



**COURSE GUIDE** 2024/25

**Faculty** 323 - Faculty of Social and Communication Sciences

**Cycle** .

**Degree** GCOMUN31 - Bachelor's Degree in Audiovisual Communication

**Year** Fourth year

**COURSE**

27147 - Current Trends in Communication

**Credits, ECTS:** 6

**COURSE DESCRIPTION**

The communication industry (and the multiple associated concepts: media, entertainment media, information industry, cultural industries, creative industries) is in continuous transformation. This transformation has multiple roots (economic, industrial, political&#8212;in the sense of policy &#8211; social&#8212;e.g., the demand&#8212;philosophical, epistemological, etc.). This implies the need to study these changes with a multidisciplinary approach.

The main objective of this course is to analyze the vectors of change that transform the cultural industries, with special emphasis, in the audio-visual communication. To this end, changes in the value chain of cultural industries (creation, production, distribution and demand) are considered. Immediately there are issues related to copyright, the appearance of new production and distribution agents (Google, Facebook, Amazon, Apple, Netflix, HBO &#8230;) and the amount of content consumed is also considered, combining different activities.

The study of the changes in the creation, production, distribution and demand of the contents must be complemented with the consideration of the problems that are generated: excess supply (not demand), monopoly, privacy problems, polarization, and disinformation. At the same time, there are normative issues arising from civil society &#8211; diversity, gender equality &#8211; that must be integrated. That is why political issues must be included in our analysis.

The context in which changes are happening is complex, as reflected by the fact that there are multiple concepts or theoretical frames, each addressing a partial category of the ongoing transformations: platform capitalism, Knowledge Society, Information Society, Surveillance Society, etc.

We live in a global world. It is easy to enunciate, but in fact, we observe that there are different geostrategic areas. The geographical area that we will consider is fundamentally Western, but we should not lose sight of the global aspects (China, Latin America, Africa, etc.).

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

-General competencies

G001 - Acquire knowledge and understand the meaning and relevance of theories, concepts and methodologies in the (inter) disciplinary field of audiovisual communication.

G002 - Apply theories and methodological tools to practice in different communication processes and contexts.

G003 - Synthesise, develop and apply new creative approaches to solving audiovisual communication problems.

G004 - Analyze, interpret, explain and critically assess facts, social processes, texts and communicative projects.

G010 - Search, select, hierarchize and analyze information in different sources, adapting its content to different forms and narrative strategies.

-Basic competencies

CB1 -Students have to prove to have acquired knowledge in an area of study that is based on the secondary education, and is usually found at a level that, while supported by advanced textbooks, also includes some aspects that involve knowledge from the vanguard of their field of study.

CB2 - Students should know how to apply their knowledge to their work or vocation in a professional way and should possess the skills that are usually demonstrated through the elaboration and defence of arguments and the resolution of problems within their area of study.

CB3 - Students ought to have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.

CB4 - Students should be able to transmit information, ideas, problems and solutions to a specialized and non-specialized audience.

CB5 - Students should have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

Learning results for the subject:

-The student critically values the communicative and strategic value of audiovisual projects.

-Projects a constructive and creative solution to the resolution of several case studies.

-Applies communication techniques to the resolution of various problems raised.

-Makes and edits an entry on a topic related to the latest communication trends or an audiovisual product on Wikipedia.

-Performs a press dossier for an audiovisual product or for the Final Degree Project

-Performs an audiovisual exercise to reflect on the latest discursive practices of the current communicative context.

-Understands and applies the close interrelationship between marketing and communication.



Cross-cutting competences:

CT3 - Communication and multilingualism

CT5 - Information management and digital citizenship

Specific competences:

C4CC04 - Analyse and interpret discourses and phenomena in the field of audiovisual communication from different theoretical and methodological perspectives.

C4CC05 - Use documentary sources and research instruments for development and in-depth research in communication courses.

C4CC06 - Contextualize, analyze and evaluate any film or audiovisual product with methodological rigor.

### Theoretical and Practical Contents

1-History of Communication. What are the trends? Why do we study them?

2-Trends in the European audiovisual field

3-New Authorship and Property Issues: GPT, DALLE, NFT

4-Disinformation and excess of information

5-Technological advancements in communication. Artificial Intelligence, Metaverse, Virtual Reality and Augmented Reality.

6-Models of commodification and financing of culture and communication. New actors: Platforms and GAFAM

7-Communication policies and cyber-sphere regulatory limits

8-New trends in culture consumption and mass communication: social networks, information avoidance

### TEACHING METHODS

On the one hand, master classes of the teacher are employed, as a way of knowledge transmission. On the other hand, principally, a constructivist and holistic methodology is applied, where students, through group work, master the process of learning in the field of contemporary communication trends. This is a course with a practical theoretical approach, where students will develop reflections on the social impact of trends in the communication field.

The evaluation process of the subject is grounded on a continuous assessment philosophy, including reflections in groups and practical work.

The practices undertaken in class are of different modalities, and while they aim to reinforce the theoretical aspects, they also focus on promoting students' capacity and skills for analysis and reflection.

### TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching	46		14						
Horas de Actividad No Presencial del Alumno/a	69		21						

**Legend:** M: Lecture-based

S: Seminar

GA: Applied classroom-based groups

GL: Applied laboratory-based groups

GO: Applied computer-based groups

GCL: Applied clinical-based groups

TA: Workshop

TI: Industrial workshop

GCA: Applied fieldwork groups

### Evaluation methods

- Continuous evaluation
- End-of-course evaluation

### Evaluation tools and percentages of final mark

- Written test, open questions 30%
- Individual assignments 20%
- Teamwork assignments (problem solving, Project design) 50%

### ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

#### CONTINUOUS EVALUATION SYSTEM

The course will preferably use the continuous evaluation system, divided into these three categories:

20% Individual Assignments

30% Written test with open questions

50% Group projects

#### FINAL EVALUATION SYSTEM

In accordance with the regulations of the University of the Basque Country UPV/EHU, students who wish to renounce the



continuous evaluation and adhere to the final evaluation modality must submit in writing to the teachers responsible for the subject the renunciation of the continuous evaluation within the first nine weeks from the beginning of the semester. The final evaluation will comprise 100% of the assessment, and will bring together both theoretical and practical contents, as it follows:

- A written exam with open questions: 50% of the evaluation.
- An individual project to be delivered at the day of the written exam: 50% of the evaluation.

In any of the evaluation modalities, only manual writing resources (pen), including erasers and highlighters, may be used to complete the written test. No other alternative is allowed.

It is expressly forbidden (but this list is not exhaustive) the use of mobile phones, calculators or notes of the course, which must remain beyond the reach of the student during the whole test.

### EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

In the extraordinary examination, the same evaluation modality will be employed as for those who choose the non-continuous evaluation (the final evaluation modality) in the ordinary examination.

### MANDATORY MATERIALS

-ALBORNOZ L. y García Leiva Trini (eds) 2017 "El audiovisual en la era digital. Políticas y estrategias para la diversidad"; Cátedra Madrid

-Bennett, W., & Livingston, S. (Eds.). (2020). The Disinformation Age: Politics, Technology, and Disruptive Communication in the United States (SSRC Anxieties of Democracy). Cambridge: Cambridge University Press. doi:10.1017/9781108914628. <https://www.cambridge.org/core/books/disinformation-age/1F4751119C7C4693E514C249E0F0F997>

-BUSTAMANTE E. y RUEDA F. (coords) "Informe sobre el estado de la cultura en España: la salida digital"; Fundación Alternativas Madrid 2015

-CASTELLS, Manuel (2009): Comunicación y poder. Madrid: Alianza

-GARCIA SANTAMARIA J. Vicente (2016): Los grupos multimedia españoles. UOC

-KEA,. New "Market Analysis of the Cultural and Creative Sectors in Europe"; (2021). En <https://keanet.eu/new-market-analysis-of-the-cultural-and-creative-sectors-in-europe/>

-Mc Chesney Robert W. (2013): Desconexión digital . El viejo Topo.

-Mendel, Toby, García Castillejo, Angel , Gómez, Gustavo . (2017)Concentración de medios y libertad de expresión: normas globales y consecuencias para las Américas. [https://unesdoc.unesco.org/ark:/48223/pf0000248091\\_spa](https://unesdoc.unesco.org/ark:/48223/pf0000248091_spa)

-Observatorio Vasco de la Cultura (2015) Análisis de la cadena de valor y propuestas de política cultural . Gob. Vasco Gasteiz

-RUBIO AROSTEGUI, Juan A., Rius Joaquim y Martínez S. "El modelo español de financiación de las artes y la cultura en el contexto europeo. Fundación Alternativas. Documento de Trabajo 16/2014

-Werbach, K. (Ed.). (2020). After the Digital Tornado: Networks, Algorithms, Humanity. Cambridge: Cambridge University Press. doi:10.1017/9781108610018. <https://www.cambridge.org/core/books/after-the-digital-tornado/B746434A076A9EC7FD10AF12D69E6EA4>

### BIBLIOGRAPHY

#### Basic bibliography

-ALBORNOZ L. y García Leiva Trini (eds) 2017 "El audiovisual en la era digital. Políticas y estrategias para la diversidad" Cátedra Madrid

-Bennett, W., & Livingston, S. (Eds.). (2020). The Disinformation Age: Politics, Technology, and Disruptive Communication in the United States (SSRC Anxieties of Democracy). Cambridge: Cambridge University Press. doi:10.1017/9781108914628. <https://www.cambridge.org/core/books/disinformation-age/1F4751119C7C4693E514C249E0F0F997>

-BUSTAMANTE E. y RUEDA F. (coords) "Informe sobre el estado de la cultura en España: la salida digital". Fundación Alternativas Madrid 2015



- CASTELLS, Manuel (2009): Comunicación y poder. Madrid: Alianza
- GARCIA SANTAMARIA J. Vicente (2016): Los grupos multimedia españoles. UOC
- KEA,. New "Market Analysis of the Cultural and Creative Sectors in Europe" (2021). En <https://keanet.eu/new-market-analysis-of-the-cultural-and-creative-sectors-in-europe/>
- Mc Chesney Robert W. (2013): Desconexión digital . El viejo Topo.
- Mendel, Toby, García Castillejo, Angel , Gómez, Gustavo . (2017)Concentración de medios y libertad de expresión: normas globales y consecuencias para las Américas. [https://unesdoc.unesco.org/ark:/48223/pf0000248091\\_spa](https://unesdoc.unesco.org/ark:/48223/pf0000248091_spa)
- Observatorio Vasco de la Cultura (2015) Análisis de la cadena de valor y propuestas de política cultural . Gob. Vasco Gasteiz
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- Werbach, K. (Ed.). (2020). After the Digital Tornado: Networks, Algorithms, Humanity. Cambridge: Cambridge University Press. doi:10.1017/9781108610018. <https://www.cambridge.org/core/books/after-the-digital-tornado/B746434A076A9EC7FD10AF12D69E6EA4>

### Detailed bibliography

It is provided in the detailed course syllabus at the beginning of the semester

### Journals

- La Latina. Communication & Society.
- El Profesional de la Información.
- Journal of Communication. International Communication Association. <https://academic.oup.com/joc?login=true>
- Uztaro aldizkaria; giza eta gizarte-zientziak: [www.uztaro.eus](http://www.uztaro.eus)
- Zer, Revista de estudios de comunicación, UPV/EHU. <https://ojs.ehu.eus/index.php/Zer>

### Web sites of interest

- DATA REPORTAL. <https://datareportal.com/>
- EUROPEAN AUDIOVISUAL OBSERVATORY-OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL. <https://www.obs.coe.int/en/web/observatoire/>
- OBVERSIVACOM <https://www.observacom.org/>
- PORTAL COMUNICACIÓN <https://incom.uab.cat/portalcom/>
- STATISTA <https://es.statista.com>
- WIRED <https://www.wired.com/>

### OBSERVATIONS