



## COURSE DATA

### DATA SUBJECT

**Code:** 36550

**Name:** Media documentation

**Cycle:** Undergraduate Studies

**ECTS Credits:** 6

**Academic year:** 2025-26

### STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	1	First quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Comunicación	BASIC

### COORDINATION

MESTRE PEREZ ROSANNA

HUGUET CLEMENTE MARIA CARMEN

## SUMMARY

Media Documentation is a basic course of the Degree in Audiovisual Communication that is part of the subject Communication.

This course refers, on the one hand, to the fundamental issues encompassed within the fields of Philosophy and Theory of Science, as well as research methodology and techniques. On the other hand, it also addresses a set of topics related to the field of knowledge of informational and audiovisual documentation, including, among others, the specific features of the documentation chain, the structure and functioning of documentary institutions, and the processing of documents, particularly audiovisual ones, at a time when information and communication technologies are granting unprecedented importance to the creation, management, and use of databases.

## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

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



## OTHER REQUIREMENTS

No other types of requirements are considered.

## COMPETENCES / LEARNING OUTCOMES

### 1333 - Degree in Audiovisual Communication

Students must be able to search, select and organise any type of audiovisual document in a database, as well as their use in different audiovisual formats using digital methods.

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

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 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 be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

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 be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

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 understand and be able to apply resources, elements, methods and procedures to build and analyse both linear and non-linear audiovisual narratives. This includes design, the establishment and development of strategies, and the application of the policies of persuasive communication within the audiovisual markets.

## DESCRIPTION OF CONTENTS

### 1. Introduction to audiovisual documentation

- What does it mean to document, and what is understood by archive.



- Types of documents: textual, visual, sound-based, multimedia.
- Uses of documentation in audiovisual creation, production, research, and preservation.
- Documentation in the audiovisual ecosystem: cinema, television, photography, music, digital environments.
- Document formats: types and extensions relevant for search, preservation, and reuse.
- Search engines and browsers: basic and advanced strategies for accessing information.
- The archive today: clouds, databases, social networks and platforms.
- Artificial intelligence in documentation: applications in cataloguing and automated analysis of audiovisual content.

## **2. Archives and platforms: institutions, acces and reuse**

- Audiovisual archives: film libraries, broadcasters, museums, universities and private collections.
- Digital platforms and collections: systems for consultation, download, classification and search.
- Databases and data banks: typologies, functions and differences.
- Metadata, taxonomies, standardisation and information retrieval in documentary environments.
- Conditions for the reuse of materials and images: copyright, citation, model and location rights. Open licences and attribution. Ethical, legal and technical considerations.

## **3. Documentary work and academic writing in audiovisual communication**

- Locating and selecting relevant sources: (non-)academic, documentary, and professional.
- Critical evaluation of the reliability, relevance, and quality of sources.
- Use of academic databases.
- Bibliographic management tools.
- Academic application of legal frameworks: citations, diverse sources, use of critical apparatus.
- Style and referencing systems: APA, Harvard, MLAç
- Academic writing in audiovisual communication: structure, arguments, style, and sources.

## **4. Archive and cultural industries: memory, power and resignification**

- Archive as symbolic and power infrastructure: deciding which past is preserved, which present is legitimised, and which memory sustains the future.
- Affective, artistic or critical resignifications of audiovisual archives: from Google to TikTok, Vimeo or Pad.ma.
- Case studies: use of digital audiovisual archives in artistic, documentary, activist, or historical memory projects.

### **Learning outcomes:**

These contents will be reflected in the following **learning outcomes**.



- Understand the codes and modes of representation specific to audiovisual communication.
- Identify the social, cultural, and historical relevance of the aesthetic proposals of the audiovisual industries.
- Conduct analyses of audiovisual narratives and works.
- Identify the organisational structures in the field of visual and sound communication.
- Understand the interrelation between the agents of audiovisual communication: authors, institutions, companies, media, formats, and audiences.
- Select any type of document from a database.
- Use documents from both analog and digital databases.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	30,00
Computer classroom practice	30,00
<b>Total hours</b>	<b>60,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	10,00
Individual or group project	30,00
Independent study and work	30,00
Preparation of lessons	0,00
Preparation for assessment activities	10,00
Resolution of case studies	10,00
<b>Total hours</b>	<b>90,00</b>

## TEACHING METHODOLOGY

### Face-to-face activities

Classroom teaching will follow the methodologies below:

- **Lecture-based sessions.** Teaching methodology based on structured oral presentations by the instructor, designed to convey the core contents of the course in a clear, reasoned, and contextualised manner. In the context of Communicative Documentation, the lecture is not conceived as a one-way process but as an interactive strategy that encourages active student participation through questions, guided discussions, and collective analysis. These dynamics are supported by practical examples related to the management of sources, archives, and databases in the field of communication. This interaction enhances the understanding of key concepts, promotes critical integration of content, and fosters a reflective approach to audiovisual documentation processes.
- **Case study and analysis.** Based on the conceptual contents presented and discussed by the



instructor in lectures, supported by concrete examples, students acquire the necessary tools to identify and apply the fundamental concepts of the course. This methodology enables the application of theoretical frameworks to real-life situations of information search, analysis, and management, and fosters critical thinking regarding documentary practices in communication. Furthermore, it contributes to the development of essential analytical skills for understanding the role of archives and databases in contemporary audiovisual and digital environments.

### Independent learning activities

Students will carry out the following non-classroom activities:

- **Preparation of individual work.** The preparation of individual work follows the models of analysis worked on by the teacher in the classroom and is supported by the consultation of specialised bibliography. This methodology allows students to independently apply the knowledge acquired in class, broaden their critical understanding through dialogue with relevant academic texts and develop specific methodological skills in the field of audiovisual documentation.
- **Autonomous study and work:** This work is oriented towards the analysis and management of sources, archives and databases, and contributes to consolidating the capacity for interpretation, the application of theoretical frameworks and analytical thinking.
- **Preparation of assessment activities:** Students should prepare for the final test on the basis of the notes taken in class, the materials provided by the lecturer and the practical activities developed throughout the course. This preparation facilitates a clearer and deeper understanding of the theoretical and methodological contents.
- **Attendance at other activities:** Consultation of online documentation and library collections. These are oriented towards the analysis and management of sources, archives and databases, and contribute to consolidating the capacity for interpretation and the practical application of the theoretical framework.
- **Resolution of case studies:** The combined use of these resources allows for the identification of key ideas, the establishment of relationships and the development of a practical application of the theoretical framework.

### Sustainable Development Goals (SDGs)

This course pays special attention to the following Sustainable Development Goals (SDGs):

- **SDG 4. Quality Education,** Target 7: Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including education for human rights, gender equality, a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development.
- **SDG 5. Gender Equality,** Target 1: End all forms of discrimination against all women and girls everywhere.

## EVALUATION



The assessment system follows the Regulations on Assessment and Grading for Bachelor's and Master's Degrees at the Universitat de València, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

### Assessment in the first examination period

- **Final Written Exam (60%).** This exam will consist of multiple-choice questions aimed at evaluating the student's ability to explain key concepts, define relevant terms, and apply theoretical frameworks to practical cases. To pass the course, students must obtain a minimum score of 5 out of 10 on this exam. This component can be retaken during the second call.
- **Coursework and Practical Assignments (40%).** Students will complete an individual theoretical-practical research project during in-class practical sessions, under continuous supervision by the instructor. The project will focus on a specific topic related to the course content and will require: Searching for and managing academic and audiovisual sources, applying appropriate analytical methodologies, writing according to APA academic standards. The project must demonstrate a critical understanding of key concepts discussed in class and apply them to the analysis of audiovisual texts not studied during sessions. This component cannot be retaken in the second call.

### Assessment in the second examination period

The evaluation in the second call will maintain, if applicable, the grades obtained in the blocks passed in the first call. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final Written Exam (60%).** This exam will consist of multiple-choice questions aimed at evaluating the student's ability to explain key concepts, define relevant terms, and apply theoretical frameworks to practical cases. To pass the course, students must obtain a minimum score of 5 out of 10 on this exam.
- **Submission of Activities, Outlines, Summaries, and/or Assigned Texts (40%).** An individual theoretical-practical research project based on a specific topic related to the course content. The project must include the search and management of academic sources, the application of analytical methodologies, and academic writing following APA guidelines.

### Remarks

- Spelling and grammatical correctness will be required in the exam as well as in the rest of the tests, exercises or written assignments. Each failure will result in a reduction of the grade obtained, which may even lead to failure.
- The case of plagiarism in an evaluation work, this may be marked with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if appropriate, the appropriate sanction in accordance with current legislation.
- Intellectual honesty is vital in academic communities, and for the fair evaluation of student work. All papers presented in this course must be of original authorship. Papers that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, except if their use is part of the contents of the course or is



authorized by the teaching staff.

## REFERENCES

### Basic references

- Caldera-Serrano, Jorge y Arranz-Escacha, Pilar (2012). *Documentación audiovisual en televisión*. UOC.
- Codina, Lluís (s/f). *Documentación audiovisual*.  
<https://www.lluiscodina.com/documentacion/audiovisual/>
- Caridad Sebastián, Mercedes et al. (2011). *Documentación audiovisual*. Síntesis.
- Ernst, Wolfgang (2013). *Digital Memory and the Archive*. Universtiy of Minnesota Press.
- Galdón, G. (2002). *Teoría y práctica de la documentación informativa*. Barcelona: Ariel.
- Giménez Toledo, Elea (2007). *Manual de Documentación para comunicadores*. Pamplona: Eunsa.
- Van Dijck, Jose (2011). *Mediated Memories in the Digital Age (Cultural Memory in the Present)*. Stanford Universtiy Press.
- VVAA (20122). *Los documentos audiovisuales. Qué son y cómo se tratan*. Ediciones Trea.

### Additional references

- Argudo, Silvia y Pons, Amadeu (2013). *Mejorar las búsquedas de información*. Barcelona: Universitat Oberta de Catalunya.
- Kennedy, Roseane and Silverstein, Ben (2023). Beyond presentism: Memory studies, deep history and the challenges of transmission. *Memory Studies*, vol. 16 (6). <https://doi.org/10.1177/17506980231203645>
- Lopezosa, Carlos et al.. (2020). *SEO and the digital news media: From the work place to the classroom*. *Comunicar*, 28 (63) 65 - 75. <https://www.revistacomunicar.com/html/63/es/63-2020-06.html>
- Lopezosa, Carlos et al. (2020). Mapa de visibilidad y posicionamiento en buscadores de los principales grupos mediáticos españoles. *Profesional de la información*, 29 (2), e290203. <https://doi.org/10.3145/epi.2020.mar.03>
- Mases Blanch, Noemí y Duran de Haro, Pau. (2013). *Documentación audiovisual*. Universitat Oberta de Catalunya. <http://openaccess.uoc.edu/webapps/o2/handle/10609/75845>