

DEGREE IN: ADVERTISING & PUBLIC RELATIONS**1. GENERAL DETAILS OF THE SUBJECT**

Name: **ADVERTISING PRODUCTION**

Level: FOURTH

Semester: SECOND

Type (Basic/Compulsory/Elective subject): **COMPULSORY**

Weekly class hours: 4

Crédits (ECTS): 6

Year of Study Programme: 2010

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2. DESCRIPTION

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

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.

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.

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.

4. OBJECTIVES AND COMPETENCIES

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.

COMPETENCIES:

SPECIFIC SKILLS

E02. Ability for the proper use of technical tools within the different stages of the audio-visual process, so students will express themselves through audio-visual images or discourses with the essential technical quality

E45. Ability and skill to develop techniques to build messages integrated by visual, acoustic and audio-visual images.

E46. Ability and skill to distinguish and develop technical and artistic manners in film-making for different formats and genres.

E48. Ability and skill for the resolution of conflicts presented during the live-shows and the broadcasting on-site.

E49. Capability to create and direct a complete mise-en-scène.

TRANSVERSAL GENERIC SKILLS

G04. Decision-making: ability to guess the good choice in uncertain situations, assuming responsibilities.

G06. Order and method: skill to organize and temporalize the tasks, doing them in an orderly manner adopting logically priority decisions in the different processes of the audio-visual production.

G07. Solidary awareness: solidary respect for the different individual persons and people of the planet, as well as knowledge of the main cultural streams related to the individual and collective values and the respect for the human rights.

G08. Encouragement of entrepreneurial spirit.

G09. Encouragement of the equality warranties

5. COURSE CONTENTS OR THEMATIC SECTIONS

PART I: PRODUCTION AND DIRECTION OF DOCUMENTARIES

PART II: PRODUCTION AND DIRECTION OF AUDIOVISUAL ADVERTISING PRODUCTS

PART III: MUSIC VIDEOS AND FILM TRAILERS

PART IV: THE NEW ERA FOR ADVERTISING.

6. LIST OF 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
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

A. LABORATORY TOPICS

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

7. METHODOLOGY AND TEACHING TECHNIQUES

Two main methodologies will be used for the theoretical part: master classes and case studies. They will be supported by the use of the debates, lectures and digital presentations, and also through the basic and specific bibliographies recommended by the teacher. These digital materials, exclusively elaborated by the teacher, will be at the students' disposal for their use as guides during the lectures. These materials will be available to the students via the EUSA virtual learning platform, as well as any other ways, which may be considered safe and efficient to this goal. Students must be aware that these digital presentations, by themselves, do not replace the following of the lectures with interest and spirit of participation. Instead, this visual material attempts to offer the results of synthesis and ordering of theories, models, and analysis methodologies in an agile and efficient way, especially because the object studied by this subject is the visual image itself. These didactic materials may be complemented with some related videos.

The practical part will be developed both in individual practices and groupal practices. In both cases, the teacher will explain the instructions, he will ask for feedback, a summary will be uploaded to the virtual classroom, and the teacher will mentor the students' processes. Students will be able to correct their work until the final deadline of the practice. In groupal practices, students will include a short dossier in which they explain what they did and report any misbehaviour of the partners.

8. ASSESSMENT CRITERIA

OPTION A

Attendance (> 75%)	
Attitude and participation	10 %
Practices	50 %
Theoretical evaluation:	40 %

The average of the practices and the theoretical evaluation have to get half of their grade to pass the subject. Extra practices can be approved by the teacher to those who have approved all the practice to increase the general grade until 10%.

Spelling and grammar mistakes in works and exams can reduce their individual grades.

OPTION B

Attendance (< 75%)	
Adapted practices	50 %
Mandatory essay	10 %
Theoretical exam	40 %

The three evaluation elements have to get at least half of their grade to pass the subject. The adapted practices will be made to ensure the acquisition of the skills, including the "Order and Method" transversal generic skill by doing the proper communication in advance with the teacher. The mandatory essay could require some readings about teamwork advantages and techniques.

Spelling and grammar mistakes in assignments and exams can reduce their individual grades.

- SECOND EVALUATION:

The assessment criteria will be the same one that was indicated for the first evaluation. Before or during July 2021, the teacher will indicate the new audio-visual works to be analyzed.

Students who fail to pass the subject will keep their grades for those practices or the theoretical evaluation or exam if they are already approved.

Specific cases that have to be approved by the teacher could change the theoretical exam with another practice.

- THIRD EVALUATION:

The assessment criteria will be the same one that was indicated for the first evaluation. Students will have to contact the teacher at least two months before the theoretical exam to receive instructions to adapt the practices.

9. REFERENCES

SPECIFIC

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- Plummer, K., (2001). Documents of Life 2: An Invitation to a Critical Humanism. London: Sage
- 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
- Silverman, D., (2009). A Very Short, Fairly Interesting and Reasonably Cheap Book about Qualitative Research. 3rd 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).
- Macdonald, Kevin and Mark Cousins, eds. (2006) Imagining Reality: The Faber Book of Documentary (Faber & Faber).
- Rabinger, Michael. (2004) Directing the Documentary (Focal Press)

GENERAL

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- 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)