



COURSE DATA

DATA SUBJECT

Code: 36571
Name: Ideation and TV production
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2026-27

STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	2	Second quarter
1937 - Double Degree Program in Audiovisual Communication and Journalism	Facultat de Filologia, Traducció i Comunicació	2	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Procesos de creación, producción y realización audiovisual	COMPULSORY
1937 - Double Degree Program in Audiovisual Communication and Journalism	Segundo Curso (Obligatorio)	COMPULSORY

COORDINATION

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SUMMARY

Ideation and TV production is a compulsory course of the Degree in Audiovisual Communication and of the Double Degree in Audiovisual Communication and Journalism that is part of the subject area *Audiovisual Creation, Production, and Realisation Processes*.

The course provides an in-depth exploration of the following topics: television production (the nature of production, genres and formats); idea generation (the process of ideation and creativity); television production planning (script, rundown, production plans, shooting/work plans, exploitation, financing); the phases of the production process; analysis of the Spanish television market (television models, trends); factors affecting television production (resources, programming schedules, target audiences and ratings, human and technical resources); types of production (production modes for news programs, entertainment formats, live broadcasts, television fiction); as well as the processes of financing, distribution, and promotion of audiovisual products (national grants and funds, festivals and competitions, marketing and



new forms of production, distribution, and promotion).

The course encourages critical reflection on the mechanisms behind the construction of television programming, focusing on programming strategies, audience segmentation, audience analysis, and production models, both in public and private media environments. Through teamwork and the resolution of creative challenges, students will develop skills related to the generation of innovative ideas, the creation of a production bible, and the oral defense of projects. The course promotes a proactive, reflective, and collaborative attitude towards contemporary television creation.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

No other types of requirements are considered.

COMPETENCES / LEARNING OUTCOMES

1333 - Degree in Audiovisual Communication

Ability to apply techniques and creation processes and technical or human resources necessary for the design of comprehensive production of an audiovisual project.

In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.

Students must be capable of applying techniques and processes of creation and technical or human resources necessary for the design of the production of an audiovisual work from its stage elements and brand image until its graphic commercialisation project.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).

Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.



Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.

DESCRIPTION OF CONTENTS

1. Television Audiovisual Production

This topic introduces the essential characteristics of audiovisual production in television, emphasizing its nature, functions, and structure. It reviews the types of producers and their responsibilities.

- 1.1. Nature and particularities
- 1.2. Audiovisual production in television
- 1.3. Types and functions of the producer

2. Idea Generation

This section addresses the processes of ideation and creativity applied to television, including the stages of project development, sources of inspiration, and the application of creative tools.

- 2.1. The ideation process and sources of inspiration
- 2.2. Stages of the ideation process
- 2.3. Ideation and creativity
- 2.4. Creation and development of television projects

3. Genres and Formats

The different television genres and formats, their classifications, and current transformations are described. There is a reflection on hybridization techniques and global content trends.

- 3.1. Genres and formats
- 3.2. Classifications
- 3.3. Hybridization, globalization, and infotainment



4. The Television Production Process

The phases of audiovisual production, preproduction, production, and postproduction, are explained. Planning is addressed through key documents such as scripts, rundowns, production plans, and financing plans.

- 4.1. Phases of the production process
 - 4.1.1. Preproduction
 - 4.1.2. Production
 - 4.1.3. Postproduction
- 4.2. Planning television production
 - 4.2.1. Script and prescript
 - 4.2.2. Rundown
 - 4.2.3. Production plan
 - 4.2.4. Shooting/work plan
 - 4.2.5. Financing plan
 - 4.2.6. Exploitation plan

5. Entertainment Content in the Transmedia Environment

The transformations of entertainment in the digital age are addressed, linking new narratives and new actants with traditional formats.

- 5.1. Fragmentation of audiences and the attention economy
- 5.2. Consumption habits in multi-screen environments
- 5.3. Active audience participation
- 5.4. Ethical challenges of transmedia entertainment

6. Programming on Platforms

The criteria that define programming on VOD platforms are addressed, along with the role of algorithms and the strategies of the different operators.

- 6.1. Algorithms and recommendations
- 6.2. Loyalty strategies
- 6.3. Comparison between different platforms
- 6.4. Future trends

7. Factors Affecting Television Production: Audience

Techniques for audience analysis, both qualitative and quantitative, as well as other measurement indicators to assess content impact, are presented.

- 7.1.1. Qualitative studies



- 7.1.2. Quantitative studies
- 7.2. Other measurement parameters

8. Elements of Television Production

The human and technical resources involved in television production, their functions, and responsibilities within the audiovisual workflow are studied.

- 8.1. Human resources
- 8.2. Technical resources

9. Production Modes

The different television production models are defined, from in-house production to co-productions and exchanges.

- 9.1. In-house production
- 9.2. Associated production
- 9.3. Co-production
- 9.4. Exchange

10. The Budget

This topic addresses the preparation and structuring of an audiovisual production budget, its items, and adaptation to available resources.

- 10.1. Budget preparation

11. Financing, Exploitation, and Promotion of Audiovisual Products

Sources of financing, exploitation strategies, and promotion of audiovisual products are studied, including markets, festivals, and new digital forms.

- 11.1. Financing: national grants and funds
- 11.2. Markets, festivals, and competitions
- 11.3. New forms of production, exploitation, and promotion

Learning outcomes

These contents will be reflected in the following learning outcomes:

- Apply audiovisual production and distribution techniques and processes across their various stages.



- Identify organisational structures in the field of visual and sound communication.
- Develop scripts adapted to different formats, technologies, and production platforms. Write texts appropriate to the medium.
- Analyse the structures, content, and styles of television and radio programming.
- Design and implement radio and television production processes.
- Work effectively as part of a team.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	15,00
Computer classroom practice	45,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	8,00
Individual or group project	52,00
Independent study and work	20,00
Preparation of lessons	10,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

Face-to-face activities

Face-to-face teaching will follow the following methodologies:

- **Master Class:** Presentation of content by the teaching staff, supported by materials such as presentations, texts, audiovisual projections, etc.
- **Resolution of Theoretical-Practical Problems:** Activities for applying knowledge through exercises, case studies or projects, laboratory practice, or work in real and simulated environments.
- **Production of Audiovisual Projects:** Sessions in which the teaching staff guides and supervises the development of collaborative student work.

Non-face-to-face activities

Students will carry out the following non-face-to-face activities:



- **Attendance at other activities:** This involves students participating in complementary activities related to the course, such as seminars, conferences, workshops, guided screenings, or guided visits.
- **Preparation of individual or group assignments:** Development of proposals, scripts, rundowns, production plans, or any other practical document, completed individually or collectively, related to the course content.
- **Independent study and work:** Time dedicated by students to reviewing content, expanding bibliographic resources, taking notes, and general preparation for the course.
- **Class preparation:** Reading of preparatory materials, reviewing content, and organizing tasks necessary for optimal participation in face-to-face sessions.

Educational innovation

This course is part of the educational innovation project Code UV-SFPIE_PIEE-3325253 Artificial Intelligence in Communication and follows the activities approved by the Service for Continuing Education and Educational Innovation (SFPIE). These activities include: promoting digital competencies, especially those related to the effective, ethical, and responsible use of generative AI tools; strengthening the development of students; critical thinking and intellectual autonomy, particularly regarding the use of generative AI; and enhancing teaching collaboration across different courses and degree programs.

Sustainable Development Goals

This course pays special attention to the following Sustainable Development Goals (SDGs):

- **SDG 4, Quality Education.** Target 7: Ensuring that students acquire the theoretical and practical knowledge needed to promote sustainable development, human rights, gender equality, a culture of peace and non-violence, global citizenship, appreciation of cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5, Gender Equality.** Target 1: Ending all forms of discrimination against all women and girls everywhere.

EVALUATION

The general grading system will follow the Regulation of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on May 30, 2017 (ACGUV



108/2017).

Assessment in the First Call

The assessment in the first examination period will be carried out in the following way:

- **Final Written Exam (40%):** An individual, in-person test designed to assess the knowledge acquired by students throughout the course. This exam can be retaken in the second call.
- **Assessment of Technical Learning (60%):** Evaluation of the student's performance in the development of a group project focused on ideation and television production, carried out in the classroom. This includes both the process and the final result. This component can also be retaken in the second call.

Passing Requirements: To pass the course, it is essential to obtain a minimum grade of 5 out of 10 in each of the two assessment activities. Otherwise, the course will be considered not passed.

Assessment in the Second Call

The assessment in the second examination period will maintain, if applicable, the grades obtained in the blocks passed in the first examination period. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final Written Exam (40%):** The structure remains the same as in the first call. It assesses the assimilation of theoretical and applied content.
- **Assessment of Technical Learning (60%):** If the group project was not passed in the first call, students may submit a complete individual project, equivalent in complexity and objectives to the original collaborative work.

Passing Requirements: To pass the course, it is essential to obtain a minimum grade of 5 out of 10 in each of the two assessment activities. Otherwise, the course will be considered not passed.

Additional Assessment Criteria

- Both in the exam and in all other tests, exercises, or written assignments, correct spelling and grammar are required. Each mistake will result in a reduction of the grade, which may lead to failing the assignment.



- If plagiarism is detected in any assessment task, it may be graded with a numerical score of zero, regardless of any disciplinary proceedings that may be initiated and, if applicable, any sanctions in accordance with current legislation.
- Intellectual honesty is vital in academic communities and for the fair assessment of students' work. All assignments submitted in this course must be original. Assignments involving fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, except when their use is part of the course content and is authorized by the teaching staff.

REFERENCES

Basic references

- Arana, E. (2011). *Estrategias de programación televisiva*. Madrid: Síntesis.
- Clarés-Gavilán, J., Merino, C., & Neira, E. (2019). *La revolución over the top. Del vídeo bajo demanda (VoD) a la televisión por internet*. Barcelona: UOC.
- Martínez Abadía, J., & Fernández Díez, F. (2010). *Manual del productor audiovisual*. Barcelona: UOC.

Additional references

- Marzal, J., & López Cantos, F. J. (Eds.). (2008). *Teoría y técnica de la producción audiovisual*. València: Tirant lo Blanch.
- Medina, E., & Díaz, J. (2017). *La producción en televisión. Contexto, herramientas y proceso*. Madrid: Compress Comunicación.
- Obradors, M. (2007). *Creatividad y generación de ideas. Estudio de la práctica creativa en cine y publicidad*. València: PUV.
- Pardo, A. (2015). *Fundamentos de producción y gestión de proyectos audiovisuales*. Pamplona: EUNSA.
- Toledo, S. (2012). *Cómo crear programas de televisión. La creatividad y su aplicación a lo audiovisual*. Barcelona: Laertes.