

Audiovisual Programming

Code: 105006
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OB	3	2

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Prerequisites

To undertake this course a good level of English comprehension is required.

Objectives and Contextualisation

The general objective of the course is to develop theoretical and practical knowledge of the audiovisual programming models used by the main media platforms.

The specific objectives are the following:

- Recognize the context and factors that condition programming activities in both traditional and digital media.
- Understand the logic with which audiovisual operators, both public and private, develop their schedules.
- Identify the main programming models currently used by the audiovisual media.
- Obtain adequate training to develop the professional role of programmer in an audiovisual service.
- Acquire interpersonal skills linked to the activity of programming: teamwork, team leadership, oral and written presentations and defense of projects, etc.
- Achieve personal skills: decision-making, critical reasoning, know how to prepare creative proposals, take into account the gender perspective in the functioning of the audiovisual communication system, etc.

Competences

- Differentiate the discipline's main theories, fields, conceptual developments, as well as their value for professional practice.
- Disseminate the area's knowledge and innovations.
- Manage the different forms of audiovisual programming according to various audiovisual genres.
- Manage time effectively.
- Use one's imagination with flexibility, originality and ease.

Learning Outcomes

1. Apply theories learned to the analysis of the media reality and the development of audiovisual products.

2. Disseminate the area's knowledge and innovations.
3. Innovate by means of production and audiovisual programming.
4. Manage and organise audiovisual products that play a role in programming.
5. Manage time effectively.
6. Use one's imagination with flexibility, originality and ease.

Content

The subject is articulated around the following major basic topics:

1. Introduction to audiovisual programming: concept, origin, functions and professional profiles.
2. Linear programming models: Content flows, programming strategies, public service and types of channels, services and platforms.
3. Models of programming of on-demand services: curation of catalogues, manual programming and algorithmic programming.
4. Personalization of contents and individualization of consumption: algorithms, manual editorialization and promotion strategies.
5. Programming trends: genres, forms of consumption and transnationalization of the offer.

Methodology

The methodology of this subject includes theoretical classes in the classroom, analysis exercises and debates based on concrete experiences of monitoring the supply of audiovisual content.

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Seminars	15	0.6	6, 1, 2, 4
Theoretical classes	37.5	1.5	6, 1, 2, 4
Type: Supervised			
Tutorial	7.5	0.3	2
Type: Autonomous			
Autonomous study	40	1.6	1, 5, 4
Realization of work	42.5	1.7	6, 1, 2, 5

Assessment

The evaluation consists of three different activities:

Theoretical exam, 30% of the final grade

Final project (group activity), 50% of the final grade

Seminars, 20% of the final grade.

It is necessary to obtain a minimum grade of 5 in the three activities to pass the subject.

Students will be entitled to the revaluation of the subject if they have presented a minimum of activities that equals two-thirds of the total grading. To have access to revaluation, the average grade should be 3,5 or higher. Seminars (20% of the final grade) are excluded from the revaluation process.

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Seminars	20%	1.5	0.06	1, 2, 5, 3
Theoretical exam	30%	3	0.12	6, 1, 5
Work in group	50%	3	0.12	6, 1, 2, 4, 3

Bibliography

Arana, Edorta (2011). Estrategias de programación televisiva. Madrid: Síntesis

Clares-Gavilán, Judith & Medina Cambrón, Alfons (2018). Desarrollo y asentamiento del vídeo bajo demanda (VOD) en España: el caso de Filmin. *Profesional De La información*, 27(4), 909-920.
<https://doi.org/10.3145/epi.2018.jul.19>

Contreras, José María & Palacio, Manuel (2000). *La programación en televisión*. Madrid: Síntesis.

Eastman, Susan & Ferguson, Douglas (2013). *Media programming: strategies and practices*. Belmont: Wadsworth/Cengage Learning.

Izquierdo-Castillo, Jessica & Latorre-Lázaro, Teresa (2022). Oferta de contenidos de las plataformas audiovisuales. Hacia una necesaria conceptualización de la programación *streaming*. *Profesional de la información*, 31(2). <https://doi.org/10.3145/epi.2022.mar.18>

Lotz, Amanda (2018). *We now disrupt this broadcast: How cable transformed Television and the Internet Revolutionized it all*. The MIT Press.

Martí, Josep Maria (2016). *51 maneras de hacer buena radio*. Barcelona: UOC.

Complementary References

Frey, Mattias (2021). Netflix Recommends. Algorithms, Film Choice and the History of Taste. University of California Press: Oakland, California.

Gutiérrez Lozano, Juan Francisco & Cuartero Naranjo, Antonio (2020). El auge de Twitch: nuevas ofertas audiovisuales y cambios del consumo televisivo entre la audiencia juvenil. *Ámbitos: Revista internacional de comunicación*, 50, 159-175. <https://doi.org/10.12795/Ambitos.2020.i50.11>

Herrero Subías, Mónica; Medina Laverón, Mercedes & Urgellés Molina, Alicia (2018). Los sistemas de recomendación online en el mercado audiovisual español: análisis comparativo entre Atresmedia, Movistar+, y Netflix. *UCJC Business and Society Review*, 15 (4), 54-89. <https://journals.ucjc.edu/ubr/article/view/3943>

Martínez-Costa, María del Pilar; Elsa Moreno Moreno, & Josep Maria Martí (coords). (2004). *Programación radiofónica: arte y técnica del diálogo entre la radio y su* Barcelona: Ariel.

Navarro, Celina & Prado, Emili (2019). Television Buyers in the Digital Era: A Comparative Study of the UK and Spain. *The international communication gazette*, 81(6-8): 727-747. <https://doi.org/10.1177/1748048518822612>

During the course, complementary bibliography will be provided based on each topic.

Software

This course does not need specific softwares for the development of the classes and assignments.