

Degree	Type	Year
Audiovisual Communication	OP	3

Contact

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Teaching groups languages

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

Prerequisites

To get the most out of the "Current Issues and Trends in the Audiovisual Sector" course, students are recommended to meet the following prerequisites:

- General knowledge of the current audiovisual sector: It is fundamental to have a basic understanding of the key aspects of the audiovisual sector, including production, distribution, consumption, and the current legal framework. This prior knowledge is essential to process and assimilate the course materials and objectives, as well as to critically evaluate the constant changes and disruptions brought about by new technologies and representation trends.
- Autonomy in the creation of audiovisual products: This ability goes beyond a simple practical skill. It is necessary for a deep understanding of the course materials and objectives, as the course is based on experience and practice within the audiovisual field.
- Proficiency in English: Given that most of the course readings, resources, and reference materials will be in this language, it is crucial for students to have a good level of reading and listening comprehension in English.

Objectives and Contextualisation

The main objectives of the "Current Issues and Trends in the Audiovisual Sector" course are for students to:

- Understand the transformative landscape: Gain a comprehensive and up-to-date understanding of some of the major forces reshaping the audiovisual sector, including technological advancements, evolving business models, shifts in content creation, and changes in audience consumption patterns.
- Analyze industry dynamics: Develop the ability to critically analyze the interplay between production, representation, distribution, consumption, and legal frameworks within the contemporary audiovisual industry, identifying key challenges and opportunities.
- Evaluate emerging trends: Assess the impact of cutting-edge trends such as Artificial Intelligence (AI), and new forms of representation on audiovisual content, production workflows, and audiences.
- Contextualize global and local realities: Comprehend how global trends manifest in audiovisual products and are adapted within specific regional contexts (and vice-versa), particularly in Europe and Spain, recognizing the nuances of local markets and consumption environments.

- Develop critical and analytical skills: Enhance their capacity for critical thinking, allowing them to evaluate new developments, identify underlying biases (e.g., in AI algorithms or media representation), and anticipate future disruptions in the sector.
- Foster an ethical perspective: Discuss the ethical implications of new technologies and industry practices, particularly concerning content authenticity (e.g., deepfakes), image rights, and responsible representation of diverse communities.

Learning Outcomes

1. CM06 (Competence) To design audiovisual products in accordance with emerging audiovisual industry trends.
2. CM06 (Competence) To design audiovisual products in accordance with emerging audiovisual industry trends.
3. CM08 (Competence) To interpret changes to the professional profiles that currently exist in the audiovisual system, avoiding the reproduction of gender inequalities.
4. CM08 (Competence) To interpret changes to the professional profiles that currently exist in the audiovisual system, avoiding the reproduction of gender inequalities.
5. CM09 (Competence) To use information to assess audiovisual project feasibility.
6. SM13 (Skill) To conduct research with a view to obtaining information that may be useful in analysing the audiovisual industry and/or designing feasible audiovisual projects.

Content

This course is designed to encourage students to reflect on disruptive topics and trends that are redefining the current audiovisual landscape. It places special emphasis on Artificial Intelligence (AI), from its fundamentals to its advanced application in content production, distribution, consumption, and selection, with particular attention paid to the critical phenomenon of deepfakes.

The course also addresses stereotypical representation and its production causes, the reduction of prejudice through audiovisual media (edutainment), the legislation and ethics of AI in Europe and Spain, the evolution of audiovisual content and formats (e.g., short video, web series, digital audio, documentaries, true crime), as well as globalization and localization strategies in audiovisual production and distribution.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lessons	33	1.32	
Type: Supervised			
Seminars	15	0.6	
Tutoring	9	0.36	
Type: Autonomous			
Projects	81	3.24	

The course involves content presentation classes, seminars with specific case studies, and practical projects.

The detailed calendar with the content for each session will be provided on the first day of the course. It will also be available on the Virtual Campus, where students can find detailed descriptions of exercises and assignments, various teaching materials, and any other information needed to effectively follow the course.

The course will be taught in Spanish, although it includes extensive use of materials in English.

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
Exam	30%	3	0.12	CM06, CM08, CM09, SM13
Practical exercises	50%	3	0.12	CM06, CM08, CM09, SM13
Seminars	20%	6	0.24	CM06, CM08, CM09, SM13

Course evaluation

The course uses a continuous assessment model. Your final grade will be determined by the following activities:

- Exam (30%)
- Seminars (20%)
- Practical Assignments (50%)

It's essential to pass both the exam and the practical assignments to successfully complete the course. Please note that spelling errors will result in a penalty of -0.5 points per error. Any form of plagiarism will lead to immediate course failure. All submitted work must be original and created by you.

Should any irregularity occur that could significantly alter the grade of an assessment, that specific assessment will receive a grade of 0, irrespective of any disciplinary action taken. If multiple irregularities occur within the same course's assessments, the final course grade will be 0.

Continuous assessment retake

You'll be eligible for a course retake if you've been assessed on activities that account for at least 2/3 of the total course grade. To qualify for the retake, you must have achieved an average grade of 3.5. Please be aware that seminars are not eligible for re-evaluation.

Single evaluation

The single evaluation system for this course is based on these percentages:

- 30% Theoretical Test: You must pass this test to pass the course. (Note: The format of this exam differs from the continuous assessment exam.)
- 20% Case Study Resolution Test or Current Communication Challenges.

- 25% Submission and Presentation of a Documentary Research Project: This involves compiling three scientific articles on a proposed current topic, providing a review of each, connecting concepts, and offering a reflection on the discussed themes.
- 25% Submission and Presentation of a Final Project: This will involve creating an audiovisual work using innovative and current techniques.

Spelling errors will be penalized with -0.5 points each.

Should any irregularity occur that could significantly alter the grade of an assessment, that specific assessment will receive a grade of 0, irrespective of any disciplinary action taken. If multiple irregularities occur within the same course's assessments, the final course grade will be 0.

Single evaluation retake

To be eligible for the retake process, you must have been previously evaluated on at least 2/3 of the course's total assessable activities. Only the theory test can be retaken if you've scored above 3.5. The retake for this will be a written test assessing theoretical knowledge. Similarly, only the case resolution test can be retaken if you've scored above 3.5; this retake will be a written test for case resolution. Both the documentary research project and the final project are not retakeable; the grade obtained for each (whether passed or not) will contribute to the weighted average of your final grade.

Spelling errors will be penalized with -0.5 points each.

Should any irregularity occur that could significantly alter the grade of an assessment, that specific assessment will receive a grade of 0, irrespective of any disciplinary action taken. If multiple irregularities occur within the same course's assessments, the final course grade will be 0.

Bibliography

During the course, additional resources will be added to this bibliography:

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- Gambín, Á. F., Yazidi, A., Vasilakos, A., et al. (2024). Deepfakes: Current and future trends. *Artificial Intelligence Review*, 57(64). <https://doi.org/10.1007/s10462-023-10679-x>
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- Rodríguez-de-Dios, I., & Soto-Sanfiel, M. T. (2024). Reducing transphobia with the narratives of transgender YouTubers. *Cyberpsychology: Journal of Psychosocial Research on Cyberspace*, 18(5), Article 2. <https://doi.org/10.5817/CP2024-5-2>
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- Soto-Sanfiel, M.T. & Villegas-Simón, I. (2024). Scriptwriters' conceptions of audience attitudes toward LGBTQ+ characters *Mass Communication & Society*, 27(5), 1252-1276. <https://doi.org/10.1080/15205436.2023.2292123>
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- Soto-Sanfiel, M.T., & We, Q. (in review). Individual attitudes toward deepfakes of deceased artists. *Information & Management*. Preprint available at: https://osf.io/preprints/socarxiv/7gve2_v1
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- Zhang, B., Cui, H., Nguyen, V., & Whitty, M. (2025). Audio deepfake detection: What has been achieved and what lies ahead. *Sensors (Basel, Switzerland)*, 25(7), 1989. <https://pmc.ncbi.nlm.nih.gov/articles/PMC11991371/>

Software

In this course, students are free to use the software that best suits their needs and technical abilities. If working with specific software is proposed, it will always be free, open-source options.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(SEM) Seminars	41	Catalan/Spanish	first semester	morning-mixed
(TE) Theory	4	Catalan/Spanish	first semester	morning-mixed