning:** Realization of a project to solve a problem, applying acquired learning and promoting abilities related to planning, design, performing activities, and reaching conclusions.

### TEACHING TECHNIQUES

- Master class and discussion     Tutorial session     Practical lessons  
 Visits and trips     Reading test     Others: \_\_\_\_\_

## 7. LIST OF TOPICS

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### A. LECTURE TOPICS

#### PART I: PRODUCTION AND DIRECTION OF DOCUMENTARIES

1. Overview of course and the documentary form
  2. Overview of factual televisión
  3. Overview of authored documentary film
  4. Becoming a Filmmaker
  5. Truth: A Contested Notion
  6. Recreating Reality
  7. Ethics: Representing Reality
  8. Recreating Reality
  9. Risk & Adversity
  10. Director & Subject Relationship
  11. Planning and Preparation
  12. Getting the Shots
  13. The Art of the Interview
  14. Designing Sound: Music: enhancement or Intrusion?
  15. Narration: A voice in your ear
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16. Cutting Reality: The Art of editing
17. Financing and distribution routes

## **PART II: PRODUCTION AND DIRECTION OF AUDIOVISUAL ADVERTISING PRODUCTS**

1. Overview of course and the advertising form
2. Overview of factual commercial television
3. Knowing and understanding the elements of advertising in the audiovisual field.
4. The techniques and tools needed to develop ad products for various audiovisual formats.
5. The techniques to develop own products for various audiovisual narrative formats.
6. Evaluation of advertising effectiveness
7. The spot: Typology of spots
8. Product placement
9. New strategies: Tabvertising, Advergaming, Integral and crossmedia Advertising campaign

## **PART III: MUSIC VIDEOS AND FILM TRAILERS**

1. Introduction to Music Video History
2. Idea Conceptualization & Imagination
3. Focus on Music Video Pre-Production
4. Shooting Music Videos
5. Editing: Color Correction, Titles, Typography
  
6. Pre-production planning and research of a film trailer
7. Storyboard
8. Production
9. Post-production
  
10. New ways of distribution of film trailers

## **PART IV: THE NEW ERA FOR ADVERTISING**

1. The changing marketing space
2. New digital ad formats
3. What is next? The future

### **B. LABORATORY TOPICS**

1. Analysis of audiovisual products.
2. Planning advertising campaign strategy.
3. Developing advertising campaign: spot.
4. Production advertising campaign: integral and crossmedia

## **8. REFERENCES**

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### **SPECIFIC**

- Barret, E. and Bolt, B. (2014). Practice as Research: Approaches to Creative Arts Enquiry. London: I B Tauris
- Barzun, J. and Graff, H.F. (1992). The Modern Researcher. 5th edition. Stamford, Conn: Thomson.
- Berry, R., (2004). The research project: how to write it. 5th edition. London : Routledge
- Booth, W.C. et al., (2003). The craft of research. 2nd edition. Chicago: University of Chicago Press
- Brett Davies, M., (2007). Doing a Successful Research Project: Using Qualitative or Quantitative Methods. Basingstoke: Macmillan
- Gash, S., (2000). Effective literature searching for research. 2nd edition. Aldershot : Gower
- Gray, D. E., (2009). Doing Research in the Real World. 2nd edition. London: Sage
- O'Leary, Z., (2009). The Essential Guide to Doing Your Research Project. 2nd edition. London: Sage
- Plummer, K., (2001). Documents of Life 2: An Invitation to a Critical Humanism. London: Sage
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Reading Digital Fiction, <http://readingdigitalfiction.com/>  
 Rose, G., (2011). Visual Methodologies. 3rd edition. London: Sage  
 Silverman, D., (2010). Doing Qualitative Research. 4th edition. London: Sage  
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 Barnouw, Erik. (Oxford, 1973). Documentary: A History of the Non-Fiction Film  
 Cunningham, Megan. (2005) The Art of the Documentary: Ten Conversations with Leading Directors, Cinematographers, Editors, and Producers (New Riders).  
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 Rabinger, Michael. (2004) Directing the Documentary (Focal Press)

## GENERAL

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 Mahon, Nik. (2010) "Dirección de arte publicidad". Barcelona Gustavo Gili cop.  
 Ortega Martínez, Enrique. (2004) "La comunicación publicitaria". Madrid Pirámide.  
 Patricia Aufderheide, (2007) Documentary Film: A Very Short Introduction (OUP)  
 Barry K Grant and Jeannette Sloniowski, (2013) Documenting the Documentary: Close Readings of Documentary Film and Video (Wayne State UP)  
 Jonathan Kahana, (2016) The Documentary Film Reader (OUP)  
 Kevin Macdonald and Mark Cousins, (2006) Imagining Reality: The Faber Book of Documentary (Faber)  
 David MacDougall, (2012) "Whose story is it?" in Transcultural Cinema (Princeton UP, 1996) Betsy A McLane, A New History of Documentary Film (Bloomsbury)  
 Louis Marcorelles, (1973) Living Cinema: New Directions in Contemporary Film Making (Allen and Unwin)

## 9. ASSESSMENT CRITERIA

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### OPTION A

The main element for assessment will be a short documentary or advertising film on which you will work in groups, with each member of the group allocated a specific role.

Your assessment is in three parts:

- 1) An individual proposal for a documentary or advertising film portrait (20%).
- 2) A short (4-6 minute) documentary or advertising film devised, shot and edited in groups, on which each participant has a clearly assigned role, accompanied by a production dossier clearly showing the process of making the film and each group member's contribution to it. The production dossier should include all the key documents produced as part of the creative process (e.g. proposal, production schedule, logs, etc), and should reflect the specific nature of the film process. The list of documents making up the log should be agreed in principle with the tutors while the project is still in development, and any subsequent deviations from that list should be justified (50%).
- 3) A personal essay reflecting on what you learned during the module (30%).

### OPTION B

Attendance (> 75%)	10%
Attitude	10%
Tests and other exercises of film-making	30%
Final exam: concepts	50%



## OPTION C

Attendance (< 75%)	20%
Final exam + exercises of film-making	80%

## 10. TEACHING ACTIVITIES

ECTS	
Lessons (6 * 10)	60
Students' work (6 * 15)	90
TOTAL (6 * 25)	150

	Theoretical sessions		Practical sessions		Activity			Exams		Units
	Lessons	Students' work	Lessons	Students' work	Nº	Length	Students' work	Exams	Students' work	
Week 1 <sup>a</sup>	2,0	2,0	2,0	2,0						1
Week 2 <sup>a</sup>	2,0	2,0	2,0	2,0						2
Week 3 <sup>a</sup>	2,0	2,0	2,0	2,0						3
Week 4 <sup>a</sup>	2,0	2,0	2,0	2,0	1		3			3
Week 5 <sup>a</sup>	2,0	2,0	2,0	2,0	1		3			4
Week 6 <sup>a</sup>	2,0	2,0	2,0	2,0	2		4			4
Week 7 <sup>a</sup>	2,0	2,0	2,0	2,0	2		4			4
Week 8 <sup>a</sup>	0	0	2,0	2,0				2	4	4
Week 9 <sup>a</sup>	2,0	2,0	2,0	2,0	2		4			5
Week 10 <sup>a</sup>	2,0	2,0	2,0	2,0	3		4			5
Week 11 <sup>a</sup>	2,0	2,0	2,0	2,0	3		4			5
Week 12 <sup>a</sup>	2,0	2,0	2,0	2,0						5
Week 13 <sup>a</sup>	2,0	2,0	2,0	2,0						6
Week 14 <sup>a</sup>	2,0	2,0	2,0	2,0						6
Week 15 <sup>a</sup>	2,0	2,0						2	4	6
Week 16 <sup>a</sup>										
Week 17 <sup>a</sup>										
Week 18 <sup>a</sup>										
Week 19 <sup>a</sup>										
Week 20 <sup>a</sup>										
	(A)	(B)	(C)	(D)		(E)	(F)	(G)	(H)	<b>TOTAL</b>
<b>Horas Totales</b>	<b>28,0</b>	<b>28,0</b>	<b>28,0</b>	<b>28,0</b>		<b>00,0</b>	<b>26,0</b>	<b>4,0</b>	<b>8,0</b>	<b>150,0</b>

Activities	
Nº	Description
1	<b>Project 01:</b> An individual proposal for a documentary or advertising film portrait
2	<b>Project 02:</b> A short (4-6 minute) documentary or advertising film. Realization of a project to solve a problem, applying acquired learning and promoting abilities related to planning, design, performing activities, and reaching conclusions.
3	
4	
5	
6	
7	
8	



<b>Organization</b>	
Theoretical and practical lessons (A)+(C)	56,0
Activities developed in the class (E)	0,0
Exams and test (G)	4,0
<b>Attendance</b>	<b>60</b>
Study (theory and practice) (B)+(D)	56,0
Preparation of the activities (F)	26,0
Study for exams (H)	8,0
<b>Students' work</b>	<b>90</b>
<b>TOTAL (STUDENTS' WORK)</b>	<b>150</b>