

**COURSE DATA****DATA SUBJECT**

**Code:** 43286  
**Name:** Analysis of media formats  
**Cycle:** Master's Degree  
**ECTS Credits:** 5  
**Academic year:** 2025-26

**STUDY (S)**

Degree	Center	Acad. year	Period
2253 - Master's degree in Audiovisual Content and Formats	Facultat de Filologia, Traducció i Comunicació	1	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2253 - Master's degree in Audiovisual Content and Formats	Analysis of media formats	COMPULSORY

**COORDINATION**

GAMIR RIOS JOSE VICENTE

**SUMMARY**

"Analysis of Media Formats" is a compulsory subject on the Master's Degree in Audiovisual Content and Formats.

The subject establishes an approach to the theory and practice of textual analysis in its two aspects: a) the audiovisual object (studies of the modes of articulation, typologies of structure, rhetorical models of content organisation, etc.) and b) the effects of meaning produced by the audiovisual artefact in the social imaginary (modes of persuasion, etc.). It also deals with the study of the evolution of television and audiovisual formats in recent times, as well as the latest trends.

Specifically, the subject studies from a theoretical-analytical perspective the characteristics of some of the most relevant new media and audiovisual formats that have emerged during the current hybrid media system: OTT (over the top) platforms; interactive and transmedia narratives; social live streaming platforms; podcasting and videopodcasting; and social networks of short videos. In addition, from a practical perspective, it promotes the acquisition of the necessary knowledge for its application in the development of transmedia projects.



## 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 enrolment restrictions with other subjects in the curriculum have been specified. The prior knowledge necessary to follow the subject normally will have been introduced beforehand in the master's degree.

## COMPETENCES / LEARNING OUTCOMES

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Administrar las destrezas adquiridas en la proyección y construcción de un diseño curricular coherente.

Analizar e interpretar los nuevos lenguajes mediáticos asociados a la multidifusión digital.

Analizar las tendencias de consumo y los estudios de mercado de contenidos audiovisuales en las industrias mediáticas.

Conocer los proyectos y estudios de búsqueda de nuevas tendencias creativas de formatos y contenidos audiovisuales, en la producción y el consumo, dentro del proceso de convergencia mediática de la era digital.

Interpretar la estructura de la empresa audiovisual, la dinámica del mercado y la naturaleza de los diferentes productos audiovisuales en los flujos mediáticos emergentes.

Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.

Students should possess and understand foundational knowledge that enables original thinking and research in the field.

## DESCRIPTION OF CONTENTS

### 1. The communicative context of the new media formats

- From mass communication to mass self-communication



- From web 1.0 to web 2.0
- From the traditional media system to the hybrid media system
- From linear audiences to social audiences.
- From consumers to prosumers. Fan culture and fandom
- From traditional narratives to transmedia narratives.

## **2. Researching the contents of new media formats**

- Introduction to paradigms and research methodologies in the social sciences
- Introduction to quantitative and qualitative methodologies of communication research
- Fundamentals and types of content analysis
- Concepts and phases of content analysis: sample/corpus, unit of analysis, variables and categories, coding/analysis, reliability

## **3. Interactive and multimedia/transmedia projects**

- Audiovisual, interactive, transmedia, immersive, generative and transmedia narrative.
- Multimedia projects: phases, key elements, roles and structure
- 1: introduction and conceptualization
- 2: state of development
- 3: information architecture
- 4: interface design
- Case study analysis

## **4. Podcasting and video podcasting**



- Traditional radio programming
- From cyberradio to podcasting and videopodcasting
- Genres and themes. Audio fiction
- Monetization and business models
- Overview of podcasting, videopodcasting and sound fiction in Spain
- Case study analysis
- Development of a podcast or videopodcast project with transmedia expansion

## **5. Hypertelevisión and platform television**

- Evolution of television in Europe: paleo-television and public service, neo-television and broadcasting, post-television and narrowcasting
- Hypertelevisión and webcasting
- OTT (over the top) platforms
- Factors conditioning the offer of OTT platforms
- Case study analysis

## **6. Twitch and social live streaming**

- Emergence, present and evolution of thematic categories
- Native monetization and advertising funding
- Formal aspects and community interaction
- Overview of Twitch in Spanish
- Case study analysis

## **7. TikTok and short videos.**

- Context and use
- Functionalities and formats
- Video topics and audience preferences
- Native monetization resources
- Case study analysis



**Learning outcomes:**

- Achievement of the appropriate competences with regard to the theoretical contents related to the media languages used in the communicative flow of the information society.
- Knowledge of market studies and consumption analysis of media industries.
- Competence in teaching and development.

**WORKLOAD**

**PRESENCIAL ACTIVITIES**

Activity	Hours
Laboratory	50,00
<b>Total hours</b>	<b>50,00</b>

**NON PRESENCIAL ACTIVITIES**

Activity	Hours
Attendance at other activities	0,00
Individual or group project	25,00
Independent study and work	20,00
Preparation of lessons	15,00
Preparation for assessment activities	5,00
Resolution of case studies	10,00
<b>Total hours</b>	<b>75,00</b>

**TEACHING METHODOLOGY**

**In-person activities**

In-person teaching will take place in four-hour sessions combining the following methodologies:

- **Theoretical classes: participatory lectures.** The theoretical contents of the course will be delivered in the classroom by internal faculty members using the methodologies of expository lectures, case analysis, and project-based learning.
- **Article discussion (readings).** Students will work in class on materials provided by the internal faculty to support their participation in the case analyses and the proposed projects.
- **Debate or guided discussion.** Students will present in class the results of the case analyses and the progress of their projects through debates guided by the internal faculty.



- **Guest lectures.** Two of the sessions will be taught by external professionals and university lecturers from other academic institutions.

Typically, sessions will be divided into two parts: the first will consist of a cross-sectional presentation of content by the instructor; the second will be dedicated to case analysis or to supervised preparation of the individual assignment through the project-based learning methodology.

Participation in the case analyses will be reflected before the end of the session through guided debates on their results and/or discussion of the materials. These activities will be carried out in groups of two or three people, who must later upload a summary of the activity to the virtual classroom.

Participation in the projects will be reflected before the end of the session in a group sharing of progress and feedback from the instructor, as steps toward the individual development of a podcast or video podcast project with transmedia expansion. In addition, students will participate in a pitch presentation of their initial idea.

### **Independent activities**

Students will carry out the following non-classroom activities:

- **Preparation for theoretical classes.** Reading of materials provided by the instructor prior to their presentation in class.
- **Study and test preparation.** Preparation of a pitch and sharing of a podcast or video podcast project idea with transmedia expansion.
- **Independent work.** Development of a podcast or video podcast project with transmedia expansion.

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This course especially considers the following Sustainable Development Goals (SDGs):

- SDG 4, Quality Education. Target 7: ensuring that students acquire the theoretical and practical knowledge needed to promote sustainable development, human rights, gender equality, a culture of peace and non-violence, global citizenship, and the 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 general grading system will follow the Regulation of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on May 30, 2017 (ACGUV 108/2017).

### Evaluation in the first call

The evaluation in the first call will be developed as follows:

- **Individual work (80%).** Development of a podcast or videopodcast project with transmedia expansion that integrates any of the new formats explained in the course and analyzes the contents of podcasts or videopodcasts of similar subject matter through the methodology of content analysis. It is recoverable in the second call.
- **Continuous evaluation (10%).** Delivery of a synthesis-summary of 1,000 words of the contents developed by the external teaching staff in their sessions. It is not recoverable in the second call.
- **Attendance and participation (10%).** Participation of the students in the analysis of cases presented by the teaching staff, which will be verified by means of the cards handed in as a memory at the end of the sessions. It is not recoverable in second call.

### Evaluation in the second call

The evaluation in the second call will maintain, if it is the case, 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:



- **Individual work (80%).** Development of a podcast or videopodcast project with transmedia expansion that integrates any of the new formats explained in the course and analyzes the contents of podcasts or videopodcasts of similar subject matter through the methodology of content analysis. It is recoverable in the second call.
- **Continuous evaluation (0%).** It is not recoverable.
- **Attendance and participation (0%).** It is not recoverable.

### Other remarks

- In all tests, exercises or written work, spelling and grammatical correctness will be required. Each failure will result in a reduction of the grade obtained, which may even lead to failure.
- 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 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

Estrada-Garcia, S., & Gamir-Ríos, J. (2023). Soft news in original videos: Adaptation to TikTok of the main Spanish online media. *Profesional de la Información*, 32(2), e320222.

Fernández-Castrillo C. (2014). Prácticas transmedia en la era del prosumidor: hacia una definición del Contenido Generado por el Usuario (CGU). *CIC. Cuadernos de Información y Comunicación*, 19, 53-67.

Gamir-Ríos, J., Cano-Orón, L., & García-Casas, D. (2024). Twitch's Second Phase of Development: Analyzing Streamer Profiles and Content Trends That Boost Its Evolution into a Mass Media. *Games and Culture*, 0(0).

Gifreu, A. (2013). *El documental interactivo: evolución, caracterización y perspectivas de desarrollo*. UOC.

Izquierdo-Castillo, J., & Latorre-Lázaro, T. (2022). Oferta de contenidos de las plataformas audiovisuales: hacia una necesaria conceptualización de la programación streaming. *Profesional de la Información*, 31(2), e310218.



Pedrero-Esteban, L. M. (dir.) (2024). Cómo suenan los pódcast en España y Argentina: radiografía de la producción original en las plataformas de audio en 2023. Fundación Antonio de Nebrija.

### Complementary references

Alonso-López, N., López-Olano, C., & Gamir-Ríos, J. (2025). Video podcasting español en YouTube y Spotify: conversacional, generalista, de entretenimiento y profesionalizado. *Índex.comunicación, Revista Científica de Comunicación Aplicada*, 15(2).

Campalans, C., Renó, D., & Gosciola, V (2014). *Narrativas transmedia: entre teorías y prácticas*. UOC.

Cano-Orón, L., & Gamir-Ríos, J. (2024). Informativo matinal para ahorrar tiempo: Un noticiero alternativo con fandom propio. *Revista de Comunicación*, 23(2).

Freeman, M., & Smith, A. N. (2023). *Transmedia/Genre: Rethinking Genre in a Multiplatform Culture*. Springer.

Gamir-Ríos, J. & Cano-Orón, L. (2022). Characteristics of the Spanish podcast sphere: Between democratization and commercial logic. *Profesional de la Información*, 31(5), e310505.

Jenkins, H., Ford, S., & Green, J. (2015). *Cultura transmedia: la creación de contenido y valor en una cultura de red*. Gedisa.

Lastra, A. (2016). El poder del prosumidor: identificación de sus necesidades y repercusión en la producción audiovisual transmedia. *Icono 14*, 14, 71-94.

Quintas-Froufe, N., & González-Neira, A. (2014). Active audiences: Social audience participation in television. *Comunicar*, 43, 83-90.

Ruiz-Gómez, S., & Legorburu-Hortelano, J. M. (2023). Pódcast y ficción sonora en España: una relación simbiótica para recuperar un género olvidado (2013-2022). *Ámbitos. Revista Internacional de Comunicación*, (62), 69-87.

Scolari, C. (2008). Hacia la hipertelevisión. Los primeros síntomas de una nueva configuración del dispositivo televisivo. *Diálogos de la comunicación*, 77.

Scolari, C. (2013). *Narrativas transmedia: cuando todos los medios cuentan*. Deusto

Yucra-Quispe, L.-M., Espinoza-Montoya, C., Núñez-Pacheco, R., & Aguaded, I. (2022). De consumidores a prosumidores: la narrativa transmedia en dos juegos móviles para adolescentes y jóvenes. *Revista de Comunicación*, 21(1), 433-450.



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