

Trends in Audiovisual and Advertising Contents

Code: 42432
ECTS Credits: 12

Degree	Type	Year	Semester
4313256 Audiovisual Communication and Advertising Contents	OT	0	A

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Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

Teachers

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Prerequisites

To have passed the selection process carried out by the master's coordination.

Objectives and Contextualisation

This module delves into the research of the main tendencies in audiovisual and advertising formats and programming that affect the contents in different media and devices.

Competences

- Apply validated models of content analysis, policy evaluation, audience response surveys and analysis of audiovisual and advertising sector industries.
- Choose, design and apply methodological strategies for scientific research in audiovisual communication and product development.

- Communicate and justify conclusions clearly and unambiguously to both specialist and non-specialist audiences.
- Critically analyse the theories and analysis models of audiovisual and advertising communication.
- Develop the ability to assess sex and gender inequalities in order to design solutions.
- Identify and understand the main phenomena that affect industries, policies, audiovisual and advertising content and their reception.
- Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
- Plan tasks in accordance with the human resources, tools and time available so as to optimise performance.
- Seek out information in the scientific and technological context and learn practical ICT skills.
- Take decisions and accept responsibility for their consequences.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Learning Outcomes

1. Analyse the impact of content, formats and scheduling in the audiovisual and advertising sector
2. Analyse the impact of trends in audiovisual and advertising content and formats within different media.
3. Apply validated models to evaluate content in the audiovisual and advertising sector.
4. Choose, design and apply methodological strategies for scientific research in the field of interactive communication and social networks.
5. Communicate and justify conclusions clearly and unambiguously to both specialised and non-specialised audiences.
6. Critically analyse the theories and models of audiovisual communication that are applied to the analysis of content and the cultural and social impact of the audiovisual sector.
7. Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
8. Know how to identify the role of information and communication technologies in the transmission of gender stereotypes and apply measures to avoid their reproduction.
9. Plan tasks in accordance with the human resources, tools and time available so as to optimise performance.
10. Recognise the role of the media, audiovisual productions and advertising in the construction of gender relations and sexual and gender identity.
11. Seek out information in the scientific and technological context and learn practical ICT skills.
12. Take decisions and accept responsibility for their consequences.
13. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Content

The deepening of the different trends will lead to the evaluation of the main indicators and contributions of sectoral research. The analysis of representative models will complement the understanding of the main phenomena that mark national and international trends.

1. International trends in television programming.
2. Trends in radio programming.
3. Trends in audiovisual journalism.
4. Trends in advertising formats and TV insertion strategies.
5. Trends in film fiction in the digital age.

Methodology

The methodology is a combination of lectures and seminars, in which it introduces case resolution. The interaction with the student from the reading of articles and / or industry reports, watching and auditions is the key to the development of the module.

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	75	3	1, 2, 11, 7, 5
Type: Supervised			
Personal study	50	2	1, 6, 3, 7, 4, 13
Type: Autonomous			
Lectures	150	6	6, 9, 12, 7, 5, 4, 13

Assessment

Students should carry out an individual exploratory work on a trend in the field of audiovisual and advertising content based on a practical case study. This must be contextualized in relation to the ecosystem and the programmatic genre to which it is ascribed. It is essential to define the variables that show a tendency.

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.

This subject doesn't provide for the single assessment system.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Seminars	10%	2.5	0.1	1, 6, 3, 11, 12, 10, 8
Test/Written work	90%	22.5	0.9	1, 6, 2, 3, 11, 9, 12, 7, 5, 10, 8, 4, 13

Bibliography

Basic bibliography (specific bibliography will be recommended during sessions)

Artwick, Claudette G. (2013). "Reporters on twitter", *Digital Journalism*, Vol 1, Issue 2.
<http://dx.doi.org/10.1080/21670811.2012.744555>

Bonini, Tiziano & Monclús, Belén (2015). *Radio Audiences and Participation in the Age of Network Society*, London, New York: Routledge.

Català, Josep M. & Cerdán, Josex (Eds.) (2008). *Después de lo real (I y II)*, núm. 57 y 58, Valencia: Archivos de la Filmoteca.

Chowdhury, Rafi; Finn, Adam & Olsen, Grant (2007). "Investigating the simultaneous presentation of advertising and television programming". *Journal of Advertising*, 36(3), 85-96.

Peña, César (2018). 2018 ¿el año del usuario? [Lab.rtve.es](http://lab.rtve.es): España. <http://lab.rtve.es/las-claves/tendencias-periodismo-tecnologia-2018-2018-01-02/>

Quintana, Àngel (2011). *Después del cine: Imagen y realidad en la era digital*, Barcelona: El Acantilado.

Riambau, Esteve (2011). *Hollywood en la era digital: de Jurassic Park a Avatar*, Madrid: Cátedra.

Ribes, Xavier; Monclús, Belén & Gutiérrez, Maria (2015). "Del oyente al radio *prosumer*. Gestión de la participación de la audiencia en la radio del siglo XXI". *Trípodos*, num. 36, pp. 55-74.

Romero, Laura (2012). "Radio y arte sonoro: ¿es posible la integración?". En Gallego, J. Ignacio & García Leiva, M. Trinidad (coords.) *Sintonizando el futuro: Radio y producción sonora en el siglo XXI*, Madrid: Instituto RTVE.

Sands, Ken (2009). "High Cost, Low Quality Plague Newspaper Video Efforts". Poynter. <http://www.poynter.org/how-tos/digital-strategies/e-media-tidbits/98937/high-cost-low-quality-plague-newspaper->

Scolari, Carlos A. (2014) "Narrativas transmedia: nuevas formas de comunicar en la era digital". En *Anuario AC/E de Cultura Digital*, 72-81. https://www.socialnautas.es/wpcontent/uploads/2016/10/6Transmedia_CScolari.pdf

Teixeira, Thales; Wedel, Michel & Pieters, Rik. (2012). "To Zap or Not to Zap: How to Insert the Brand in TV Commercials to Minimize Avoidance". *GfK Marketing Intelligence Review*, 4(1), 14-23.

Wenrichter, Antonio (2004). *Desvíos de lo real. El cine de no ficción*, Madrid: T & B Editores.

Williams, Kaylene; Petrosky, Alfred; Hernandez, Edward & Page, Robert. (2011). "Product placement effectiveness: revisited and renewed". *Journal of Management and Marketing Research*, 7, 1-24.

Software

No specific programming knowledge is required, apart from word processing.