



GASTRONOMY IN MADRID AND LIMA

Production of a Live TV Show Through a COIL Experience

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ABSTRACT

This research is based on a practical learning and teaching innovation experience, COIL (Collaborative Online International Learning), involving the subjects 'Audiovisual Journalism' and 'Production' from the Faculty of Humanities and Communication Sciences at San Pablo CEU University, in collaboration with ULIMA University in Peru. It focuses on the development and live broadcast of a television magazine programme. The programme features reports and interviews about the leading restaurants and traditional cuisine that the cities of Lima and Madrid offer to their visitors. Additionally, it showcases some of the audiovisual creations resulting from real-time mobile coverage of Madrid's gastronomy, conducted via Instagram.

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1. Introduction

Over the course of a decade at San Pablo CEU University, the subject of “Radio and Television Journalism” has been taught since the 2021-22 academic year, which is now known as “Audiovisual Journalism”. The professors who have taught this subject are Dr Esther Cervera Barriga and Dr Mario Alcudia Borreguero. They have been adapting the content of the practicals to the changing reality that the media is going through; a time of absolute transformation due to the profound disruption being caused by the digitisation of content, the variation in consumption habits and the dizzying evolution of available technology. This transformation is evident in the innovative teaching project, “Cortes y Totales”, which features over thirty episodes on the subject's YouTube channel and has led to the publication of two books, “Las 5 W del corresponsal” (“The correspondent's 5 Ws”) and “#SoyPeriodista” (“#IamaJournalist”). Furthermore, the institution has been engaged in developing a COIL, a pioneering methodology of interactive learning, over the past few years. In the 2023-24 academic year, this initiative has undergone expansion with the integration into the project of the subject “Production II: Multi-camera” taught by Dr Manuel Albacete Gómez-Calcerrada, integrating the content produced in the practice called “Mobile Journalism” with the production of a live television magazine programme in collaboration with the University of Lima (ULIMA). The coordination of this centre of higher education has been overseen by Dr. Eduardo Julián Lavado Gagliardi, the project's primary coordinator and professor of Journalism and Information Management. Jesús Alberto Villar Campos, a seasoned journalist and instructor of Audiovisual Journalism, has also contributed to the initiative. Support has been provided by the coordinator of Internationalisation, Ana Caroline Cruz Valencia. This audiovisual teaching innovation initiative has reflected the similarities and differences between the gastronomy of Lima and Madrid from the point of view of students of Journalism and Audiovisual Communication degrees. After several days of production and rehearsals, with the programme being produced by the Faculty of Humanities and Communication Sciences at the San Pablo CEU University, the audiovisual programme “¡Buen provecho!” (“Enjoy your Meal!”) was materialised and culminated with a fake live broadcast on 15 November 2023.

The present study explores the innovative educational strategy of Collaborative Online International Learning (COIL), a new educational strategy aimed at internationalisation and collaboration with prestigious university centres that is being promoted by CEU Universities¹. The COIL projects consist of activities in which students participate, working synchronously in a team project. This study focuses on two COIL projects, one at San Pablo CEU University (Madrid) and the other at ULIMA (Peru). The analysis reveals the benefits of this practice. Recognising the growing demand for versatile communicators who possess comprehensive knowledge of the entire information production process, familiarity with new multimedia narratives, and expertise in multidisciplinary profiles, the programme aims to equip students with specific journalist/communicator skills, along with training in content positioning, audio ingestion, video recording and editing, and social network management. The structure of the television magazine show, entitled “¡Buen provecho!” The primary objective of this initiative is to facilitate both the development and the learning process for the students, with an active and reciprocal role for both the students and the instructors, thereby significantly enhancing the acquisition of diverse skills and competencies by the students from a genuine television experience.

1.1 Infotainment and the Television Magazine Format as a Benchmark for Audiovisual Journalism

The TV magazine plays a fundamental role in today's audiovisual model. The variety of topics and formats it deals with means that it has become a very widespread genre with a large audience, always with current affairs as its raw material. Likewise, the hybridisation of genres is increasingly frequent, with spaces in which we find “mixed forms between information and entertainment” (Krüger, 1988, p. 639).

¹ <https://www.ceuuniversities.com/la-innovadora-metodologia-coil-internacionalizacion-online-y-trabajo-colaborativo/> [Consultado el 27 de julio de 2024]

As Ortells Badenes (2014), emphasises, infotainment serves to blur the boundaries between the news and entertainment genres (Delli Carpini and Williams, 2011 & Kilborn, 2003;). The emergence of this hybrid phenomenon is associated with a change in the supply of content offered by both classic news programmes, in which the human vision of the news becomes relevant (Uribe and Gunter, 2007). This shift in the application of newsworthiness criteria by these programmes directly impacts the topics selected, with aspects such as novelty, topicality, impact and social transcendence being relegated to secondary importance. Consequently, among the most prevalent news items, soft news and timeless topics predominate, including society news and denouncements, with a focus on issues such as gastronomy, as evidenced in the case in question.

In terms of content designation, as posited by Rodríguez-Monteagudo et al. (2014), the medium of television has been instrumental in bringing gastronomic culture to the attention of a considerable audience segment, through the employment of innovative strategies that incorporate products associated with the creative environment. Consequently, cuisine has been gaining prominence as a socio-cultural and economic element. During the last decade in Spain, it has become a subject of significant interest for a diverse audience segment that constitutes today's entertainment society. The proliferation of television programmes and restaurants that have garnered significant audiences and accolades is indicative of this growing interest. This dynamic underscore the integration of this content into the leisure and entertainment sector, where it plays a pivotal role. This is evident in the cultural significance of these programmes, which preserve the customs and traditions of a region. Additionally, they strive to offer a diverse and captivating experience, catering to a broad and heterogeneous social group. This group no longer merely seeks the acquisition of products or services; rather, it demands a deeper enjoyment and appreciation of these offerings. Gastronomy, through television programmes and successful restaurants, has become an integral part of the Creative Industries.

1.2 The Communicative Value of Presenters and On-Set Analysts

The host of the television programme is responsible for representing the work of a team of professionals who are involved in the programme. In the magazine format, the interview is one of the most used genres when it comes to showing the analysis and vision of contextualised information through the intervention of an expert or a source who provides a testimonial value to the live programme and puts the information in context. However, this genre has undergone a certain degree of renewal and adaptation to the new demands of today's news landscape. As Moros (2023) state, in recent years, technological advancements have introduced a new methodology for conducting interviews on television into the field of communications. This enhances content for dissemination on various digital platforms

The notion of the anchorman, the presenter who engenders viewer loyalty to the channel by virtue of his personality and charisma, remains pertinent in the contemporary audiovisual landscape, predominantly disseminated through social networks and YouTube. The seminal example of this phenomenon is Walter Cronkite, a CBS network presenter who, through his distinctive style and presentation, was awarded the sobriquet 'America's Most Reliable Man'. This was subsequently emulated by other broadcasters (Pérez, 2021). The prevailing characteristic of the presenter is that of naturalness, a quality that Carlos Franganillo, the head of Informativos Telecinco, emphasised during the presentation of the Aula Empresa at San Pablo CEU University of the Television Academy. He cautioned against the presence of egos and highly narcissistic profiles, highlighting the ability of television to discern authenticity with ease. In this regard, Nieves Herrero, a seasoned presenter with decades of experience on channels such as Televisión Española, Antena 3 and Telemadrid, emphasised that television demands a level of authenticity that goes beyond mere politeness or pretence (Humanidades USP CEU, 2024). Juan Ramón Lucas, a television journalist associated with both news and entertainment, is also an advocate of this trend in which the host or presenter of a television programme must be, above all, human because, as he asserts, "the key to credibility lies in honesty and closeness" (Las caras de la noticia, 2014). In this same text, a reflection of the Canal + documentary of the same name, Àngels Barceló, audiovisual communicator and journalist, defines the term telegenic as something that is usually confused with another very important concept for the presenter, credibility. She asserts that, in

this regard, both the viewer and the communicator are erroneous in assuming that possession of this quality, or the ability to read from a teleprompter², negates the need for additional competencies.

In infotainment spaces that are more typical of the magazine format, the presence and functionality of the analyst or expert assumes particular significance in establishing a connection with the audience. This expert often adapts to the journalistic tasks of the presenter, even assuming these roles when contextualising information or introducing a video, for example. A salient characteristic of programmes in this genre, such as the subject of this case study, '¡Buen provecho! Un magacín audiovisual de la gastronomía de Madrid y Lima' ('Enjoy your Meal! An audiovisual magazine on the gastronomy of Madrid and Lima'), is the manner in which the audiovisual format strives to address the audience's expectations and requirements is of particular significance. As Rincón (2016) asserts, the value of such programming lies in its ability to entertain, inform, and provide a respite from more serious pursuits. Pedro Piqueras, following his departure from the role of news director at Mediaset, made the following statement to the Press Association of Madrid: "The fusion of opinion and information, a novel concept, has proven to be somewhat controversial, and it appears that the public has taken a particular liking to it" (García, 2024). He further elaborated on his professional approach, underscoring his commitment to serving as a "reporter of facts, not a shining star".

1.3 PlayGround videos as a Tool for Information Dissemination

The advent of new technologies has precipitated a paradigm shift in the way young people access information, engendering a transformation in the rhythms, conventional channels of consumption and even the audiovisual language. In order to avoid the loss of audience from these new generations, news and magazine programmes must innovate. One efficacious strategy to achieve this is the integration of videos in PlayGround format. These videos, which typically range from 60 to 90 seconds in duration, are characterised by their concise and impactful messages, often presented in a square format (1:1) optimised for rapid consumption. Initially, these videos featured music, lacked voice-over narration, and were supplemented by text and images to provide information and creativity. Currently, some of these videos incorporate the testimonies of the protagonists. They usually capture the attention of their target audience in less than three seconds and incorporate an emotional component. Furthermore, these videos are readily disseminated through social networks, which has become the predominant method of information consumption among contemporary generations, often referred to as "digital natives". This format aligns seamlessly with the preferences of its audience, securing a prominent position among young people.

PlayGround, as defined on its website, is an entity which describes itself as "a window to the future that explains the present and empowers the community through creativity and social commitment". The organisation asserts that it is "the digital media in Spanish with the largest audience".³

In the context of the various formal aspects of the videos on this platform, the appropriate combination of text and image must be given due consideration. This combination is employed as a counterpoint to generate a dialogue between text and image, with the objective of enhancing the format. This combination has resulted in a piece that transcends its communicative mission and possesses a creative intention (Zomeño & Blay-Arráez 2017, p. 1188).

The introduction of these new formats in news and magazine programmes is indicative of a strategic realignment towards attracting younger demographics, cognisant of the fact that a significant segment of the market does not consume conventional formats. Concurrent with this evolution is the transformation of digital newspapers from written text to narratives adapted to the web and mobile environment.

² "This is the text that appears on a screen for the presenter to read without the audience being able to see it." (Victoria Prego, Las caras de la noticia, p.153)

³ <https://www.playgroundweb.com/nosotros> [Accessed 24 July 2024].

News and magazine programmes have introduced this content with a view to attracting younger audiences, cognisant of the fact that a significant proportion of the market does not consume traditional formats. Moreover, digital newspapers have evolved from written text to narratives adapted to the web and mobile environment. Trillo-Domínguez and Alberich-Pascual (2020) argue that in the new digital panorama, text and static images are perfectly combined, along with other audiovisual formats that capture the viewer's attention.

In essence, videos in PlayGround format are another tool for the dissemination of information, as are the rest of the background screens used on television, which include statistics, graphics and other types of videos that integrate a multitude of formats, recorded from mobiles in most cases, and which are usually distributed mainly through social networks and which have been incorporated in recent years into the production of news programmes and magazine programmes, among others.

2. Objectives and Methodology

Experiential learning constitutes the foundation of this innovative teaching project, with the COIL encompassing the acquisition of skills specific to the journalistic and audiovisual professions. In addition to classroom-based training, students and teachers have been connected through the utilisation of various tools and platforms, including Teams, YouTube, Canva and Skype, to facilitate the execution of competitive work that aligns with the demands of contemporary television programming that combines infotainment.

The research methodology was based on an experiential case study of the audiovisual magazine show “¡Buen provecho!” which was carried out within the framework of a COIL project between students of Communication and Journalism at San Pablo CEU University in Spain and ULIMA in Peru. The following criteria and objectives were proposed in the learning process:

1. The primary commitment to collaborative work is predicated on the nature of the project in question. In undertaking this innovative teaching experience, the journalistic bases were established with a view to preparing the script for the presenters and the broadcast schedule, thereby unifying criteria between the production teams made up of students from both universities. These teams were in constant prior connection with their counterparts in Peru, who formed part of the other production control team. Prior to the broadcast/recording in real time, students from both faculties held several meetings and were able to work remotely and collaboratively on the writing of the script, led by the editors and presenters of the programme.

2. Secondly, compliance with the training guidelines for each subject was observed. The criteria established in the teaching guides for the subjects 'Audiovisual Journalism' and 'Production II: Multi-camera' was also applied with regard to journalistic writing and communication, video recording and editing, and live production of the magazine show.

3. Thirdly, the multifunctional nature of the audiovisual communicator and journalist in the creation of content has been demonstrated. In both Degrees, students have been able to work in different areas of the programme's implementation, such as the production of informative content involving contact with protagonists, the management of programme headlines, the writing of interviews or presentation scripts.

2.1. COIL Experience

In the context of this innovative teaching initiative, challenges and obstacles have been encountered by members of both universities (teachers and students). Firstly, the time difference between Madrid and Lima has necessitated the organisation of preparatory meetings to establish a definitive agenda for the television internship. Additionally, a notable challenge pertained to the adaptation of the academic calendars of both communication faculties (ULIMA and San Pablo CEU), which exhibited divergent scheduling. This is due to the fact that the Peruvian university commences its academic year in August, whereas the Madrid university begins its academic year a month later. The timing of this innovative teaching experience, which took place in mid-

November, was meticulously scheduled to ensure that all students had attained a fundamental knowledge base in journalism and audiovisual communication.

In addition to spatiality and temporality, bidirectional learning between the two higher education programmes in communication was a crucial factor. Despite sharing the same language, Spanish, the names of some concepts related to the audiovisual field differed significantly, as did the guidelines for the final product (from the making and editing of videos, interviews, to the staging of the reporter and his or her verbal communication). The title of the programme, '¡Buen provecho!', was chosen unanimously by both teams as it is a phrase used in both countries when sharing a meal. The commitment to multiculturalism and the exchange of knowledge between Spain and Peru has been one of the most significant foundations of this collaborative learning.

3. Results. Practical Activity of Multidisciplinary Teaching Innovation

In evaluating the efficacy of this pedagogical innovation, it is imperative to emphasise the learning outcomes of students enrolled in the Audiovisual Communication and Journalism programmes, which are intertwined with this multidisciplinary endeavour. This learning is manifested through diverse media and communicative tasks.

Firstly, the adaptation of learning to the curricular content of the subjects is imperative. In this professionalising experience, future graduates were able to participate in practical training adapted to the new multimedia reality and the demands of today's media. The practical training involved the application of "Mobile Journalism", as previously implemented and reflected in the Instagram and TikTok accounts of the "Audiovisual Journalism" subject, in addition to an entry in the edublog of the "Wordpress" subject (as previously indicated, this was also reflected in the audiovisual space carried out live). Furthermore, Audiovisual Communication students developed experience in the production of live programmes and the recording and editing of audiovisual content. Furthermore, a process of news production, documentation and journalistic writing based on current events recorded on social networks such as Instagram has been implemented.

Secondly, the content was subjected to final editing. Following the completion of the fictitious live recording of the magazine programme, the editing and revision of the shots was undertaken to produce the final product, which was uploaded to the YouTube channel of the 'Audiovisual Journalism' course at San Pablo CEU University.

Thirdly, the dissemination of the audiovisual programme was conducted through various social networks and web platforms. The teaching innovation experience was disseminated on the social networks of the subject "Audiovisual Journalism" (Instagram) and of the teaching innovation project "Cortes y Totales" on LinkedIn. Additionally, it was published in the internal communication newsletter of San Pablo CEU University, "Te lo contamos". At ULIMA University, the initiative has been disseminated on its website, and furthermore, it has been presented as a paper at the XI International Congress on Creative Cities.

3.1. Live Production of a TV Magazine Show

The TV magazine is a container of different genres.

This format is very flexible, and can incorporate 10 different genres, such as information, competitions, artistic performances and reality shows. It can even be broadcast for hours, divided into segments that can last from ten to fifteen minutes and can be presented as an interview, a performance, an outside report, a connection to another place by telephone or in video format. (Vera, 2021)

The most common in this type of television format is live broadcasting, using a multi-camera production that can also be recorded for later broadcast or even delayed for a few seconds⁴.

⁴ A common practice in certain American galas as advance censorship. The origin lies in the controversy unleashed by Janet Jackson and Justin Timberlake (a breast of the singer was seen live) during the 2004 Super Bowl, since when the major American networks have increased control over all their broadcasts.

The implementation of a programme is characterised by three challenges (Albacete Gómez-Calcerrada, 2017, p. 344):

1. The coordination, direction and supervision of human team members.
2. Effective utilisation of available technical equipment.
3. The synthesis and combination of the aforementioned elements to yield a final product of unquestionable creative value: the programme produced.

A magazine show is a programme that utilises multi-camera technique and is typically live, a fact that renders it especially salient given the heightened levels of tension experienced by the technical and artistic team during live broadcasts. This added value is attributable to the fact that the final product must be impeccably executed in real time, with no possibility for corrections or alterations. Consequently, it is imperative for the entire team to be prepared for any eventuality, as a second opportunity will not be available. In this context, the rapport between the director and the mixer assumes significant importance, as clear and unambiguous communication is paramount. It is customary for the director to articulate the desired camera selection and to gesture towards the monitor corresponding to the selected video signal.

Live production does not preclude the inclusion of pre-recorded material⁵. In a live magazine programme, a significant percentage is pre-edited, for example: segments⁶, teasers⁷, reports, intros, and so on. This does not diminish the merit of that production, which, for all intents and purposes, is live and encompasses all the characteristics that have been mentioned.

There are many different types of multi-camera production in a television studio, depending on the number of cameras, the size of the set and the characteristics of the programme. Thus, we can see from very simple spaces with little variety of shots (for example, a news programme or a standard interview) to audiovisual products with complex production (such as musicals, magazine programmes, etc.). In the magazine programme ¡Buen provecho! we are looking for a production that reflects the new ways in which young people communicate, using formats that are common to them and that they consume mainly through social networks.

Four cameras (including a crane) were used on the set of the Faculty of Humanities and Communication. We also used Skype to connect with the ULIMA University studio in Peru. The result was a live multi-camera production with two production teams in Madrid and Lima, and real-time interaction between the presenters. The challenge was considerable, as it was necessary to produce a programme of this nature from two different countries. Communication took place via the large screen in the Madrid studio, where elements of corporate identity and various windows with audiovisual content were strategically placed to reinforce and illustrate the content being covered.

3.2. News and Testimonial Production: Scripting the Programme

To carry out this experience, a series of audiovisual reports were initially recorded during the first weeks of practical training (October 2023). These were approximately two-minute pieces that highlighted some of the gastronomic peculiarities of each capital city, with one report from each university ultimately selected for broadcast in the final programme. Simultaneously, in the “Audiovisual Journalism” module, various resources were prepared and interwoven throughout the programme. This material emerged from a practice called 360⁹⁸, which involved live coverage via the social network Instagram, the editing of a radio report, a video produced in the Playground format and style, as well as a summary post of the activity published on the module’s WordPress site (where topics such as the significance of the prestigious Michelin stars or some peculiarities of Madrid’s main dishes were explored).

The final show, which was broadcast live, lasted for almost thirty-seven minutes. The presenters from Madrid were Ángela Herrero and Blanca López, who are students, and from Lima,

⁵ Pre-recorded material is the usual name we use professionally to refer to all those audiovisual elements that intervene in our programme and that have been previously elaborated.

⁶ Finished and edited audiovisual information, ready to be launched at the time of broadcast.

⁷ News in which the presenter gives his voice live from the TV set while the images are being broadcasted.

⁸ This consists of real-time coverage during the practical session (3 hours) of the subject ‘Audiovisual Journalism’, of an informative topic in various audiovisual media (radio, video, social networks and web).

María Fernanda Paredes and Sebastián Ramírez. There were also several discussion blocks between the different broadcast segments, with the participation of students Paula Ruiz and Ana Escapil. As mentioned above, the hybridisation of this format also allowed for the production of two interviews. From Madrid, we had the presence of María Jové, a student of the Degree in Humanities and Audiovisual Communication, who also runs the Instagram account @EatingMadrid, where she shares recommendations of places in the Spanish capital where students can eat well in an affordable way. Before her intervention, a preview of the guest was broadcast by students Amandine Halgand and Javier Rodríguez.

The interviewee, Miguel Tapia, is a clinical nutritionist who hails from Peru. It should be noted that the interview was not conducted in real time; rather, it was recorded under the supervision of professors from the University of Lima. Due to the fact that the piece had been previously edited, the interaction of the students from Madrid was not included in the content of the interview.

In the context of the journalistic process at San Pablo CEU University, supervision was provided by professors Esther Cervera and Mario Alcudia. Acknowledging the pivotal role of the script in the success of a television programme, the initial phase involved the formulation of a preliminary outline, delineating the distribution of content and temporal allocation. Subsequently, an online script was developed, with students from both universities granted access to it. Following a meticulous documentation process, the potential interventions of the speakers were methodically structured, as were the various stages of the presenters' involvement, with the objective of attaining optimal naturalness in their contributions. The students undertook a significant documentation task to prepare their participation, addressing pertinent issues such as the characteristics of meals and energy intake. Following the supervision of the schedule by both students and teachers, it was rehearsed in the days preceding the programme. This was done to ensure that the students had internalised the schedule, and that on the day of the programme, it could be carried out with the greatest possible fluency.

3.3. Editing and Recording Audiovisual Content

In the multi-camera production of a live programme, resources such as the insertion of pre-recorded audiovisual material is employed. In the magazine programme “¡Buen provecho!”, this material consisted, as mentioned earlier, of segments, teasers, reports, intros, backgrounds, transitions, and the copy.⁹

The editing and recording of all material in this space was intended to provide a practical application of the students' learning from previous courses and the current one. Additionally, they were granted autonomy in selecting the formats and proposals that best aligned with their preferences and habitual consumption patterns. By adhering to the conventional principles of recording and editing, it was feasible to adapt the content and audiovisual language to the productions that students frequently consume on platforms such as Instagram, TikTok, and Facebook.

Social networks and the new narrative have adapted to the new way of relating to Generation Z, who no longer sit in front of a television set, but decide when and how they want to consume television formats (Jones, 2023). For this reason, there has been a pioneering venture in which an already existing emblematic programme, without losing its essence, has been adapted to the new forms of television consumption of the young target audience. This adaptation involves the creation of shorter and more direct content, distributed through digital services and social networks. (Caffarel- Rodríguez y Oliva Gordillo, 2024, p. 278)

The magazine show's production incorporated a variety of media, including material captured with mobile devices, professional ENG cameras¹⁰ and those employed in live multi-camera production. The material was then edited using Adobe Premiere and Canva applications. The

⁹ Copy is short for *Copyright*, an anglicism that serves as a sign that a work is copyrighted and protected by intellectual property laws.

¹⁰ ENG (Enhanced News Gathering): Cameras, lighting and portable sound equipment for news recording.

teacher, Esther Cervera, was responsible, along with the student Eduardo Barrero, for the creation of headers, bumpers, and musical elements for the programme. Professor Manuel Albacete oversaw the supervision of the audiovisual content, the production process itself, and the subsequent editing and post-production.

4. Discussion and Conclusions

Studying audiovisual journalism requires a university education in order to adapt to technological developments and to content related to entertainment and to what is also disseminated on social networks, which also serve as a basis for news and current affairs. The study published by the BBVA in 2023, *The Media in the Digital Age*, points out that social networks "diversify the information available, as well as its nature. And all of this, logically, has profound consequences for the content, the audience and the media itself" (Pérez García, 2023).

As the study *(In)Formed Journalists. A century of journalism education in Spain: Stories and trends* point out, a new model of multitasking and multimedia communicator is emerging, one that is versatile, mastering different dissemination tools and the so-called multilingualism. "Communicative and journalistic changes are coming directly, live, to the newsrooms of the media" (Sánchez García, 2017, p. 155). New ways of working are emerging as a result of media convergence. In this sense, innovative teaching experiences such as this COIL prepare graduates for the future, enabling them to adapt to the constant and emerging changes in audiovisual communication and journalism. The main objective of higher education in communication and the main challenge for teachers is to improve the quality of journalism by training and preparing students to adapt to "new languages with innovative formats and emerging communicative models". In this sense, after presenting the case study of the COIL Teaching Innovation Project carried out between San Pablo CEU University in Madrid and ULIMA in Peru, the following conclusions were approved.

1. Reinforcement of learning as a global journalist, developing skills related to production, writing, scriptwriting, directing and broadcasting (radio, television, journalism and digital communication).
2. Knowledge and good use of written, verbal and audiovisual journalistic language, improving their orality and improvisation applied to the transmission of information in real time.
3. Global and international vision of journalism adapted to the needs of today's labour market.
4. Professionalisation of academic and journalistic activity, providing students with new competences, skills and audiovisual and digital abilities for the exercise of the profession that will equip them for their future.
5. Ability to be able to use technology and digital tools asynchronously and synchronously between the two universities, as well as the evaluation of the audiovisual and communication skills acquired by the student.
6. Knowledge of the journalistic, cultural and gastronomic reality of other countries.

5. Acknowledgements

The research carried out is the result of the development of the COIL experience, promoted by San Pablo CEU University as part of a successful commitment to the internationalisation of higher education. It is a methodology, the first of its kind in Spain, "which originated in New York a few years ago and is widely used in Latin America, Asia and Central Europe" and which, according to Alfonso Díaz Segura, Director of Sales, Marketing and Internationalisation at CEU, "allows you to

learn, share and help in two directions"¹¹. The subsequent case study and presentation of the experience in an academic framework is also carried out in the scientific environment of the Consolidated Research Group on Internet, Radio and Television Convergence (INCIRTV) and the Research Project on Algorithmic Knowledge and Literacy AlgorLit.

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¹¹ CEU Cardenal Herrera, (2020, November) Actualidad CEU. <https://medios.uchceu.es/actualidad-ceu/alfonso-diaz-el-coil-era-nuestro-caballo-de-troya-para-introducir-ceu-global-classroom/> [Accessed 27 July 2024].

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