

IDENTIFICATION DETAILS

| Degree: | Audio-Visual Communication | |
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| Scope | Journalism, Communication, Advertising and Public Relations | |
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| Faculty/School: | Communication Sciences | |
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| Course: | PROGRAMMING AND AUDIOVISUAL FORMATS | |
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| Туре: | Compulsory | ECTS credits: 6 |
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| Year: | 3 | Code: 3038 |
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| Teaching period: | Sixth semester | |
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| Subject: | Applied Production and Communication Techniques | |
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| Module: | Organization and Production of Audiovisual and Multimedia Communication | |
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| Teaching type: | Classroom-based | |
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| Language: | Spanish | |
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| Total number of student study hours: | 150 | |

SUBJECT DESCRIPTION

Programming is the basis for the ordering of content in audiovisual media. Television or radio channels, among others, must adapt in time, format and duration the content available to the potential or real audience that can 'consume' such content.

Thus, the relationship between spectators and the public that accesses content via the Web and with the owners and publishers of those media is articulated according to the programming decided by the media companies.

Programming has history, procedures, terminology, success stories, demographic and economic determinants or

new challenges related to measuring audiences. And all this in contrast to evolution and at the dawn of new technologies and the changes that derive from this kind of revolution.

Programming is the basis for the ordering of content in all audiovisual media, Web environments that include audiovisual content, and, to a lesser extent, some social networks.

Television networks, streaming platforms, aggregators of networks or programs, radio stations or podcast producers must adapt the schedule, format, production system, 'scheduling' and duration to the content available to the potential audience who can 'consume' such content.

Thus, the relationship between spectators, listeners, internauts and any audience that accesses content is articulated according to the programming decided by media companies or independent communicators. Programming has history, procedures, terminology, success stories, demographic and economic determinants or new challenges related to measuring audiences. And all this in contrast to evolution and at the dawn of new technologies, including artificial intelligence, and the changes that derive from this kind of revolution.

GOAL

Students will learn the keys to classic traditional media programming: free-to-air television, pay-TV, generalist or thematic radio. Also from the new media derived from the previous ones: streaming, podcasting or social media platforms.

And at the same time, they will see the evolution of these media and their multiplexity, in order to compete with new online media and the new forms of consumption of the target customer. In short. We are moving from PROGRAMMED MEDIA to PROGRAMMED SPECTATORS. And all this for the sake of technology and its impact on content and media management, especially because of the disruptive effect of the Internet, too, in this area.

PRIOR KNOWLEDGE

1.- Those specific to the degree up to the time of studying this subject.

2.- Specific knowledge derived from seminars, academic visits, participation in external visits or colloquiums.

3.- The spectator-consumer condition that each student, for the mere fact of being one, has by tradition and custom.

4.- The user-spectator or user-listener experience of all students in the course

COURSE SYLLABUS

TOPIC 1. Programming concept.

TOPIC 2. Introduction to television programming and the profession of programmer. The new uses of the television.

THEME 3: Organization chart and organization of work in a television channel or streaming platform. Operation of a programming department.

TOPIC 4: History of programming. International history and history in Spain. Review of the main inventions that have shaped the current situation of the audiovisual world.

THEME 5: Evolution of the windows for the exhibition of the cinematographic work. Evolution of audio content production.

TOPIC 6. Audiometry. Systems for measuring the audience in the different media. Advantages and disadvantages of each model. Other key programming elements: rights, technology, third screen, etc.

THEME 7: The Audiovisual Format. First part.

THEME 8: The Audiovisual Format. Second part.

TOPIC 9. NETFLIX and unprogrammed television. Online and OTT consumption. Modalities and impact on the modern television environment

TOPIC 10: Recent history of Spanish radio and its programming. Analysis of generalist and thematic radio programming. Past, present and future.

TOPIC 11: Digital Radio. From RDS to DB+. Podcasting. The explosion of the other way of making radio.

TOPIC 12. Radio programming. Other types of audio environments: music platforms, podcast aggregators, audiobooks, etc.

TOPIC 13. Programming versus the dismantling of programmable content on social networks.

EDUCATION ACTIVITIES

The course consists of the following elements:

1.- Review of the agenda in the sessions. Some segments of the different subjects will be prepared and presented to the students.

2.- Group debates on current issues related to the subject's syllabus. Students must prepare the matrix contents of the debate. Each group defends a position (for or against). The format of the debate is evaluated and is called EXPRESS DEBATE.

3.- Distribution of students into working groups to carry out two group projects during the semester and to participate in the debates mentioned above.

4.- Visits by active professionals in television, radio programming and any other relevant field. In other cases, online recordings with these professionals to create a repository of interviews/encounters that students should see during the course.

5.- Final exam of the theoretical part of the subject.

DISTRIBUTION OF WORK TIME

| TEACHER-LED TRAINING ACTIVITIES | INDIVIDUAL WORK |
|---------------------------------|-----------------|
| 60 Horas | 90 Horas |

SKILLS

Basic Skills

Students must have demonstrated knowledge and understanding in an area of study that is founded on general secondary education. Moreover, the area of study is typically at a level that includes certain aspects implying knowledge at the forefront of its field of study, albeit supported by advanced textbooks

Students must be able to apply their knowledge to their work or vocation in a professional manner and possess skills that can typically be demonstrated by coming up with and sustaining arguments and solving problems within their field of study.

Students must have the ability to gather and interpret relevant data (usually within their field of study) in order to make judgments that include reflections on pertinent social, scientific or ethical issues

Students must be able to convey information, ideas, problems and solutions to both an expert and non-expert audience

Students must have developed the learning skills needed to undertake further study with a high degree of independence

To be able to programme the content of a radio or television channel, and to programme the content of a multimedia environment, having the capacity to direct the programming of channels and audio-visual media.

General Skills

To be able to programme the content of a radio or television channel, and to programme the content of a multimedia environment, having the capacity to direct the programming of channels and audio-visual media.

Specific skills

Know how to use and know the technologies and systems used to process, elaborate and transmit information, as well as to express and disseminate creations through audiovisual media.

Communicate and create messages and programs in the language specific to each audiovisual communication medium (photography, radio, television, cinema, multimedia), and on the digital media that convey communication and information.

Plan an event, from a communicative point of view using audiovisual resources.

LEARNING RESULTS

Updated immersion in the programming of audiovisual media content

Approach to professional tasks related to programming

Audiometry. Measured audience in the media. How and for what

Recognition and identification of formats

Knowledge of the new environment of unprogrammed content

LEARNING APPRAISAL SYSTEM

The evaluation of the subject is governed by the following system:

1. Class attendance (10%)

2. Direct active participation, individual contribution and performance during debates and presentations or individual work (20%)

3. Group work and tasks related to the cross-cutting project (40%)

4. Examination of the theoretical part (30%)

For a student to pass the subject in the ordinary call, they must pass (a minimum of 5 points out of 10) the parts corresponding to GROUP WORK AND TASKS RELATED TO THE TRANSVERSAL PROJECT and EXAMINATION OF THE THEORETICAL PART. Only in that case will the total average of the matter be drawn up.

If they do not pass either of these two headings or both, the student must submit to THAT PART OF THE SUBJECT, in the extraordinary call.

ALTERNATIVE EVALUATION SYSTEM FOR STUDENTS WITH ACADEMIC EXEMPTION

1. Individual work (20%)

- 2. Group work and tasks related to the cross-cutting project (40%)
- 4. Examination of the theoretical part (40%)

Plagiarism, as well as the use of illegitimate means in evaluation tests, will be sanctioned in accordance with those established in the Evaluation Regulations and the University's Coexistence Regulations.

ETHICAL AND RESPONSIBLE USE OF ARTIFICIAL INTELLIGENCE

1.- The use of any Artificial Intelligence (AI) system or service shall be determined by the lecturer, and may only be used in the manner and under the conditions indicated by them. In all cases, its use must comply with the following principles:

a) The use of AI systems or services must be accompanied by critical reflection on the part of the student regarding their impact and/or limitations in the development of the assigned task or project.

b) The selection of AI systems or services must be justified, explaining their advantages over other tools or methods of obtaining information. The chosen model and the version of AI used must be described in as much detail as possible.

c) The student must appropriately cite the use of AI systems or services, specifying the parts of the work where they were used and describing the creative process followed. The use of citation formats and usage examples may be consulted on the Library website(<u>https://www.ufv.es/gestion-de-la-informacion_biblioteca/</u>).

d) The results obtained through AI systems or services must always be verified. As the author, the student is responsible for their work and for the legitimacy of the sources used.

2.- In all cases, the use of AI systems or services must always respect the principles of responsible and ethical use upheld by the university, as outlined in the <u>Guide for the Responsible Use of Artificial Intelligence in Studies at UFV</u>. Additionally, the lecturer may request other types of individual commitments from the student when deemed necessary.

3.- Without prejudice to the above, in cases of doubt regarding the ethical and responsible use of any AI system or service, the lecturer may require an oral presentation of any assignment or partial submission. This oral evaluation shall take precedence over any other form of assessment outlined in the Teaching Guide. In this oral defense, the student must demonstrate knowledge of the subject, justify their decisions, and explain the development of their work.

BIBLIOGRAPHY AND OTHER RESOURCES

Basic

Concepción Cascajosa and Farshad Zahedi History of TV TH

Andrés Pérez Ortega Personal Brand ESIC

Justo Villafañe The Good Reputation Pyramid (Justo Villafañe The Good Reputation Pyramid, ||Vincent Price Public Opinion Paidós)

Gorka Zumeta The radio. The silenced companion Kailas

Marta Franco and Miquel Pellicer Optimism for UOC journalists

Additional

Lawrence Levy From Pixar to Heaven Deusto

Luis Bassat The Red Book of Advertising Plaza & Janés (Luis Bassat The Red Book of Advertising Plaza & Janés, ||Javier Reyero We Need to Talk Morata Ediciones)