

**COURSE DATA****Data Subject**

<b>Code</b>	33421
<b>Name</b>	Radio creation and production
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	12 - Processes of audiovisual creation, production and direction	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
PERIS BLANES, ALVAR	340 - Language Theory and Communication Sciences

**SUMMARY**

This module is to place the student in the radio system in our country, both from a theoretical point of view as practical. This objective will be achieved by conducting a complete project or radio program, which students can complete a part in a pilot program.

In this way the student is directly involved in the process of developing a radio program or content, from initial idea to the plan of operation and location in a radio system, both public and private.

This is the first and only practical form of binding on the radio means that students can complete the degree in Audiovisual Communication, as the other subjects on radio compulsory section are more focused on historical, aesthetic and theoretical means. Meanwhile, the other practical form of radio is optional.

For that reason, this module should help students to acquire knowledge of how to make panoramic radio at the professional level now where we are able to identify and develop the elements that will be needed



to carry out any project Radio, with special emphasis on Internet and new technologies, which of course is very useful when entering the professional world just after his university studies.

## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

It is convenient to have studied history and theory of radio. It is also advisable to listen to radio during the time of completion of the subject.

## OUTCOMES

### 1301 - Degree in Audiovisual Communication

- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and the processes from the conception of a project until it is put into practice. This knowledge will bring about the development of the ability and skills to plan and manage human resources, budgets and technical means, including all the processes involved in audiovisual direction and management in the different fields:
  - cinematographic & videographic production,
  - single- and multiple-camera TV productions
  - radiophonic, discographic and other sound production,
  - photographic production, as well as other creative processes in the field of still images in general, paying special attention to its development in digital environments,
  - production of multimedia narratives and contents and interactive materials
- Knowledge and applications of the different mechanisms and elements of scriptwriting in different formats, technologies and production supports. It also includes theoretical and practical knowledge of the analyses, sistematization and codification of iconic contents and audiovisual information in different supports and technologies. The ability to create texts, script outlines or scripts fluidly in the fields of cinematographic, televisual, videographic, radiophonic or multimedia fiction.
- Knowledge and the ability to apply resources, elements, methods and procedures of the construction processes and analysis of the linear and non-linear audiovisual narratives, including the design, establishment and development of strategies, as well as the applications of persuasive communication policies in audiovisual markets.
- The ability to arrange technically the audio and visual materials to reflect an idea by using the narrative techniques and technologies necessary to create, compose, complete and master mix different audiovisual and multimedia products and to design and conceive the aesthetic and technical presentation of the mise-en-scène by means of natural or artificial sources of light and sound, taking into account the creative and expressive features proposed by the director of the audiovisual project.



- The ability to apply creation techniques and processes and technical or human resources necessary for the integral production design of an audiovisual work from scenographic elements and the brand image to the graphic marketing product.

## LEARNING OUTCOMES

- Analysis of the radio system in the environment of each student, mainly Spanish. Schedules, audiences and trends.
- Creativity to conceive and think of a format of radio program or radio station attending to the situation of the current radio industry.
- Preparation of market studies and justification of the project based on social or economic criteria.

## DESCRIPTION OF CONTENTS

### 1. First questions. The idea

We will start the project by asking the questions that will be solved throughout the course. A first page of the project that concentrates on the Idea will be elaborated, some lines to maintain the attention of the reader in the project, which requires knowing the rhetorical strategies to present an attractive text. Students will write the idea of their own project.

### 2. The audience. Potential public.

In this unit we will discuss how the radio confronts its audience. We will study the concepts of real audience and potential audience and we will know the methods that exist to measure the audience and that are so valued by the radio stations, since with them they can justify their programming. We will see the differences between the quantitative methods of measurement and the qualitative ones and we will offer a proposal to correct some dysfunctions of the current method. We will try to apply this knowledge to our project with the premise that any radio project must have an audience, little or much, but it must be directed to someone.

### 3. Types of stations. Dissemination and ownership.

Radio stations can be divided according to their dissemination, which in turn depends on the coverage and technology available to us (AM or FM, analogue or digital), and the ownership of their owners: public, private or mixed financing. Students must decide what type of station they are betting on for their project.



#### **4. The radio programming. Generalist or specialized.**

We will explain the different types of radio programs that we can find and that can be divided basically into two: general and specialized. The generalists are those that address a large number of listeners and, therefore, their offer must be diverse. Specialists seek more fragmented audiences and their contents are also more specific. We will apply this knowledge to the project.

#### **5. Digital radio New programs, new programs, new audiences.**

We will discuss how digital, terrestrial and Internet radio affects radio programming, content and how the incorporation of digital technology is transforming the way radio is consumed. Projects developed by students can not ignore the importance of digital technology.

#### **6. The script. The radio planning.**

Any radio program needs a script or, at least, a program plan, to be able to perform. We will avoid the radio of improvisation to the maximum, although we will also do some exercise in that sense. We will elaborate a script of our pilot program and a generic program plan that we would apply throughout the season. We will explain the concept this plan and its utility. In the case of groups that bet on a station, they will have to make the weekly programming grid.

#### **7. Rhythm and style.**

Any program or station has a certain rhythm and style. Nothing is accidental and is usually determined previously. The groups must design a rhythm for their program or station and a style, which may vary depending on the type of program or the station in which we are. In the case of radio broadcasters, the corporate image must also work, especially if we are Parnes of an Internet radio.

#### **8. The budget: income and expenses.**

We will try to make a list of the elements that make up the financing of our project, depending on whether it is a public, private initiative and what kind of project it is, whether it is a program immersed in a working station or a radio on the Internet, which will force us to establish ourselves as a company or cooperative and ask for the relevant aid. Then we will have to address the expenses, focusing on all the technical elements and human resources you will need to carry out our project.

#### **9. The market, the sale, the pitching.**

In this unit we will try to deepen the elements to know how to promote a radio project and how to present it to future directors of broadcasters or advertisers.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Computer classroom practice	45,00	100
Theory classes	15,00	100
Development of group work	20,00	0
Study and independent work	50,00	0
Readings supplementary material	20,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

Cancelled

**EVALUATION**

Please contact the teacher

**REFERENCES****Basic**

- MARTÍNEZ-COSTA, M. P. i MORENO, E. -coord.- (2004): Programación radiofónica. Arte y técnica del diálogo entre la radio y su audiencia. Ariel: Barcelona.
- RODERO ANTÓN, E. (2005): Producción radiofónica. Càtedra: Madrid.
- MARTÍ, J. M. (2000): De la idea a linterna. Pòrtic: Barcelona.

**Additional**

- CEBRIÁN HERREROS, M. (2007): Modelos de radio: desarrollo e innovaciones. Fragua: Salamanca.
- FRANQUET, R. (2008): La radio digital en España: incertidumbres tecnológicas y amenazas al pluralismo en BUSTAMANTE, E. et al. Alternativas en los medios de comunicación digitales. Gedisa: Barcelona / Fundación Alternativas: Madrid.
- MERAYO, A. (2003): Para entender la radio. Universidad Pontificia de Salamanca: Salamanca.





## **ADDENDUM COVID-19**

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

**English version is not available**