UAB

Universitat Autònoma de Barcelona

2018/2019

Interactive Production Techniques

Code: 103033
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OT	4	0

Contact

Name: Maria Teresa Soto Sanfiel

Email: MariaTeresa.Soto@uab.cat

Use of languages

Principal working language: english (eng)

Some groups entirely in English: Yes

Some groups entirely in Catalan: No

Some groups entirely in Spanish: No

Prerequisites

This course demands students to show advanced reading, speaking and writing English skills as it is entirely given in this language. The course also requires them to have capacity for creative and productive teamworking. In fact, it is conceived as the culmination of learning processes in audiovisual creation developed during the preliminary courses of the entire Bachelor's program. Students must show competence in advanced script writing and audiovisual (e.g. TV and Radio) production. The course demands creating and producing audiovisual interactive programs.

Objectives and Contextualisation

The course *Interactive direction technique*s (IDT / *Técnicas de realización interactiva*) is part of the subject "Audiovisual creation", which in turn gives name to a specific mention of the bachelor's entire program. The mention on Audiovisual Creation is formed by seven optional courses, apart from a compulsory one. This course is one of the optional courses. All of these courses are offered between the third and fourth year of the Audiovisual Communication Bachelor's degree. The objectives of IDT is: "providing specific knowledge on the creative strategies needed for the design, production, capturing, edition, and post-production of the audiovisual communication messages" (cfr. Facultad de Ciencias de la Comunicación, Memoria de Grado, p. 58, Spanish).

Skills

- Demonstrate a critical and self-critical capacity.
- Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
- Demonstrate creative capacity in audiovisual production.
- Demonstrate ethical awareness as well as empathy with the entourage.
- Develop autonomous learning strategies.
- Develop critical thinking and reasoning and be able to relay ideas effectively in Catalan, Spanish and a third language.
- Disseminate the areas knowledge and innovations.
- Generate innovative and competitive ideas in research and professional practice.
- Manage time effectively.
- Respect the diversity and plurality of ideas, people and situations.

- Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
- Use advanced technologies for optimum professional development.
- Use ones imagination with flexibility, originality and ease.
- Value diversity and multiculturalism as a foundation for teamwork.

Learning outcomes

1. Apply the technologies and systems used to process, process and transmit information for new audiovisual media genres and formats.
2. Apply theoretical principles to creative processes.
3. Demonstrate a critical and self-critical capacity.
4. Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
5. Demonstrate ethical awareness as well as empathy with the entourage.
6. Develop autonomous learning strategies.
7. Develop critical thinking and reasoning and be able to relay ideas effectively in Catalan, Spanish and a third language.
8. Disseminate the areas knowledge and innovations.
9. Generate innovative and competitive ideas in research and professional practice.
10. Generate quality audiovisual products with innovative aesthetics.
11. Manage time effectively.
12. Master technological tools for audiovisual production.
13. Respect the diversity and plurality of ideas, people and situations.
14. Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
15. Use advanced technologies for optimum professional development.
16. Use ones imagination with flexibility, originality and ease.
17. Use the language of each of the audiovisual media in modern combined forms or in digital media for carrying infographics products.
18. Value diversity and multiculturalism as a foundation for teamwork.

Content

1. Creativity and creative processes in audiovisual interactive production.
2. New interactive audiovisual narratives (transmedia, cross-media, multimedia) of different genres. Design and production.
3. User center design and user behavior. Processes, modalities and applications. Iterative design.
4. Usability and accesibility.
5. Prototipe creation. Evaluation methods.

Methodology

Students will acquire knowledge and develop skills through different methodological teaching/learning strategies: 1) theoretical lectures, 2) debate and reflection exercises from readings or analysis of audiovisual materials, 3) practical exercises on creation, planning, and audiovisual direction (in seminars or laboratories), and 4) presentations and project evaluation.

Specifically, there will be master classes, activities in seminars and practical sessions (direction and evaluation) in laboratories (TV, Radio and Computer rooms). In groups, students must create and produce an interactive narrative (transmedia) and evaluate it with real users. Finally, they must give detailed account of their experience in a report and present it to the rest of the classroom.

Activities

Title	Hours	ECTS	Learning outcomes

Type: Directed

Laboratory practices	22.5	0.9	2, 16, 4, 14, 12, 10, 9, 11, 13, 17, 15
Master classes	15	0.6	2, 16, 7, 12, 10, 17
Seminars	15	0.6	2, 4, 6, 3, 7, 12, 10, 17, 18
Type: Supervised			
Atendance to tuttoring	7.5	0.3	16, 4, 6, 3, 10, 13
Type: Autonomous			
Readings, analysis and project creation	82.5	3.3	16, 14, 3, 10, 9, 17

Evaluation

In this course, assessment is continuous and formed by 3 aspects. All of them must be successfully passed to approve the course:

- Practical and theoretical project (60% of the final grade) (30% individual work + 30% team work).

- Exam (20%).

- Seminary working and participation in class (20%).

The project consists in a detailed academic professional report (and its evaluation) about the creation, audiovisual production, testing, analysis and exhibition/presentation of an interactive narrative. This project will be produced in groups by the students and supervised by the professor. At the end of the course, all groups will present their work to the class.

Specifically, after receiving the related theoretical knowledge on design interaction, and by optimizing their creative, productive and technical audiovisual skills, students must create a transmedia narrative and its prototypes. Students must test the prototypes and ad the obtained evaluations to the final produced product. Afterwards, they will produce a dossier-report, which will contain all the information about the audiovisual product (process and exploitation), the transmedia bible and all the writing materials used during the process. The number of media-parts of the transmedia narrative will depend on the number of final participants of each group. However, it will be appreciated ambition on the design and on the production process.

The project will be evaluated on the basis of: originality, creativity, depth in the design of interaction (symbolic and denotative meanings), optimization of available skills and solution of problems, and development of production abilities-competences. Moreover, it will beconsidered the aestheticaland artistic level of the project to a great extent. Students will be also assessed in terms of team working capacity, responsibility, time management, and positive attitude on the audiovisual creation process. Finally, it will be taken into account the self-critical spirit and the search for excellence in the production of audiovisual works.

The exam will evaluate the contents provided by the master classes and the material discussed in the seminars.

Students who fail in passing the theoretical exam and get a minimum mark of 3 on it will have the possibility of attending to a recovery exam only if they have gone through the regular review process and manifest, by email, the professor they want to attend to this second and last exam. The highest mark of the recovery exam will be 6 out of 10.

Seminars are presential. The specific seminar/activity will be graded with 0 if not attended. Seminars are not recoverable/re-evaluable.

Evaluation activities

Title	Weighting	Hours	ECTS	Learning outcomes
Exam	20%	2	0.08	4, 5, 3, 7, 11, 13, 17, 18
Participation in seminars	20%	1.5	0.06	16, 4, 14, 5, 6, 3, 7, 9, 11, 13, 17, 18
Project	60% (30% team work + 30% individual work)	4	0.16	2, 16, 1, 4, 14, 5, 3, 8, 12, 10, 9, 11, 13, 17, 15, 18

Bibliography

Blumenthal, Hank., & Xu, Yan. (2012). The ghost club storyscape: Designing for transmedia storytelling.*IEEE Transactions on Consumer Electronics, 58* (2), 190-196.

Cooper, Alan. , Reimann, Robert., Cronin, David & Noessel, Christopher. (2007).*About face. The essentials of interaction design.* Indianapolis: Wiley.

Cooper, Michael. (2016). Web accessibility guidelines for the 2020s. DOI: http://dx.doi.org/10.1145/2899475.2899492

Costa, Carmen., & Piñeiro, Teresa. (2012). Nuevas narrativas audiovisuales: multiplataforma, crossmedia y transmedia. El caso de Águila Roja (RTVE). *Icono 14, 10*(2), 102-125.

Fischer-Kafoury, Matthew. (2013). Transmedia Cohesion in Motion Picture Advertising. *Communication Honors Theses,* 9. Texas: Trinity University.

Gifreu-Castells, Arnau. (2014). El documental interactiu i transmèdia. Aproximació, estat de desenvolupament i anàlisi de casos en l'àmbit espanyol. *Comunicació: Revista de Recerca i d'Anàlisi* [Societat Catalana de Comunicació], *31*(2) 19-45. DOI: 10.2436/20.3008.01.123

Greco, Gian María. (2016). On accessibility as a human right, with an application to media accessibility. In A. Matamala and P. Orero (eds.), *Researching audio description. New approaches* (pp. 11-33). London: Palgrave.

Guarinos, Virginia., Gordillo, Inmaculada, & Ramírez, María del Mar. (2011). El relato audiovisual transmediático. Esquivando los media tradicionales. Estudio de caso y propuestas creativas. *Trípodos Extra*, 577-585. Disponible en: https://idus.us.es/xmlui/bitstream/handle/11441/16227/file_1.pdf?sequence=1

Harris, Randy Allen. (2005). *Voice interaction design. Crafting the new conversational speech systems*. San Francisco: Elsevier.

Hayes, Gary P. (2011). *How to write a transmedia production bible. A template for multi-platform producers*. Screen Australia. Disponible en: http://www.screenaustralia.gov.au/documents/sa_publications/transmedia-prod-bible-template.pdf . Último acceso el 6 de julio de 2018.

Jenkins, Henry. (2006). *Convergence culture: Where old and new media collide.* New York: New York University Press.

Kapetilini, Victor., & Nardi, Bonnie.A. (2006). *Acting with technology. Activity theory and interaction design*. Cambridge: MIT.

Lallemand, Carine., Gronier, Guillaume., & Koening, Vincent. (2016). User experience: A concept without consensus? Exploring practicioners perspectives through an international survey. *Computers in Human Behaviour, 43*, 35-48. http://dx.doi.org/10.1016/j.chb.2014.10.048

Lopez Cintas, Jorge. (2007). Por una preparación de calidad en accesibilidad audiovisual. *Trans. Revista de traductología, 11*, 45-59.

Moloney, Kevin T. (2011). *Porting transmedia storytelling to Journalism*. Master thesis. Denver: University of Denver. Disponible en: http://www.colorado.edu/Journalism/photojournalism/Transmedia_Journalism.pdf. Último acceso el 6 de julio de 2018.

Pardo, Federico. (2011). *New media and transmedia for documentary storytelling: a comprehensiveapproach*. Master thesis. Montana: Montana State University. Disponible en: http://scholarworks.montana.edu/xmlui/bitstream/handle/1/2011/PardoF0811.pdf?sequence=1. Último acceso el 6 de julio de 2018.

Quiñones, Daniel & Rusu, Cristian (2017). How to develop usability heuristics: A systematic literature review. *Computer Standards & Interfaces, 52*, 89-122. DOI: https://doi.org/10.1016/j.csi.2017.03.009

Rubin, Jeff & Chisnell, Dana. (2008). *Handbook of usability testing. How to plan, design and conduct effective tests*. Indianapolis: Wiley.

Rubio-Tamayo, José Luis., Gertrudix Barrio, Manuel & García García, Francisco (2017). Immersive environments and virtual reality: Systematic review and advances in communication, interaction and simulation *Multimodal Technologies and Interact*, 1-21. DOI :10.3390/mti1040021

Scolari, Carlos Alberto (2013). *Narrativas transmedia. Cuando todos los medios cuentan*. Barcelona: Deusto.

Scolari, Carlos Alberto (2009). Transmedia storytelling: Implicit consumers, narrative worlds, and branding in contemporary media production. *International Journal of Communication,3*, 586-606.

Scolari, Carlos Alberto., Jiménez, Manel, & Guerrero, Mar. (2012*).* Narrativas transmediáticas en España: cuatro ficciones en busca de un destino *cross-media.Comunicación y Sociedad, XXV*(1), 137-163.

Schneiderman, Ben., Plaisant, Catherine.,Cohen, Maxine., Jacobs, Steven., Elmqvist, Niklas., Diakopoulos, Nicholas. (2018). *Designing the user interface: Strategies for effective human-computer-interaction*. Essex: Pearson.

Soto-Sanfiel, María T. (2009). Interfaces habladas. Caracterización, usos y diseño. *Icono 14*(13), 310- 333.

Soto-Sanfiel, María T. (2008). Cross media training (para crear en tiempos de convergencia). *Anàlisi: Quaderns de comunicació i cultura, 36*,139-158. Disponible en: http://ddd.uab.cat/pub/analisi/02112175n36p139.pdf. Último acceso el 3 de julio de 2016.

Soto-Sanfiel, María T. (2009). Interactividad y contenido como factores de disfrute en las ficciones interactivas. Revista Latina de Comunicación Social, 64. Disponible en: http://www.revistalatinacs.org/09/art/853_UAB/54_77_Soto_et_al.html. Último acceso el 6 de julio de 2018.

Soto-Sanfiel, María T., & Igartua, Juan José (2016). Cultural proximity and interactivity in the processes of narrative reception. Int. J. Arts and Technology,9(2), 87-107. Disponible en: http://diarium.usal.es/jigartua/files/2012/07/Soto-Sanfiel-Igartua-IJAT-2016.pdf Último acceso el 6 de julio de 2018.

Soto-Sanfiel, María T., Aymerich-Franch, Laura., & Romero, E. (2014). Personality in interaction: how the Big Five relate to the reception of interactive narratives. *Comunicación y Sociedad, 27*(3), 151-186. Disponible en: http://search.proquest.com/docview/1625907638/fulltextPDF/E40DE4644FD42E5PQ/1?accountid=15292 Último acceso el 6 de julio de 2018.

Soto-Sanfiel, María T., Aymerich-Franch,Laura., & Ribes-Guàrdia. (2010). Impacto de la interactividad enla identificación con los personajes de ficciones. *Psicothema, 22,* 822-827. Disponible en: http://www.doredin.mec.es/documentos/01720103011494.pdf. Último acceso el 6 de julio de 2018.

Soto-Sanfiel, María T., Aymerich-Franch, Laura. & Romero, Estrella. (2014). Personality in interaction: how the Big Five relate to the reception of interactive narratives. *Comunicación y Sociedad, 27*(3), 151-186.

Soto-Sanfiel, María T., Aymerich-Franch, Laura., Ribes-Guárdia, Francesc Xavier., & Martínez-Fernández, José Reinaldo. (2011). Influence of interactivity on emotions and enjoyment during consumption of audiovisual fictions. *International Journal of Arts and Technologies, 4*(1), p. 111-129.

Tidwell, Jenifer. (2011). *Designing interfaces*. Sebastopol: O`Reilly.

Veglis, Andreas (2012). From cross media to transmedia reporting in newspaper articles. *Publishing Research Quaterly, 28*(4), 313-324. Disponible en: http://academia.edu/2122434/From_Cross_Media_to_Transmedia_Reporting_in_Newspaper_Articles. Último acceso el 6 de julio de 2018.