COURSE DATA

Data Subject

Code	36570
Name	Ideation and radio production
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	First term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	9 - Procesos de creación, producción y realización audiovisual	Obligatory

Coordination

Name	Department
PERIS BLANES, ALVAR	340 - Language Theory and Communication Sciences

SUMMARY

This subject tries to place the student within the radio system in our country, both from a theoretical and practical point of view. This goal will be achieved by carrying out a complete project of a program or radio station, conventional or podcast, of which the students will carry out a pilot program.

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

This is the first and only compulsory practical module on radio that students can take in the Degree in Audiovisual Communication, as the other subjects on compulsory radio are more focused on the historical, aesthetic and theoretical section. of the medium. The other practical radio module in the Degree in Audiovisual Communication is optional.

For this reason, this subject should be used for students to acquire a panoramic knowledge of how radio is done professionally today, where they are able to identify and develop the elements they will need to carry out any type of radio project, with special emphasis on the Internet and new technologies, which of course will be very useful when joining the professional world once they finish their 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 recommended that students have some theoretical foundations of radio discourse, but it is not essential. This circumstance is ensured in the Degree in Audiovisual Communication of the University of Valencia, because the students study in the same course the subject of Theory of Radio and Television. For students coming from abroad, Erasmus or Sicue, it is advisable that they have already taken theoretical subjects in this line, but it is not a prerequisite in any case and for many this subject can be

COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

1333 - Degree in Audiovisual Communication

- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.

- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.

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

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

- Que los estudiantes tengan la capacidad y la creatividad necesarias para asumir riesgos expresivos y temáticos en el marco de las disponibilidades y plazos de la producción comunicativa, aplicando soluciones y puntos de vista fundados en el desarrollo de los proyectos.

- Students should be able to adapt to technological and socio-occupational changes.

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

- 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 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 search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).

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

- Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

- 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 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 have a practical and theoretical understanding of the organisation structures within sound and visual communication, as well as its evolution and development over time, including audiovisual taxation. This also includes knowledge of, and research into, the interrelations between the natures of the subjects within audiovisual communication: authors, institutions, companies, the media, storage and recipients.

- 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 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.

- Conocimiento teórico-práctico de las tecnologías aplicadas a los medios de comunicación audiovisuales (fotografía, radio, sonido, televisión, vídeo, cine, y soportes multimedia), incluyendo la capacidad para utilizarlos en la construcción y manipulación de los diversos productos que abarca el ámbito de la comunicación audiovisual.

- Conocimiento de la planificación sonora y de las representaciones acústicas del espacio, así como los elementos constitutivos de diseño y la decoración sonora ("sound designer"). Estos conocimientos también abarcarán la relación entre los
sonidos y las imágenes desde el punto de vista estético y narrativo en los diferentes soportes y tecnologías audiovisuales. También se incluyen los modelos psicológicos específicamente desarrollados para la comunicación sonora y la persuasión a través del sonido.

- Students must be able to carry out an analysis of the structures, contents and styles of television and radio programming, as well as the different variables that influence their configuration and both the communicative and performance processes than they generate.

- 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 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 able to develop their own work, both in terms of creation and research, whilst putting into practice the skills that they have acquired. They must know how to take responsibility for their own projects (although this would be under the guidance of a tutor).

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

LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)

- Knowing the codes and modes of representation typical of audiovisual communication.

- Identifying the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.

- Applying the techniques and processes of audiovisual production and dissemination in its various phases.

- Planning human resources.

- Identifingy organizational structures in the field of visual and sound communication.

- Knowing the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, media and receivers.

- Building a script according to different formats, technologies and production supports.

- Writing texts adapted to the medium.

- Writing scripts adapted to the medium.

- Technically building linear and non-linear audiovisual stories.

- Designing persuasive visual strategies.

- Managing the technologies applied to the media.

- Planning the acoustic representation of a space.

- Construction of persuasive sound texts.

- Recording acoustic signals.

- Mixing sound materials with a specific intention.

- Recreating the sound environment of an audiovisual or multimedia production according to the intention of the text

- Analyzing structures, contents and styles of television and radio programming.

- Configuring radio and television processes.

- Applying own solutions in the development of audiovisual projects.

- Teamwork.

- Coordinating work teams.

- Puting in value own proposals.

- Taking responsibility for your own project.

- Developing a creative or research work.

- Updating knowledge of the fields of audiovisual communication.

DESCRIPTION OF CONTENTS

1. First questions. The idea.

We will try to start the project by asking ourselves a series of questions that we will solve throughout the course. We will also be able to produce a first page of the project that focuses on the Idea, consisting of the synopsis (a summary of the project) and the storyline (a few lines that should manage to keep the reader's attention in the our project). Thats why we need to use rhetorical strategies to present engaging texts that interest readers. Students will write the idea for their own project.

2. The audience. Potential audience and measurement systems.

In this unit we will address how radio deals with audiences. 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 big radio stations, since with them they can justify their programming. We will look at the differences between quantitative and qualitative measurement methods and 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, no matter how small.

3. Types of stations. Dissemination and ownership.

Radio stations can be divided according to their dissemination, which in turn depends on the technology and coverage we have (analog or digital, AM or FM) and the ownership of their owners: public, private or mixed financing. Students will need to decide which type of station to go to for their project, if they are going to go to conventional radio.

4. Radio programming. Generalist or specialized.

We will explain the different types of radio programming that we can find within the current radio industry and that can be divided into two: generalist or specialized. Generalists are those who address a large number of listeners and therefore their programmatic offer must be diverse. Specialists are looking for more fragmented audiences and their contents are also more specific, they are more segmented. We will apply this knowledge to the project.

5. Digital radio. New programming, new programs, new audiences. Podcasting.

In this unit we will address how digital, terrestrial and Internet radio affects radio programming, content and how the incorporation of digital technology, especially the phenomenon of podcasting, is transforming the way it is produced and consumed. the radio. Projects developed by students will not be able to avoid the importance of digital technology.

6. The radio script. The generic structure and the pilot structure.

Any radio program needs a script, or at least a structure, to be able to perform. We will avoid the radio of improvisation as much as possible, especially because we are beginning the process of making radio. We will develop a script for our pilot program and a generic schedule that we will apply throughout the season. We will explain the concept of a ladder and its usefulness, as well as the particularities of the radio script. In the case of groups that opt for a station, they will have to design the weekly programming schedule.

7. Rhythm and style. The sound personality.

Any program or station has a certain rhythm and style. Nothing is accidental and is usually determined in advance. Groups will need to design a rhythm for their program or station and a style, which may vary depending on the type of program or station we are on. If they choose to program the programming of a radio station, they will also have to work on the corporate image, especially if we are talking about Internet radio, which will have a website.

8. Write and speak for the radio.

In this unit, explain what specifics and codes there are when it comes to writing for radio, such an ephemeral medium, especially traditional radio. Nor is it written the same way on the radio, depending on the genre in which we find ourselves. For their part, different keys will be provided to try to make the best possible expression, bearing in mind that this is a communicative practice that requires a certain amount of time to be able to control.

9. The budget: income and expenses.

We will try to draw up a budget for our project. First, we will try to raise funding, which will depend on whether it is a public, private initiative and what kind of project it is, whether it is a program immersed in a running station or is, on the contrary, an internet radio or a podcast, which will force us to set up as a company or cooperative and ask for the relevant help. If we need advertising to finance the project we will have to make a list of possible brands or advertisers interested in advertising in our space. We will then have to address the costs of this budget, focusing on all the technical elements and human resources needed to carry out our project.

10. The market. The sale. The pitching.

In this unit we will try to delve into the elements that will be used to promote a radio project and how to present it to producers, broadcasters or advertisers. We will know how to make these presentations and what to explain about the project in order to attract the attention of potential stakeholders. We will also know what the channels are for a radio project to materialize.

WORKLOAD

ACTIVITY	Hours	% To be attended
Computer classroom practice	45,00	100
Theory classes	15,00	100
Development of group work	30,00	0
Study and independent work	25,00	0
Readings supplementary material	35,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

The dynamics of the classes will be eminently practical, although there will be about 3 or 4 sessions at the beginning of the module in which the necessary theoretical concepts will be introduced so that the student can carry out the radio project.

Once these sessions are over, the students will be distributed in groups of 3 or 4 people and will begin to address the memory of the radio project and the script that they will have to edit and speak as a pilot program. During these practical workshop sessions, the teacher will organize the different activities to be performed (speech tests, explanation of the software to be used) and will also act as a kind of tutor, who will pose problems and resolve doubts to students. The teacher will dedicate enough time to each group to ask questions and doubts about the realization of the project.

The theoretical classes at the beginning will be accompanied by a power point presentation, which will be posted later in the Virtual Classroom, which will also include various materials, such as articles, news or other working documents, which students must read. and get to know and that will help them craft the project.

To carry out the project report and the edition and locution of the pilot program, the facilities of the Audiovisual Workshop of the University of Valencia will be used, in particular Radio Studio 1, where there is all the necessary material. to carry out the subject with all the guarantees. Locution and edition can't be done out of time classes.

If projects are well advanced, on the last day of class the groups will have to defend their project in front of the whole class with a 10-minute presentation, where questions or doubts will be admitted by the attendees, which they will have to solve.

Throughout the course, the teacher may invite students to hold tutorials with each of the groups outside of class hours to close the various sections of the project or resolve any questions that may arise. These tutorials will be open and available to each and every student on the pre-set days and times.

EVALUATION

The main mark of the module will be obtained thanks to the project of program or radio station that will develop the students in work teams. This will have a value of 8 points out of 10. This note will be the percentage distribution of these sections:

1. Radio proyect: 70% of the final grade, divided into the following ítems:

Proyect report: 30%

- Solidity (contents and justification of the project): 15%

- Feasibility (market study and budget): 15%

Pilot program: 40%

- Script: 20%

- Editing and locution: 20%

The Project Report, together with the Pilot Program, will be delivered on the last day of class. The professor will be able to request partial deliveries of the different sections of the Report (sections, script…) during the course.

2. Exam: 30% of the final grade:

Students will also have to take an exam on the theoretical contents developed in the module which will be worth 2 points out of 10 (20%). This exam will take place on the date and time scheduled by the Faculty of Philology, Translation and Communication.

Presentation (public defense of the project): 10%

Final grade: 70 + 30 = 100%

It will be taken into account in a positive way the interest/attitude of the student in class (involvement in the project and participation). To pass the module, the student must pass both parts, the project and the exam. Otherwise, you will have to recover the suspended part in the second call, which will also be established in the corresponding calendar.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

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Additional

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