

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

<b>Code</b>	43286
<b>Name</b>	Analysis of media formats
<b>Cycle</b>	Master's degree
<b>ECTS Credits</b>	5.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	Faculty of Philology, Translation and Communication	1	First term
2253 - M.U. en Contenidos y Formatos Audiovisuales	Faculty of Philology, Translation and Communication	1	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	4 - Analysis of media formats	Obligatory
2253 - M.U. en Contenidos y Formatos Audiovisuales	4 - Analysis of media formats	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
GAMIR RIOS, JOSE VICENTE	340 - Language Theory and Communication Sciences

**SUMMARY**

The coexistence of traditional media with the new digital media that have emerged as a result of the popularization and generalization of Internet access has consolidated in the last decade a hybrid media system in which supply has multiplied, fragmenting audiences and boosting transmedia consumption. The horizontal communication model generated by the new media, including digital journalistic media, content platforms and social media, has not only enabled the transition to a stage of mass self-communication, in which digitally literate citizens can become producers of information, but has also forced the cultural and creative industries to seek new user profiles in order to continue playing a relevant role in the public sphere. Adaptation to the logic of the new media, the use of their structural and narrative characteristics, and the adjustment to new forms of use have led to changes in the ways of



producing content and in the ways of consuming it. Although the television system continues to be a reference in terms of audiovisual production, the proliferation of screens and content aggregation platforms makes it necessary to pay special attention to the new ways of narrating.

This course analyzes transmedia narratives developed in new media such as OTT (over the top) and VOD (video on demand) platforms; podcasting and videopodcasting; social media for short videos; and gaming and live streaming platforms. It also provides students the keys to the development of their own transmedia projects.

## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

The required previous expertise necessary in order to follow the subject normally will have been already introduced in the master.

## OUTCOMES

### 2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2

- Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.
- Students should possess and understand foundational knowledge that enables original thinking and research in the field.
- Analizar e interpretar les nuevos lenguajes mediáticos asociados a la multidifusión digital.
- Conocer los proyectos y estudios de búsqueda de nuevas tendencias creativas de formatos y contenidos audiovisuales, en la producción y el consumo, dentro del proceso de convergencia mediática de la era digital.
- Administrar las destrezas adquiridas en la proyección y construcción de un diseño curricular coherente.
- Analizar las tendencias de consumo y los estudios de mercado de contenidos audiovisuales en las industrias mediáticas.
- Interpretar la estructura de la empresa audiovisual, la dinámica del mercado y la naturaleza de los diferentes productos audiovisuales en los flujos mediáticos emergentes.



## LEARNING OUTCOMES

The course aims to achieve the learning results established in the verification report of the postgraduate course.

This subject establishes an approach to the theory and practice of textual analysis in its two dimensions: a) the audiovisual object (studies of the modes of articulation, structural typologies, rhetorical models of content organization, etc.) and b) the effects of meaning produced by the audiovisual device in the social imaginary (modes of persuasion, etc.). Likewise, the study of the evolution of TV and audiovisual formats in recent times is addressed, as well as the latest trends, paying special attention to interactive formats and the process of transmediation.

Specifically, students will acquire:

- Adequate competences regarding the theoretical contents related to: the media languages used in the communication flow of the information society.
- Knowledge of market studies and consumer analysis of the media industries.
- Competence to exercise teaching and development.

## DESCRIPTION OF CONTENTS

### 1. The audiovisual device.

Study of the evolution and current characteristics of digital and media communication, as well as of television and radio discourses and their programming: from the beginnings of the Internet to web 3.0; from the traditional media system to the hybrid media system; from television and streaming radio to hyper-television and podcasting; from mass communication to mass self-communication. Characterization of the new communication context. Analysis of current trends in the use and consumption of legacy and digital media, especially of audiovisual nature.

### 2. Types of audiovisual construction: digital formats.

Analysis of the communication models and structural characteristics of digital spaces for the creation and/or distribution of audiovisual content: OTT (over the top) and VOD (video on demand) platforms; podcasting and videopodcasting; short video social media; gaming and live streaming platforms.

### 3. Synchronous and asynchronous storytelling.

Determination of the narrative characteristics facilitated by digital spaces for the creation and/or distribution of audiovisual content. Differential approach to the concepts of continuous vs. discontinuous narratives, synchronous vs. asynchronous stories, adaptation vs. crossmedia vs. transmedia. Principles and structures of transmedia narratives.

**4. From television flow to participation: interactivity, engagement and fan culture.**

Analysis of the implications of the structural and narrative characteristics of the new digital spaces for the creation and/or distribution of audiovisual content: from programmed television and radio flow to participation, interaction and the algorithmic logic of engagement; from the marginalization of fan culture to its role as an «expander» and «co-creator» of transmedia narrative universes. Prosumers and new user profile.

**5. Transmediation and digital dissemination platforms.**

Definition of the main elements and strategies for the development of transmedia projects. Analysis of examples of transmedia developments and elaboration of an own project.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Laboratory practices	50,00	100
Development of group work	10,00	0
Study and independent work	30,00	0
Preparation of evaluation activities	3,00	0
Preparing lectures	25,00	0
Resolution of case studies	7,00	0
<b>TOTAL</b>	<b>125,00</b>	

**TEACHING METHODOLOGY****FACE-TO-FACE TEACHING**

The face-to-face teaching will be developed in four-hour sessions that will combine the following methodologies:

- Theoretical classes: participative lecture.
- Discussion of articles (readings).
- Debate or guided discussion.
- Lectures by experts.

Usually, the sessions will be divided into two parts: the first part will consist of a transversal exposition of the contents by the professor; the second part will be dedicated to the analysis of a case, to the discussion of materials or to the tutored preparation of the individual work of the course. Depending on the number of people enrolled, participation in the analysis of cases and discussion of materials will be carried out individually or through group spokespersons, who, before the end of the session, will have to upload a report of the activity carried out to the virtual classroom. The preparation of the course project will



always be individual. In addition, various sessions of the course will be conducted by external experts who will expand some aspects of the subject from their professional and research experience.

### NON FACE-TO-FACE WORK

The non face-to-face work will be developed through the reading of reference texts proposed by the professor; the preparation of the analysis of cases and discussions of materials; and the realization of the evaluation work of the subject, in a tutored way.

## EVALUATION

The evaluation will consist of three blocks:

- 1) Individual work (80%). Analysis of the transmedia dimension of an audiovisual format or development of the transmedia content of an own project. The submission will be made on Monday of the week prior to the end of the official exam period of the call for which the student chooses.
- 2) Continuous evaluation (10%). Presentation of a synthesis-summary of 600-700 of the contents developed by each external expert in their masterclasses.
- 3) Attendance and participation (10%). Participation of the students in the analysis of cases proposed by the professor, which will be verified by using the records submitted as a memory at the end of the sessions.

### OBSERVATIONS:

- Class attendance is compulsory.
- Works must be submitted through the virtual classroom. Documents submitted by other ways will not be corrected.
- Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.
- 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.

## REFERENCES

### Basic

- Acuña, F. & Calogueria, A. (2012). Guía para la producción y distribución de contenidos transmedia. Santiago de Chile: Pontificia Universidad Católica de Chile.





- Francés, M. [coord.] (2009). Hacia un nuevo modelo televisivo. Barcelona: Gedisa.
- Francés, M. & Orozco, G. [coords.]. (2017). La televisión de proximidad en el entorno transmedia. Madrid: Síntesis.
- Harvey, C. (2015). Fantastic transmedia. Londres: Palgrave Macmillan.
- Jenkins, H. (2013) . Spreadable media: creating value and meaning in a networked culture. Nueva York: New York University Press.
- Jenkins, H.; Ford, S. & Green, J. [coords.]. (2015). Cultura transmedia: la creación de contenido y valor en una cultura. Barcelona: Gedisa.
- Landow, G. P. (2009). Hipertexto 3.0. Barcelona: Paidós.
- Lanier, J. (2011). Contra el rebaño digital. Barcelona: Debate.
- Pratten, R. (2015). Getting started with transmedia storytelling. A practical guide for beginners. Autoedición: Robert Pratten.
- Rheingold, H. (1996). La comunidad virtual. Barcelona: Gedisa.
- Torrado, S.; Ródenas, G. & Ferreras, J. G. [eds.]. (2017). Territorios transmedia y narrativas audiovisuales. Barcelona: UOC.
- Schachtner, C. (2020). The Narrative Subject: Storytelling in the Age of the Internet. Cham: Springer International Publishing AG.
- Scolari C. (2013). Narrativas transmedia. Madrid: Deusto.

### **Additional**

- García García, F. & Rajas, M. [coords.]. (2011): Narrativas audiovisuales: mediación y convergencia. Madrid: Icono 14.
- Genette, G. (1989): Figuras III. Barcelona: Editorial Lumen.
- Gifreu, A. (2013a). Pioneros de la tecnología digital. Ideas visionarias del mundo tecnológico actual. Barcelona: UOC.
- Gifreu, A. (2013b). El documental interactivo: evolución, caracterización y perspectivas de desarrollo. Barcelona: UOC.
- Lawson, J. H. (2014). Theory and technique of playwriting. Nueva York: G.P. Putnams Sons.
- Lee, J. R. (2020). Deconstructing LEGO: The Medium and Messages of LEGO Play. Cham: Springer International Publishing AG.
- Nardi, D. J. & Sweet, D. R. (2020). The Transmedia Franchise of Star Wars TV. Cham: Springer International Publishing AG.
- Niqui, C (2014): Los primeros 20 años de contenidos audiovisuales en Internet, Barcelona, UOC.
- Oren, T. & Shahaf, S. [eds.] (2012). Global Television Formats: Understanding Television Across Borders. New York: Routledge.



- Propp, V. (2011). Morfología del cuento. Madrid: Fundamentos.
- Rincón, O. (2006). Narrativas mediáticas. O cómo se cuenta la sociedad del entretenimiento. Barcelona: Gedisa.
- Scolari, C. (2018). Las leyes de la interfaz. Barcelona: Gedisa.

