

Degree	Type	Year
Media, Communication and Culture	OT	0

## Contact

Name: Marta Maria Roel Vecino

Email: marta.roel@uab.cat

## Teaching groups languages

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

## Prerequisites

Have completed bachelor's degrees in the fields of Communication Sciences (Audiovisual Communication, Journalism, Advertising and Public Relations and similar degrees), Social Sciences or related degrees.

## Objectives and Contextualisation

1. To know the dynamics of the markets in the communication industry and the role that this plays in the business management techniques
2. Understand that the functioning and dynamics of communication companies are generated over time by agents, social relationships, political, economic, technological, needs, interests, and rational actions that are reactive in relation to the context parameters in they are located.

## Competences

- Analyse the impact of media groups' strategies of social communication with the aim of promoting new, participative forms of culture and communication.
- Continue the learning process, to a large extent autonomously.
- Lead and work in interdisciplinary teams.
- Plan and lead basic and applied research projects in media communication and culture.
- 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. Develop research projects on the economy of communication.
3. Generate ideas and innovative and competitive solutions in relation to the management of media.
4. Identify specific factors management media companies.
5. Lead and work in interdisciplinary teams.
6. Recognise and identify political and social issues and their link to media management and the dynamics of the communication markets.

7. Recognize the scope and application of economic principles in the functioning of the communication industry
8. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

## Content

1.-The ecosystems of the communication industries: key players and relevant sectors.

2.-Content and transformation scenarios.

3.-Trends.

This course will pay special attention to the markets of the United States, Europe, and Spain (as well as their neighboring markets).

The detailed schedule with the content of the different sessions will be presented on the first day of the course.

This content, along with supplementary documents or links, will be available on the Virtual Campus, may be updated weekly, and will allow students to follow the course comprehensively.

Throughout the sessions, professionals or experts from the Communication sectors may participate.

The course content will be sensitive to gender perspective and the use of inclusive language.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	30	1.2	2, 3, 6, 5
Type: Supervised			
Completion of work for the evaluation of the course	15	0.6	8, 2, 3, 4, 1, 6, 7
Type: Autonomous			
Readings, work accomplishment	105	4.2	8, 2, 3, 4, 1, 6, 7, 5

1. Interactive theoretical classes
2. Flipped classroom
3. Case studies of communication company strategies
4. Reading
5. Tutorials
6. Completion of assignments

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
Follow-up tests	35%	0	0	8, 3, 4, 1, 6, 7
Participation in sessions and debates	25%	0	0	8, 3, 4, 1, 6, 7
Project design	40%	0	0	8, 2, 3, 4, 6, 7, 5

Continuous Assessment: The continuous assessment of the course consists of the following activities and percentages:

- Project design: 40%
- Participation in sessions and debates: 25%
- Progress tests: 35%

To pass the course, students must obtain a minimum grade of 5 in each of the assessed activities.

Students who do not complete the assessment activities will receive the grade *Not assessable* for the course.

Resit (Recovery): Students will have the right to resit the course if they have been assessed on a set of activities that represent at least two-thirds of the total grade for the course. Students who do not pass the course will take a final exam consisting of a theoretical test (50%) and a practical component (50%), which will take place during the resit period.

In the case of a second enrollment, students may take a synthesis test consisting of a theoretical exam. The final grade for the course will correspond to the grade obtained in this synthesis test.

Single Assessment: This course does not include the single assessment system.

Plagiarism: If a student engages in any irregularity that may lead to a significant variation in the grade of an assessment activity, that activity will be graded with a 0, regardless of any disciplinary process that may be initiated.

If multiple irregularities are detected in the assessment activities of the same course, the final grade for the course will be 0.

Use of Artificial Intelligence (AI): The use of Artificial Intelligence (AI) technologies is permitted in this course as an integral part of assignment development, provided that the final result reflects a significant contribution from the student in terms of analysis and personal reflection. Students must clearly identify the parts generated using such technology, specify the tools used, and include a critical reflection on how these tools influenced the process and the final outcome of the activity. Lack of transparency in the use of AI in an assessed activity will be considered academic dishonesty and may result in a partial or total penalty on the grade for the activity, or more severe sanctions in serious cases.

## Bibliography

European Audiovisual Observatory (2025), Key Trends 2025. Television, Cinema, Video And On-Demand Audiovisual Services - The Pan-European Picture, Council of Europe, Strasbourg,

<https://rm.coe.int/key-trends-2025-en/1680b4e91d>

Flores-Vivar, Jesús Miguel & Aguado-Guadalupe, Guadalupe (2021). Análisis descriptivo exploratorio sobre modelos de negocio en los nuevos medios: estrategias y retos. *Correspondencias & Análisis*, 14, 9-27.

<https://doi.org/10.24265/cian.2021.n14.01>

Hari, Johann (2023). *El valor de la atención: Por qué nos la robaron y cómo recuperarla*. Ediciones Península.

IAB Spain (2025), Performance en TikTok: datos, tendencias y marcas líderes

<https://iabspain.es/estudio/informe-performance-en-tiktok-2025-datos-tendencias-y-marcas-lideres/>

IAB Spain (2025), Observatorio del consumo digital en España, abril 2025

<https://iabspain.es/estudio/observatorio-del-consumo-digital-en-espana-abril-2025/>

IAB Spain (2025), Estudio de Redes Sociales

<https://iabspain.es/estudio/estudio-de-redes-sociales-2025/>

IAB Spain (2023), Estudio de Audio digital

<https://iabspain.es/estudio/estudio-audio-digital-2023/>

Mateo, Rosario de, Bergés Saura, Laura & Sabater Casals, Marta (2009). *Gestión de empresas de comunicación*. Comunicación Social.

McIntyre, Phillip (2023). *Entrepreneurship in the creative industries. How innovative agents, skills and networks interact*. Palgrave Macmillan. <https://doi.org/10.1007/978-3-031-19455-9>

Nafría, Ismael (2022). ¿ El mejor modelo de negocio para un medio? Posiblemente, la correcta combinación de suscripciones y publicidad. *Cuadernos de periodistas: revista de la Asociación de la Prensa de Madrid*, (44), 131-134.

Nafría, Ismael (2017). *La reinención de The New York Times: cómo la "dama gris" del periodismo se está adaptando (con éxito) a la era móvil*. Centro Knight para el Periodismo en las Américas.

Pariser, Eli (2017). *El filtro burbuja: Cómo la web decide lo que leemos y lo que pensamos*. Taurus. PWC (2024) Entertainment and Media Outlook 2024-2028

<https://www.pwc.es/es/entretenimiento-medios/entertainment-media-outlook-espana-2024-2028.html>

PWC (2024) Principales conclusiones del Global Entertainment & Media Outlook 2023-2027

<https://www.pwc.es/es/entretenimiento-medios/entertainment-media-outlook-espana-2023-2027.html>

Reuters Institute (2025), Digital News Report

<https://reutersinstitute.politics.ox.ac.uk/es/digital-news-report/2025>

Rohn, Ulrike & Evens, Tom (Eds.) (2020). *Media management matters: challenges and opportunities for bridging theory and practice*. Routledge.

Runco, Mark A. (2023). *Creativity: research, development, and practice*. Academic Press.

Schneeberger, Agnes (2025), Female professionals in European TV/SVOD fiction production 2015-2023 figures European Audiovisual Observatory, Council of Europe, Strasbourg, disponible:

<https://rm.coe.int/female-av-professionals-in-european-tv-svod-fiction-production-figures/1680b47efe>

Spain Audiovisual Hub, Informes sectoriales

<https://spainaudiovisualhub.mineco.gob.es/es/panorama/informes-sectoriales>

Srnicek, Nick (2018). *Capitalismo de plataformas*. Caja Negra. A lo largo de las sesiones, la profesora podrá incorporar nuevas recomendaciones bibliográficas

## Software

For text edition.

## 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
(TEm) Theory (master)	1	Spanish	first semester	afternoon