



COURSE DATA

DATA SUBJECT

Code: 36572
Name: Television 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	3	Second quarter
1407 - Degree in Multimedia Engineering	Escola Tècnica Superior d'Enginyeria	4	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Procesos de creación, producción y realización audiovisual	COMPULSORY
1407 - Degree in Multimedia Engineering	Optatividad	ELECTIVES

COORDINATION

SANCHEZ CASTILLO SEBASTIAN

SUMMARY

Television Production is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Audiovisual Creation, Production and Direction Processes. It is also an elective course of the Degree in Multimedia Engineering.

The specific contents of the subject study the production process: pre- and post-production, the script and the rundown. Students learn the distribution of professional tasks in the areas of production, direction and technique. They learn about the technical means necessary for production (organisation of installations and components, recording and recording and post-production). Finally, the following components are analysed and studied: the television set (technical means, possibilities and configurations. Limitations); lighting (basic principles, types of lighting and lighting parameters); audio (audio equipment, use and typology of microphones and loudspeakers); the broadcast camera (basic concepts of electronic capture, camera typology and ENG/EFP/plato/outdoor configurations); recording and production on location (major sporting events, major social events and major news events) and multi-camera production (news production, programme production and drama production).



This course will focus on the analysis of various professional audiovisual production techniques, with special interest in multi-camera production. The television producer is presented as the professional responsible for the entire production and technical process in a broadcast quality television programme. In addition, the artistic, technical and creative value of the production staff as directors of different types of television content is recognised. The director will be in charge of the studio, coordinating the staging, the movement of actors and extras, executing the editing/editing and post-production processes of audiovisual programmes. This subject will enable students to analyse and interpret the documentation of production projects, identifying their formal and expressive characteristics and the resources necessary to carry them out, as well as to anticipate and instruct verbally and in writing the members of the technical and artistic team on actions during the production of audiovisual works and/or programmes, multimedia and shows. In short, in the subject Television Production, the aim is to develop new audiovisual narrative strategies that come from a new multi-camera and multi-platform scenario in search of an effective and persuasive visual appeal.

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

Capacidad para realizar la ordenación técnica de los materiales sonoros y visuales conforme a una idea utilizando las técnicas narrativas y las tecnologías necesarias para la elaboración, composición, acabado y masterización de diferentes productos audiovisuales y multimedia y para diseñar y concebir la presentación estética y técnica de la puesta en escena a través de las fuentes lumínicas y acústicas naturales o artificiales, atendiendo a las características creativas y expresivas que propone el director del proyecto audiovisual.

Knowledge of sound planning and acoustic representations of space, as well as the constituent elements of sound design and sound decoration ("sound designer"). This knowledge will also encompass the relationship between sounds and images from an aesthetic and narrative perspective across different audiovisual media and technologies. Psychological models specifically developed for sound communication and persuasion through sound are also included.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

Students must be able to work well in a team, able to assume both subordinate roles and, where



appropriate, the role of coordinator or director. They must be able to put into practice all the skills that they have acquired. They must know how to value their own proposals, but also to adapt to the demands of a group or a business.

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 adapt to technological and socio-occupational changes.

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 experiment and innovate through the understanding and use of the applied methods and technologies.

Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.

Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

Students should be able to understand and apply the different mechanisms and elements of script making according to different formats, technologies and means of production. This also includes the theoretical and practical understanding of analysis, organisation and encryption of the iconic content and the audiovisual information within different technologies and foundations. Students should be capable of writing texts, programmes and scripts with fluency in the fields of cinematographic, video-graphic, radiophonic, televised, or multimedia fiction.

Students should be able to understand and apply the techniques and processes of audiovisual creation and transmission in their different phases, in not only cinema but also television, video and other multimedia forms from the point of view of the staging, from the initial idea until the final product. This leads to the ability to create and direct the staging of cinematographic, video-graphic or televised audiovisual productions, taking responsibility for the direction of actors and adjusting to the script, work plan or existing budget.

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 have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.

Students should have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.

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.

Students should understand and be able to apply resources, elements, methods and procedures to build and analyse both linear and non-linear audiovisual narratives. This includes design, the establishment and development of strategies, and the application of the policies of persuasive communication within the audiovisual markets.

Theoretical and practical knowledge of technologies applied to audiovisual media (photography, radio, sound, television, video, cinema, and multimedia supports), including the ability to use them in the construction and handling of the different products involved in the field of audiovisual communication.

DESCRIPTION OF CONTENTS

1. Production processes

Analysis of multi-camera methods and the creative and narrative possibilities derived from the use of the technical means of the set. Types of production, editing methods and possible configurations.

2. Distribution of professional tasks

Adaptation of professional roles. Knowledge of the responsibilities and tasks derived from each professional profile. Hierarchical limits and responsibilities within the technical and artistic team as a whole.

3. Technical resources

Knowledge of the technical resources on the set. Analysis of the connection possibilities and synchronisation. Compatibility of equipment and minimum structure used for each television format.

4. The television set



In-depth knowledge of the availability of local technical resources. Technical possibilities in the extension of equipment and hybrid formats (indoor/outdoor).

5. Lighting

Physical characteristics of light and colour. International colourimetry codes. Basic typologies of set lighting. Knowledge and use of lighting devices (spotlights, lighting table, portable devices). Examples of lighting for news, drama and musicals. Use of filters, gelatines and diffusers.

6. Audio

Knowledge of the creative and technical possibilities of audio devices. Types of microphones and their differentiated use. Use of the audio mixing desk, connection of equipment and recording of the programme signal.

7. The broadcast camera

Knowledge of the types of cameras on the set. Formats and appropriate use. Synchronisation and adjustment of cameras using the CCU. Continuous dialogue with the lighting process. Creative adjustments by means of colourimetry.

Learning outcomes

These contents will be reflected in the following learning outcomes:

- Know the interrelationship between the subjects of audiovisual communication: authors, institutions, companies, media, supports and receivers.
- Construct a script taking into account different formats, technologies and production supports.
- Write scales adapted to the medium.
- Measure the quality of a sound recording.
- Record acoustic signals.
- Mix sound materials with a specific intentionality.
- Recreate the sound environment of an audiovisual or multimedia production according to the intention of the text.
- Work in teams.
- Coordinate work teams.
- Assume responsibility for one's own project.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	15,00



Laboratory	45,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	5,00
Individual or group project	70,00
Independent study and work	5,00
Preparation for assessment activities	10,00
Total hours	90,00

TEACHING METHODOLOGY

Classroom activities:

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

- **Lecture:** focused mainly on the general explanation of the subject and the necessary methodological details.
- **Theoretical-practical problem solving:** consists of students applying knowledge and skills to solve real or simulated situations, encouraging analysis, creativity and collaborative work.
- **Classroom presentation and group work:** this methodology involves the teacher presenting theoretical content in class and then organising group work where students research, debate and present results, encouraging active and collaborative learning.
- **Audiovisual projects (including practical classes in the audiovisual workshop):** this methodology consists of the creation and development of audiovisual projects, combining practical classes in workshops where students apply recording, editing and production techniques, with the aim of learning through direct experience and collaborative work.

Non-attendance activities

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

- **Preparation of group work.**
 - **Script design.** Consists of teaching how to structure, write and adapt audiovisual scripts according to formats and media, integrating narrative techniques and technical resources for television production.
 - **Design of scripts.** It involves structuring the contents of a programme in an ordered list of segments, with indications on participants, times and objectives, facilitating the planning and execution of university audiovisual production.
 - **Pre-production.** Pre-production is the initial phase where the audiovisual project is planned, defining ideas, researching, drawing up scripts, organising equipment and resources, and preparing the shooting plan and budget for the subject. In the Television Production teaching guide, pre-production involves planning the project, researching, creating the script, forming teams and organising technical and human resources for



the subsequent filming.

- **Study and independent work, and preparation of evaluation activities:** reading and bibliographic analysis. This involves the student reviewing, understanding and critiquing key texts on television production, applying theoretical knowledge to practical audiovisual cases for comprehensive training.
- **Attendance at additional activities** proposed by the teaching staff and related to the course content.

Educational innovation

This subject is part of the educational innovation project PIEC-3895240 "Teaching innovation group in audiovisual and multimedia content", and follows the activities approved in this respect by the Service for Lifelong Learning and Educational Innovation (SFPIE), including: employability, graduate training, knowledge of the labour market, audiovisual industry.

Sustainable Development Goals

This subject takes particular account of the following Sustainable Development Goals:

- **SDG 4, Quality Education.** Target 7, that students acquire the knowledge and skills necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5, Gender Equality.** Target 1, end all forms of discrimination against all women and girls everywhere.
- **SDG 8, Decent work and economic growth.** Target 3, Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro, small and medium-sized enterprises, including through access to financial services.

EVALUATION

The general grading system will follow the Regulations of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on 30 May 2017 (ACGUV 108/2017).

Assessment in the first examination period

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

- **Assessment of technical learning (70%):** The assessment of technical learning evaluates, by means of appropriate instruments, whether the student achieves technical competences and



attitudes in the subject, demonstrating the knowledge and skills required for their university education. As a final practical test, students will be asked to produce a multi-camera television programme proposed by the students. This production will be carried out collaboratively with the group formed at the beginning of the course. It can be retaken in the second examination session.

- **Final written test (30%):** The written test focuses on the presentation of a written report of the practical work carried out, in which the mastery of the techniques used and the production routines applied will be explained. The report will serve as textual support for the practical work carried out. Its presentation is compulsory. It can be retaken in the second examination session.

Assessment in the second examination period

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

- **Final written test (30%):** It will consist of a series of development questions on the fundamentals of television production covered in the theoretical part of the course. Topics such as multi-camera methods, audiovisual narrative, the structure of technical and artistic teams, resource planning and management, and the principles of lighting, audio and camera operation will be covered. The aim is for the student to demonstrate their understanding of the essential concepts and their ability to analyse and justify production decisions in different television formats.
- **Assessment of technical learning (70%):** Students must design and plan the production of a television programme, presenting a technical script, the distribution of tasks in the team, the lighting and sound proposal, and the justification of the technical and creative decisions taken. The ability to integrate theoretical knowledge in the resolution of real situations will be assessed, as well as creativity and professional rigour in the proposal presented.

Remarks

- In both the first and second exams, as well as in the rest of the tests, exercises or written work, spelling and grammatical correctness will be required. Each failure will result in a reduction of the grade obtained, which may even lead to failure.
- In the case of plagiarism in an evaluation work, this may be marked with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if appropriate, the appropriate sanction in accordance with current legislation.
- Intellectual honesty is vital in academic communities, and for the fair assessment of student work. All work submitted to this course must be original in its authorship. Papers that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, unless their use forms part of the course content or is authorised by the teaching staff.

REFERENCES

Basic references



- Valentín-Gamazo (2019). *Realización Televisiva*. Editorial Síntesis.
- Manual usuario. Mesa Audio Behringer X32 Compact <https://www.manualpdf.es/behringer/x32-compact/manual>
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Additional references

- Arijón, D, (1988). *Gramática del lenguaje audiovisual*. Escuela de Cine y Vídeo. Ed. Donostiarra
- Barroso García, J. (1998). *Introducción a la Realización televisiva*. IORTV, Madrid.
- Barroso, J (2018). *Realización Televisiva. De la TDT a la IPTV*. Editorial Fragua
- Bellot, C. (1996): *El guion, presentación de proyectos*, Madrid, IORTV
- Castillo, José María (2004). *Elementos del lenguaje audiovisual en televisión*, IORTV, UD 155.
- Cebrian, M. (1992). *Géneros informativos audiovisuales*, Madrid, Ciencia 3.