

Degree	Type	Year
4313256 Audiovisual Communication and Advertising Contents	OB	0

Contact

Name: Maria Rosa Franquet Calvet

Email: rosa.franquet@uab.cat

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

None.

Objectives and Contextualisation

This module aims to lay the research foundations about the different aspects associated with the contents in the digital era, the industries that create them and the audiences that consume them. This transversal knowledge acts as a basis for the focus placed on the different aspects that are deepened in the optional modules.

Competences

- Apply validated models of content analysis, policy evaluation, audience response surveys and analysis of audiovisual and advertising sector industries.
- Continue the learning process, to a large extent autonomously.
- Critically analyse the theories and analysis models of audiovisual and advertising communication.
- Demonstrate an attitude awake, innovative and analytical in relation to the research questions
- Develop the ability to assess sex and gender inequalities in order to design solutions.
- Identify and understand the main phenomena that affect industries, policies, audiovisual and advertising content and their reception.
- Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
- Plan tasks in accordance with the human resources, tools and time available so as to optimise performance.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Learning Outcomes

1. Continue the learning process, to a large extent autonomously
2. Demonstrate an attitude awake, innovative and analytical in relation to the research questions
3. Describe the main authors and their theories on the cultural industries and communication policies

4. Discuss and propose original theoretical models to analyse content, policies, reception and industries in the audiovisual and advertising sector
5. Identify and evaluate the main currents of thought in studies on the different cultural industries.
6. Identify the authors and their contributions regarding the reception of audiovisual and advertising messages.
7. Identify the main epistemological concepts and approaches regarding cultural industries, communication policies, technological innovation and transformation and content.
8. Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
9. Interpret authors, theories and concepts related to the reception of audiovisual and advertising messages.
10. Interpret the most important authors and their contributions regarding technological innovation and transformation in audiovisual and advertising content.
11. Plan tasks in accordance with the human resources, tools and time available so as to optimise performance.
12. Propose models of theoretical analysis in the audiovisuals field in order to study particular cases.
13. Recognise the role of the media, audiovisual productions and advertising in the construction of gender relations and sexual and gender identity.
14. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Content

- The evolution of the cultural industries in the convergence's context

The Mass Media and their adaptation to the new scenario
 The historical keys to understand the process
 The emergence of new actors
 The innovation as a change factor

- Creative industries, agents and strategies

Mono-media, cross-media and transmedia content production
 Contents and narratives of transmedia fiction
 Multiplatform and immersive content.
 New tools of content creation.
 Empathies with the audiences and participative strategies.

Analysis of cases

- Analysis of the industry and the content production

The main schools of thought
 Studies conducted from the gender perspective
 Approaches in the study of audiences
 Conceptual and analytic tools

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Analysis of cases	20	0.8	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Theoretical classes	45	1.8	1, 2, 4, 5, 6, 8, 10, 11
Type: Supervised			
Seminars	11	0.44	1, 2, 8, 11, 12, 14
Text readings	30	1.2	2, 3, 4, 5, 7, 10, 12
Type: Autonomous			
Student's study + Papers' fulfilment	113	4.52	1, 2, 4, 5, 6, 7, 8, 11, 12, 14

The curriculum of this module (9 ECTS credits) attaches a total of 225 hours of work for the students distributed in the following way: 113 autonomous hours, 56 directed hours and 56 supervised hours. The teaching methodologies include lectures, master classes, study of cases, seminars, readings of bibliographical material, personal study, tutorships, fulfilment and oral and written presentation of papers.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Fulfilment of the research pre-project	80%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14
Oral presentation of the pre-project + participation in the seminars	10%	4	0.16	1, 2, 4, 8, 11, 12, 14
Participation in the seminars	10%	2	0.08	1, 2, 3, 4, 8, 10, 11, 13, 14

The evaluation system corresponds with an 80% to the fulfilment of a final paper of the module, with a 10% to the oral presentation of that paper and with a 10% to the assistance and active participation of the students in class.

The students will undertake a first approach to the object of study in the audio-visual communication field, that shall be publicly presented in the intended sessions and the final delivery of the pre-project shall be 2025, January 10th. The topic for the paper is open within the module's themes. This exercise will be jointly conducted with the Module 1 and the part that will be evaluated in the Module 2 shall be the contributions made in the background's chapter (authors, theories, issues and limitations of the research).

This subject doesn't provide for the single assessment system.

Bibliography

- Bibliography:

- Albornoz, L.A.; García Leiva; M.T. y Gallo, P. (2024). Obra española en servicios de vídeo bajo demanda por suscripción: disponibilidad y prominencia. file:///Users/franquet/Downloads/Informe_2024_Obra_espanola_SVOD-1.pdf
- Benítez-de-Gracia, María-José; Herrera-Damas, Susana (2024). Cómo fomentar la experiencia en el espectador dentro de los relatos periodísticos Inmersivos. *Infonomy*, 2(1). <https://doi.org/10.3145/infonomy.24.003>
- Bergillos, I. (2019). Participation as a talisman: a metaphorical theoretical reflection about the conceptualization of participation. *Comunicação e Sociedade*, vol. 36, 2019, pp. 207-221. <https://journals.openedition.org/cs/2055>
- Bronsoms, A. y Franquet, R. (2021). "La prensa musical española de los 80 como perpetuadora del Androcentrismo". *RAE-IC, Revista de la Asociación Española de Investigación de la Comunicación*. vol. 8, núm. 16 (2021), Pp. 72-97. <https://doi.org/10.24137/raeic.8.16.5>
- Bustamante, E (ed.) (2011). *Industrias creativas. Amenazas sobre la cultura digital*. Barcelona, Gedisa.
- Carpentier, N. (2011). *Media and Participation: A Site of Ideological-Democratic Struggle*. Intellect Ltd.
- Fernández Rincón, R. A. (2023). El creativo invisible: inteligencia artificial y creación publicitaria. *Miguel Hernández Communication Journal*, Vol. 14 (2), pp. 391 a 408. <https://doi.org/10.21134/mhjournal.v14i.1983>
- Frances, M., Franquet, R., y Torres, G. (2022). Los retos de la televisión pública ante la multidifusión digital. Barcelona, Gedisa.
- Franquet, R. (2024). "Inteligencia Artificial y *DeepFakes*: sesgos de género y agresión contra las mujeres". En Adriana Gonçalves; Luisa Torre y Paulo Víctor Melo (eds.) *Inteligência Artificial e Algoritmos*. P.83-101. LABCOM. https://labcomca.ubi.pt/wp-content/uploads/2024/03/2024_InteligenciaArtificialAlgoritmos_AGoncal
- Franquet, R. y Villa, M. Isabel. (2014). Cross-Media Production in Spain's Public Broadcaster RTVE: Innovation, Promotion, and Audience Loyalty Strategies. *International Journal of Communication*, 8, 1-20. <https://ijoc.org/index.php/ijoc/article/viewFile/2621/1203>
- Franquet, R.; Villa Montoya, M.I. y Bergillos, I. (2013). Public Service Broadcasting's Participation in the Reconfiguration of Online News Content. *Journal of Computer-Mediated Communication*. 18 (2013) 378-397. <http://onlinelibrary.wiley.com/doi/10.1111/jcc4.12014/pdf>
- Herrera-Ortiz, J., Peña-Avilés, J., Herrera-Valdivieso, M., Moreno-Morán, D. (2024). La inteligencia artificial y su impacto en la comunicación: recorrido y perspectivas. *Telos: Revista de Estudios Interdisciplinarios en Ciencias Sociales*, 26(1), 278-296. www.doi.org/10.36390/telos261.18
- Martín-Nieto, R., Pedrero-Esteban, L., Martínez Otón, L., Pérez-Escoda, A., & Castillo-Lozano, E. (2024). El auge del podcast narrativo de no ficción en España: análisis de la producción original en las plataformas de audio bajo demanda. *RAE-IC, Revista de la Asociación Española de Investigación de la Comunicación*, 11(21). <https://doi.org/10.24137/raeic.11.21.4>
- Marzal, F.; López-Olano, C. y Soler-Campillo, M. (2021). Participación ciudadana y medios de comunicación públicos 1. Conceptos y teorías. Valencia, Tirant Humanidades. <http://www.culturavisual.uji.es/participacion-ciudadana-y-medios-de-comunicacion-publicos-1-conc>
- Miguel de Bustos, J.C. e Izquierdo-Castillo, J. (2019): ¿Quién controlará la Comunicación? El impacto de los GAFAM sobre las industrias mediáticas en el entorno de la economía digital. *Revista Latina de Comunicación Social*, 74, pp. 803 a 821. <https://doi.org/10.4185/RLCS-2019-1358>
- Monclús, B., García-Muñoz, N., Delgado, M., Franquet, R., Prado, E., & Mendoza, A. (2019). A discrete proposal: Appeals to the social networks of popular programmes in Europe. *Cuadernos.info*, (45), 227-240. <https://doi.org/10.7764/cdi.45.1562>
- Matassi, M., Boczkowsky, P.J. (2021). An Agenda for Comparative SocialMedia Studies: The Value of Understanding Practices From Cross-National, Cross-Media, and Cross-Platform Perspectives. *International Journal of Communication* 15:207-228.

Complementary bibliography:

- Aguado, J.M (2020). *Mediaciones Ubicuas*. Barcelona, Gedisa.
- Franquet, R., Luzón V., Ramajo, N. (2007). La información en los principales medios de comunicación on-line. *Estudiar la representación de género*. *Zer*, 22:267-282 <https://core.ac.uk/download/pdf/326228216.pdf>

- García Canclini, N. (2020). Ciudadanos reemplazados por algoritmos. Bielefeld University Press.
- Hancox, D. (2017) From subject to collaborator: Transmedia storytelling and social research. *Convergence: The international Journal of Research into New Media Technologies*. Vol. 21(1) 49-60.
- Harper, T. (2017). The big data public and its problems: Big data and the structural transformation of the public sphere. *New Media & Society*. Vol. 19(9) 1424-1439.
- Jenkins, H. (2006). *Convergence Culture*. New York University Press. (Jenkins, H. (2008). *Convergence culture*. Barcelona: Paidós.
- Miquel, F., Orozco, G., y Bustamante, E. (coords.). (2021). *La comunicación audiovisual en tiempos de pandemia*. Gedisa.
- Sadin, E. (2020). *La inteligencia artificial o el desafío del siglo*. Caja Negra Editora.

Reports:

- IBERIFIER. Disinformation consumption patterns in Spain and Portugal. February, 2024. https://iberifier.eu/app/uploads/2024/05/IBERIFIER_Report_DisinformationConsumptionPatternsSp
- The Communications Market Report 2023. July. UK. <https://www.ofcom.org.uk/siteassets/resources/documents/research-and-data/multi-sector/cmr/cmr>

Software

Word, Excel

Language list

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	10	Spanish	first semester	morning-mixed