

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

Code	36601
Name	Radio production
Cycle	Grade
ECTS Credits	4.5
Academic year	2022 - 2023

Study (s)

Degree	Center	Acad. Period
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4 First term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	11 - Complementos formativos de carácter optativo	Optional

Coordination

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

SUMMARY

It is a subject of a practical nature in its entirety in which the students must prepare a pilot program of a radio magazine of one hour duration to be carried out in groups of preferably 4 people. To do this, there will be live recording of some sections and post-production editing of the rest, for which the Adobe Audition program will be used. The project will be delivered in the last class of the course and must have the several sections previously selected.

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 previously taken the subject of Radio Ideation and Production in the second year of the Degree in Media Studies at the University of València, because it is advisable to have had previous contact with practical radio. For students coming from abroad, Erasmus, Sicue or other international programs, it is necessary that they have also had previous contact with practical radio, which will allow them to better deep into the development of radio creation.

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 must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- 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 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 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 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 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 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 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.



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

Obtaining a fundamental vision of the contents, competencies and skills to be acquired, as well as a clear perspective of the most relevant and necessary conceptual delimitations. Assimilate the relevant guidelines regarding the treatment of the proposed texts for individual reading, analysis and study. Know the guidelines to carry out the practical work in what affects the methodology and techniques that must be controlled by the students: realization, management and production of radio pilot projects for digital broadcasting.

DESCRIPTION OF CONTENTS

1. News bulletin.

Las y los estudiantes tendrán que redactar y producir un boletín horario de entorno a 10 minutos, que después tendrán que locutar y grabar en directo, como se hace en la radio profesional. Entre otros elementos sonoros, tendrán que procurar incorporar cortes de voz de los protagonistas, músicas y efectos apropiados. Las noticias que se incorporen al boletín deberán ser de actualidad en relación al tema central sobre el que gire el magazine de radio que estarán realizando.

2. The interview

Students will be asked to produce and write questions for an interview with someone outside the group who has something to say about the topic selected for the magazine. The interview will take place in the Tau radio studios and will be live. Its duration will be between 10 and 15 minutes.

3. The debate and the talk show

Students will be required to prepare and, if necessary, write the topics for an debate or talk show on an issue related to the topic of the magazine. Members of the group will participate and there will be a live recording section. Its duration will be around 10 minutes.

4. The report

Students will have to produce, write, speak and post-produce a sound report on some aspect related to the topic of the magazine. This is one of the most complex sections to do, because all the elements of radio language are involved in the process: voice, music, effects, silences. They will have to look for the voices of different protagonists. Its duration will be between 5 and 10 minutes.



5. Advertising.

Students will be required to create advertising content, which will be distributed throughout the program. They will be in charge of production, writing, speaking and post-production. Its duration will be around 5 minutes and they will be able to carry out any type of advertising of the radio language.

6. The headline, the farewell and the continuity

Students must produce, write, speak and post-produce the program headline, farewell and continuity between the different sections, with their own content or with the use of appropriate music. It will take about 10 minutes.

7. Free section

Students will be responsible for producing, writing, speaking, and post-producing a free-themed section, as long as it conforms to the content of the magazine. Its duration will be between 5 and 10 minutes.

WORKLOAD

ACTIVITY	Hours	% To be attended
Laboratory practices	45,00	100
Development of group work	25,00	0
Study and independent work	12,00	0
Readings supplementary material	10,00	0
Preparation of practical classes and problem	20,00	0
TOTAL	112,00	

TEACHING METHODOLOGY

The dynamics of the classes will be completely practical. The teacher will give instructions on how to approach each of the activities and the students will begin to develop them in a working group of 4 people ideally, and exceptionally 3 or 5.

Each activity will be a section or part of the radio magazine that students will have to do and will be conducted separately, but all sections will be put together at the end of the course to make up the requested one-hour radio magazine.



Each week, students will be required to complete one of the sections. There will be sections that, due to their complexity, require more than a week of work. The work consists, first of all, of the elaboration of the script and later, of its locution. This speech can be done lively, with the recording by one of the classmates and the incorporation of music and other effects, or deferred, in post-production with the appropriate programs.

The sections that will be performed live will be ready to be incorporated into the final magazine, while the sections recorded in deferred will have to be prepared for incorporation, eliminating those parts that have not been correct, incorporating the music and the proper effects.

The work of the students will be autonomous, always with the supervision of the teacher, who will act as tutor and companion, present in the recordings and resolving all those doubts that may arise. This subject is more complex than the second year and the students already have experience in terms of radio creation. The aim is, therefore, that they exploit all their creativity and know all the expressive possibilities of the radio medium and sound creation.

On the last day of class, each group will hand in their audio magazine format, in wav audio format, and close the course. The teacher will ask for some of the materials that the students have used during the making of the magazine, such as scripts to evaluate the work done.

Throughout the course, the teacher will be able to invite students to have tutorials with each of the groups outside of class hours to resolve any questions that may arise. These tutorials will be open and available to all students on pre-set days and times.

EVALUATION

The final grade of the module will be obtained thanks to the radio program that the students will develop in work teams. This will be worth 10 points. This note will be distributed as follows:

1. Written test: content and creativity (scripts): 30%
2. Assessment of technical learning: radio program: 70%

- Locution: 30%



- Live sections: 20%
- Editing and post-production: 20%

Total: 30 + 70 = 100%

The interest, attitude and involvement of the student in the class will be valued positively.

To pass the module, the student must obtain more than 5 in the sum of the different sections (1 and 2). Otherwise, the student will have to recover the part suspended in the second call, which will also be established in the corresponding calendar.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

REFERENCES

Basic

- BONET, M. (coord.) (2016). El imperio del aire. Espectro radioeléctrico y radiodifusión. UOV: Barcelona.
- GARCÍA-MARÍN, D. (2019). "La radio en pijama. Origen, evolución y ecosistema del podcasting español", Estudios sobre el Mensaje Periodístico, 25 (1), 181-196.
- GUARINOS, V. (2009). Manual de narrativa radiofónica. Editorial Síntesis: Madrid.
- IRUZQUIZA, F. (2019). El gran cuaderno de podcasting. Kailas: Madrid.
- MARTÍ, J. M. (2016). 51 ideas para hacer buena radio. UOC: Barcelona.
- MARTÍ, J. M. (2000): De la idea a linterna. Pòrtic: Barcelona.
- MARTÍNEZ-COSTA, M. P.; MORENO, E. [coord.] (2004). Programación radiofónica. Arte y técnica del diálogo entre la radio y su audiencia. Ariel: Barcelona.
- McLEISH, R.; LINK, J. (2016). Radio Production. Focal Press: New York.
- SELLAS, T. (2011). El podcasting. La (r)evolución sonora. UOC: Barcelona.
- TENORIO, I. (2012). La Nueva Radio. Manual completo del radiofonista 2.0. Marcombo: Barcelona.

Additional

- BONINI; T. (2015). La segona era del podcàsting: el podcàsting com a nou mitjà de comunicació de masses digital, Quaderns del CAC, 41(18), 23-32.
- 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. (coord.). Alternativas en los medios de comunicación digitales. Gedisa: Barcelona / Fundación Alternativas: Madrid.
- HAND, R. J.; TRAYNOR, M. [Eds.] (2012). Radio in Small Nation: production, programmes, audiences.



University of Wales Press: Cardiff.

LÓPEZ VIDALES, N.; GÓMEZ RUBIO, L.; REDONDO GARCÍA, M. (2014). La radio de las nuevas generaciones de jóvenes españoles: hacia un consumo online de música y entretenimiento, ZER, 37(19), 45-64.

MARTÍ, J. M. et al. (2015). La ràdio, model de negoci en transició: estratègies doferta i comercialització en el context digital, Quaderns del CAC, 41(18), 13-22.

MERAYO, A. (2003). Para entender la radio. Universidad Pontificia de Salamanca: Salamanca.

NORBERG, E. G. (2016). Radio Programming: tactics and strategy. Routledge: Abindgon/New York.

RODERO ANTÓN, E. (2005). Producción radiofónica. Cátedra: Madrid.

TIRADO RUIZ, J.A. et al. (2003). Técnicas para leer y escribir en radio y televisión. Bosch: Barcelona.
