

**COURSE DATA****DATA SUBJECT****Code:** 36570**Name:** Ideation and radio production**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	2	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Procesos de creación, producción y realización audiovisual	COMPULSORY

COORDINATION

RODRIGUEZ GARCIA DE HERREROS LUCIA

SUMMARY

Ideation and Radio Production is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Processes of Audiovisual Creation, Production and Realisation.

Guidelines are given for the development of a radio project, from the initial idea to its dissemination within the industry. Strategies for the presentation of radio and audiovisual projects are specified. It explores the measurement of radio audiences and their quantitative and qualitative nature. It explains what types of radio stations we currently find today according to their public or private nature, or taking into account the technology: analogue or digital, with special reference to radio broadcasting on the Internet or via podcasts. The concept of radio programming is explored in depth, and a distinction is made between generalist and specialised or thematic programming. It discusses their history, characteristics and strategies when it comes to configuring radio schedules, which to a large extent determines the type of content that each radio station offers. This serves to gain a better understanding of the Valencian, Spanish and world radio offer. Special attention will be given to digital radio and the future in the form of digital terrestrial radio, DAB (Digital Audio Broadcasting). You will learn how to write a radio script and a running order, as a working document used to organise the contents of any programme. It defines what radio style consists of and what elements contribute to the style of a programme. The concept of rhythm and how to modulate it is also discussed. Emphasis is placed on the need to draw up a budget for the start-up of any audiovisual project, including radio. Income (financing formulas) and expenses (which items generate the most



expenditure) are discussed, basically focusing on human resources (professional profiles needed to develop a radio programme) and technical resources (technical needs to be able to develop the programme as planned). An opportunity is taken to learn about financing formulas, especially advertising and its typology of genres. Finally, an overview is given of the radio market and how to insert the project into the industry. In this sense, guidelines are given on how to present a project orally and publicly.

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

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In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must be able to work well in a team, able to assume both subordinate roles and, where appropriate, the role of coordinator or director. They must be able to put into practice all the skills that they have acquired. They must know how to value their own proposals, but also to adapt to the demands of a group or a business.

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 express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.

Students should be able to understand and apply the different mechanisms and elements of script making according to different formats, technologies and means of production. This also includes the theoretical and practical understanding of analysis, organisation and encryption of the iconic content and the audiovisual information within different technologies and foundations. Students should be capable of writing texts, programmes and scripts with fluency in the fields of cinematographic, video-graphic, radiophonic, televised, or multimedia fiction.

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 have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

DESCRIPTION OF CONTENTS

1. First questions. The idea.

We will try to start the project by asking ourselves some questions that we will solve throughout the course. We will also be able to produce a first page of the project that focuses on the Idea, consisting of the synopsis (a summary of the project) and the storyline (a few lines that should manage to keep the reader's attention in the our project). Thats why we need to use rhetorical strategies to present engaging texts that interest readers. Students will write the idea for their own project.

1.1. Before starting. Preliminary questions

1.2. The idea: synopsis and storyline

1.3. Rhetorical strategies

1.4. Writing the idea of our project

2. The audience.

Potential audience and measurement systems. In this unit we will deal with how radio deals with audiences. We will study the concepts of real audience and potential audience and we will get to know the methods that exist to measure audience and which are so highly valued by the big radio stations, as they can use them to justify their programming. We will look at the differences between quantitative and qualitative methods of measurement and offer a proposal to correct some of the dysfunctions of the current method. We will try to apply this knowledge to our project, taking as a premise that any radio project must have an audience, however small it may be.

2.1 Audiences: real audience and potential audience

2.2. Measuring the audience: quantitative and qualitative systems



2.3 Finding our audience

3. Types of stations. Dissemination and ownership.

Radio stations can be divided according to their broadcasting, which in turn depends on the technology and coverage available (analogue or digital, AM or FM) and the ownership of their owners: public, private or mixed financing. Students will have to decide what type of radio station to choose for their project, if they opt for conventional radio.

3.1 Types of broadcasters: Broadcasting

3.2 Types of broadcasters: technology and coverage

3.3 Types of broadcasters: Ownership and financing

3.4 What type of radio station does our project need?

4. Radio programming. Generalist or specialized.

We will explain the different types of radio programming that can be found within the current radio industry, which can be divided into two: generalist or specialised. Generalist radio programmes are those that target a large number of listeners and therefore their programme offer must be diverse. Specialised radio stations target more fragmented audiences, and their content is also more specific and segmented. We will apply this knowledge to our project.

4.1 Types of radio programming

4.2 General programming

4.3 Specialised programming

5. Digital radio. New programming, new programs, new audiences. Podcasting.

In this unit we will look at how digital radio, terrestrial and Internet radio, affects radio programming, content and how the incorporation of digital technology, especially the phenomenon of podcasting, is transforming the way radio is produced and consumed. Classroom projects will not shy away from the importance of digital technology.

5.1 Digital radio: origins and evolution

5.2 The podcasting phenomenon



5.3 Transformations in Radio Production and Consumption

6. The radio script. The generic structure and the pilot structure.

Any radio programme needs a script, or at least a script outline, in order to be made. We will avoid improvisational radio as much as possible, especially because we are just beginning the process of making radio. We will develop a script for our pilot programme and a generic rundown that we will apply to the whole season. We will explain the concept of the running order and its usefulness, as well as the particularities of the radio script. In the case of groups that opt for a radio station, they will have to design the weekly programme schedule.

6.1 Planned radio vs. Improvised radio

6.2 The importance and the design of the running order

7. Rhythm and style. The sound personality.

Any programme or station has a certain rhythm and style. Nothing is random and it is usually pre-determined. The groups will have to design a rhythm for their programme or station and a style, which may vary depending on the type of programme or station. If they choose to make a radio station's programming as a project, they will also have to work on the corporate image, especially if we are talking about Internet radio, which will have a website.

7.1 Rhythm and style: giving your project personality

7.2 Differentiating from the competition

7.3 Corporate image

8. Write and speak for the radio.

In this unit, we will explain what specificities and codes there are when writing for radio, such an ephemeral medium, especially traditional radio. Nor do we write in the same way on the radio depending on the genre in which we find ourselves. On the other hand, different keys will be provided to try to make the best possible locution, taking into consideration that it is a communicative practice that requires a certain amount of time to be able to control.

8.1 The specificity and codes of radio discourse

8.2 Writing in radio genres



8.3 Radio voice-over

9. The budget: income and expenses.

We will try to draw up a budget for our project. First of all, we will try to raise the funding, which will depend on whether it is a public or private initiative and what type of project it is, whether it is a programme immersed in an operating radio station or, on the contrary, an Internet radio or a podcast, which will require us to set ourselves up as a company or cooperative and ask for the relevant aid. If we need advertising to finance the project, we will have to draw up a list of possible brands or advertisers interested in advertising in our space. We will then have to deal with the costs of this budget, focusing on all the technical elements and human resources necessary to carry out our project.

9.1 Drawing up the budget of a radio project

9.2 Obtaining funding: types of funding and initiatives

9.3 Advertisers

9.4 Technical and human resources

10. The market. The sale. The pitching.

In this unit we will look in depth at the elements that will be used to promote a radio project and how to present it to producers, directors of radio stations or advertisers. We will know how to make these presentations and what to tell about the project in order to attract the attention of those who show a possible interest. We will also learn about the channels through which a radio project can materialise.

10.1 Promoting a radio project

10.2 How to present the project

10.3 Channels for project materialisation

Learning outcomes

These contents will be reflected in the following learning outcomes:

- Construction of persuasive audio texts.
- Analyze structures, content, and styles of television and radio programming.
- Configure radio and television processes.
- Apply original solutions to the development of audiovisual projects.



- Work as part of a team.
- Write rundowns adapted to the medium.
- Write scripts adapted to the medium.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	15,00
Computer classroom practice	45,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	30,00
Independent study and work	25,00
Preparation of lessons	17,50
Preparation for assessment activities	17,50
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

Classroom activities

Face-to-face teaching will follow the following methodologies:

- **Lecture:** at the beginning of the course, four theoretical sessions will be given, covering the above-mentioned syllabus. During these sessions, the theoretical concepts necessary for the student to be able to carry out the radio project linked to the subject will be introduced. For this purpose, presentations will be used which will later be uploaded to the Virtual Classroom, where various materials will also be included, such as articles, news or other working documents. Throughout the course, the teacher may invite students to hold tutorials with each of the groups outside class hours to close the various sections of the project or resolve any doubts that may arise. These tutorials will be open and available to all students on the days and at the times previously established.
- **Production of audiovisual projects (including practical classes):** Once these sessions are over, students will be divided into groups of 3 or 4 people and will begin to tackle the radio project report and the script that they will have to edit and voice-over as a pilot programme. From that moment on, the dynamics of the classes will be eminently practical and the facilities of the Audiovisual Workshop of the University of Valencia will be used, where there is all the necessary material to carry out the course with all the guarantees. It will not be possible to broadcast or edit the project outside the scheduled class hours. During the practical workshop sessions, the teacher will organise the different activities to be carried out (voice-over tests, explanation of the



software to be used) and will also act as a kind of tutor who will pose problems and resolve doubts for the students. The teacher will dedicate sufficient time to each group to raise questions and doubts about the implementation of the project.

- **Classroom exhibition and group work:** a session will be arranged so that the groups can defend their project before the whole class with a 10-minute presentation, where questions or doubts will be admitted and resolved by the attendees.

Non-face-to-face activities

Students will carry out the following non-face-to-face activities:

- **Preparation of individual or group work.** Students will invest part of the time foreseen for non-face-to-face activities in preparing the report and the documentary part of the radio project.
- **Study and independent work.** Students will study the theoretical contents of the subject and the practical cases seen in class with a view to their application in the report and the radio project. They will also proceed to structure their work throughout the timetable of the course, organising individual and group tasks. Part of the autonomous work will consist of meetings outside class hours with the other members of the group and with the subject teacher, in previously arranged tutorials.
- **Class preparation.** Students will review bibliographical and other references to prepare the classroom sessions. The teacher may request preparatory readings for successive sessions or ask students to review multimedia content relevant to the subject.
- **Preparation of assessment activities.** Students will dedicate part of the non-classroom activities to the preparation of the theoretical written test that will take place at the end of the course, as well as to the presentation of the project and the activities that lead to its achievement.

Sustainable Development Goals

This subject takes particular account of the following Sustainable Development Goals:

- **SDG 5. Gender Equality. Goal 1.** End all forms of discrimination against all women and girls everywhere. Special emphasis is placed on the use of inclusive and non-discriminatory language towards women or any other individual. There is a special sensitivity for the role of female students within the working groups to be active and egalitarian, taking the floor and taking the lead in the same way as male students can.
- **SDG 9. Industry, innovation and infrastructure. Goal 5.** The aim is to empower students in audiovisual entrepreneurship, encouraging them to innovate in the field of audiovisual creation, particularly in the field of sound.

EVALUATION

The general grading system will follow the Regulations of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on 30 May 2017 (ACGUV 108/2017).

Assessment in the first call



The assessment at the first sitting will be carried out in the following way:

- **Assessment of technical learning (70%, recoverable in the second call).** Production, in groups of four, of the pilot episode of a radio project and its corresponding report. This part of the course must be passed with a minimum of 5/10 in order to obtain an average mark for the rest of the sections and pass the course. The teacher may ask for partial deliveries of the different sections of the report (scales, script...) during the course. The total evaluation of this part is broken down as follows:
 - **Project report - 30%.**
 - Soundness (contents and justification of the project) - 20%.
 - Feasibility (market study and budget) - 10%
 - **Pilot programme - 40%**
 - Script - 20%
 - Editing and voice-over: 20%.
- **Final written test (30%, recoverable in the second call).** Written evaluation test on the theoretical contents of the subject. This exam will take place on the date and at the time scheduled by the Faculty of Philology, Translation and Communication.

Assessment in the second call

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

- **Assessment of technical learning (70%).** Individual completion of an adapted version of the group project foreseen for the first call. In other words, the student will carry out the project of a pilot radio programme with its corresponding report, but the duration of the pilot programme and the length of the report will be reduced in agreement with the professor in order to maintain a workload proportional to that carried out by the students in the first call. The necessary means and facilities will be provided for the performance of the project in the second call. This part must be passed with a minimum of 5/10 in order to obtain an average with the rest of the sections and pass the subject. The total evaluation of this part is broken down as follows:
 - **Project report - 30%.**
 - Soundness (contents and justification of the project) - 20%.
 - Feasibility (market study and budget) - 10%
 - **Pilot programme - 40%**
 - Script - 20%
 - Editing and voice-over: 20%.
- **Final written test (30%).** Written evaluation test on the theoretical contents of the subject. This exam will take place on the date and at the time scheduled by the Faculty of Philology, Translation and Communication.

Remarks

- Spelling and grammatical correctness will be required both in the exam and in the rest of the tests, exercises and written work. Each failure will result in a reduction of the grade obtained, which may even lead to a fail.
- In 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 assessment of student work. All work submitted for this course must be original. Papers that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, unless their use forms part of the course content or is authorised by the teaching staff.

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