



COURSE DATA

DATA SUBJECT

Code: 36887
Name: Creation and production of sound content
Cycle: Undergraduate Studies
ECTS Credits: 9
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1937 - Double Degree Program in Audiovisual Communication and Journalism	Facultat de Filologia, Traducció i Comunicació	2	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1937 - Double Degree Program in Audiovisual Communication and Journalism	Segundo Curso (Obligatorio)	COMPULSORY

COORDINATION

PERIS BLANES ALVAR

SUMMARY

Creation and production of sound content is a mandatory training subject within the curriculum of the Double Degree in Audiovisual Communication and Journalism.

It is a theoretical and practical subject in which content on radio speech and language is addressed; radio genres; programming and program models; the approach to the operation of a radio news newsroom; the selection of news and information sources; the creation of sound programs for radio and podcasts; writing scripts and scripts; radio broadcasting; conducting market studies and feasibility plans; and financing and dissemination models.

These contents will be materialized in a practical way in a) the creation, production and realization of a one-hour radio magazine or podcast, where the most journalistic genres and styles will be concentrated; and b) the creation, production and realization of a fiction or entertainment program for radio or podcast, between thirty and sixty minutes in length.



This module should help students acquire a panoramic knowledge of how sound content is made at a professional level today, where they are able to identify and develop the elements that they will need to carry out any type of radio project, with special emphasis on podcasts, the Internet and new technologies for the creation, production and dissemination of media content.

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 enrollment restrictions have been specified with other subjects in the curriculum.

COMPETENCES / LEARNING OUTCOMES

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Knowledge of sound planning and acoustic representations of space, as well as the constituent elements of sound design and sound decoration ("sound designer"). This knowledge will also encompass the relationship between sounds and images from an aesthetic and narrative perspective across different audiovisual media and technologies. Psychological models specifically developed for sound communication and persuasion through sound are also included.

Students must be able to develop their own work, both in terms of creation and research, whilst putting into practice the skills that they have acquired. They must know how to take responsibility for their own projects (although this would be under the guidance of a tutor).

Students must be able to perform the main journalistic tasks, develop them within thematic areas, and apply them to journalistic procedures.

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 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 understand and apply the techniques and processes of audiovisual production



and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.

Students should have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.

DESCRIPTION OF CONTENTS

1. Creativity: where ideas come from.

- Creation of own projects.
- First questions.
- The idea, synopsis and storyline.

2. Speech and sound narrative.

- Write for the radio.
- The radio announcer.
- The rhythm and style.

3. The audience.

- The radio audience.
- The podcast audience.
- How the audience is measured.

4. Programming models.



- General programming.
- Specialized programming: the radio formula.
- Internet and podcasting.
- Public, private and mixed initiatives.

5. Typology of programs.

- Informative content: magazine.
- Entertainment programs.
- Sound fiction.
- Experimental radio.

6. Radio genres.

- News.
- Interview.
- Gathering or debate.
- Report.
- Advertising.

7. Structure and contents.

- The sound script.
- The ladder: generic and pilot.

8. Technology applied to sound content.

- Audio recording and editing programs.
- Artificial Intelligence in sound creation and production.



9. The budget.

- Income: how a project is financed.
- Expenses: technical and human needs.

10. The market, the sale, the pitch.

- Project markets.
- Presentation of projects.
- How to present a project.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	30,00
Laboratory	60,00
Total hours	90,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	10,00
Individual or group project	70,00
Independent study and work	35,00
Preparation of lessons	20,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	135,00

TEACHING METHODOLOGY

In-person activities

In-person teaching will follow the following methodologies:

- **Participatory master lesson:** the theoretical contents will be presented in class so that students can



carry out practical work with all the guarantees.

- **Study and analysis of cases:** examples of radio programs and podcasts that serve as guidance to students in carrying out their practices will be analyzed collectively.
- **Classroom presentation and group work:** cooperative and group work is one of the essential methodologies of this subject.
- **Realization of audiovisual projects:** the main project of the subject is a magazine genre program or podcast.

The methodology of this subject will differ between the hours dedicated to the explanation of the theoretical contents provided in the program and the dynamics of the practical sessions, where the teaching staff will provide instructions on how to approach each of the planned activities and the students will begin to develop them in work groups of ideally 4 people, and exceptionally 3 or 5.

On the first day of class, the teachers will make available to the students a calendar of sessions for the entire semester in which the activities to be carried out and on the day scheduled for them are indicated. So that the students will be perfectly informed about the future of the course.

The work of the students will be autonomous, always with the supervision of the teaching staff, who will act as their tutor and companion, present in the recordings and resolving any doubts that may arise. This subject offers the first approach to sound creation, but as the course progresses the activities become more complex. What is intended is for students to exploit all their creativity and learn about all the expressive possibilities of the radio medium and sound creation.

Throughout the course, two sound projects will be delivered in WAV audio format, the magazine and the pilot program of the project they develop. The first, in the middle of the course and the second on the last day of class. The teachers will also request in a PDF document the materials that the students have used during the production of the magazine, such as stairs and scripts, to evaluate the work done. A report on the pilot program project will also be delivered. The voiceover and editing of the projects cannot be done outside of the scheduled class hours.

The teaching staff may invite the students to hold tutorials with each of the groups outside of class hours to resolve any questions that may arise throughout the course. These tutorials will be open and available to all students on the days and hours previously established.

Non-face-to-face activities

- **Attendance at other activities:** some activity related to professional sound creativity will be organized.



- Preparation of individual or group work: students will spend a few hours working on the project with the members of their team.
- Independent study and work: the students will also prepare the different sections independently, documenting themselves for the project.
- Class preparation: students will prepare part of the content at home.

This subject is also included in the educational innovation project Code 3326275. TOTA LLENGUA FA PARET. A podcast of Sociology of language (PIEE modality), coordinated by the Sociology PDI, Rafael Cogollós, for the 2025-2026 academic year and follows the activities approved in this regard by the Permanent Training and Educational Innovation Service (SFPIE).

Finally, this subject especially takes into account ODS 9 Industry, innovation and infrastructure because it tries to empower students in audiovisual entrepreneurship, encouraging them to innovate in the field of audiovisual creation, particularly sound. It is also particularly connect with ODS 5 Gender equality, in the sense that it places special emphasis on the use of inclusive and non-discriminatory language towards women or towards any other individual. There is a special sensitivity so that the role of female students within the working groups is active and equal, that they take the floor and take the lead in the same way that male students can.

EVALUATION

The general grading system will follow the evaluation and grading regulations of the University of Valencia for bachelor's and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

Evaluation of the first call

The main grade for the module will be obtained thanks to the two projects that students must carry out in work teams. Each of these projects will have a maximum score of 5 points. The final grade for the module will be the sum of both evaluations, on a scale of 1 to 10 points.

The percentages of the two projects will be distributed as follows:

1. Informative magazine (5 points).

Presentation of outlines, summaries and proposed texts: content and creativity (scripts and rundowns): 30% (it is recoverable in the second call).



Radio program or group podcast: 60% (can be recovered in the second call)

- Voiceover: 20%
- Live sections: 20%
- Editing and post-production: 20%

Interest and attitude in class: 10% (not recoverable in the second call).

The magazine will be delivered on the class day marked on the subject calendar for this purpose.

2. Program project (5 points).

Project report: 40% (it is recoverable in the second call).

- Solidity (contents and justification of the project): 20%
- Feasibility (market study and budget): 20%

Pilot program: 40% (it is recoverable in the second call).

- Script: 20%
- Editing and voiceover: 20%

Presentation (public defense of the project): 10% (not recoverable in second call).

Interest and attitude in class: 10% (not recoverable in second call).

The Project Report, along with the Pilot Program, will be delivered on the last day of class. The teacher may request partial deliveries of the different sections of the Report (runs, script...) during the course.

To pass the module, students must pass both projects. Otherwise, you must recover the suspended part in the second call, which will also be established in the corresponding calendar.



The Honor Roll will be awarded to the students who have achieved the highest grade in the group projects and who, in addition, have participated in any of the optional training activities (outside of class) that have been carried out throughout the course.

Evaluation of the second call

If any of the sound projects are not approved in the first call or the students do not present the projects in said call, the facilities and technological tools will be provided to make it possible. The evaluation will be the same as in the first call, that is, an informative magazine and/or a pilot program or podcast must be delivered to the teaching staff on the agreed day along with its report, with the same characteristics and evaluation percentages as the projects in the first call.

Spelling and grammar correction will be required in all tests, exercises or written assignments. Each mistake will lead to a reduction in the grade obtained, which can go as far as failure.

In the event that plagiarism is found in an assessment work, this may be scored with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, of the sanction that is due in accordance with current legislation.

Intellectual honesty is vital in academic communities, and for the fair assessment of student work. All work presented this course must be of original authorship. Work that uses fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, except if the use is part of the subject's content and is authorized by the teaching staff.

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