

## Geopolitics of audiovisual

Academic Year: ( 2022 / 2023 )

Review date: 25-05-2021

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: ALBORNOZ ESPÍÑEIRA, LUIS ALFONSO

Type: Electives ECTS Credits : 6.0

Year : 1 Semester : 2

## REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

It's not necessary.

## OBJECTIVES

1. Knowledge of the status of audiovisual narratives and their circulation in a highly globalized world.
2. Understanding the role played by states and audiovisual companies in contemporary geopolitics.
3. Understanding and analysis of the phenomena of transnationalisation in the audiovisual field.
4. Analysis and reflection on the transformations of the audiovisual industry in the era of online platforms.

## DESCRIPTION OF CONTENTS: PROGRAMME

The course proposes the study of the relations established at the regional and international level by the major contemporary geopolitical actors (mainly the States, but not exclusively) in the field of the audiovisual industry. Understanding that audiovisual goods and services intrinsically have a double dimension: a cultural dimension ¿ symbolic and identitarian ¿ and an economic dimension.

To this end, from a historical perspective dating back to the first decades of the last century, and based on the tradition of studies in communication and culture, the course reviews the processes led by different countries and companies in their quest to increase/limit the political influence and economic benefits derived from the international circulation of audiovisual goods and services.

Focusing on the film and television industries, 'Geopolitics of the Audiovisual' reviews notions such as communication policies, soft power, public diplomacy, cultural imperialism, cultural proximity or audiovisual diversity.

1. Cultural industries, political-economic interests and geography.
2. Flows of audiovisual goods and services.
3. National/international culture-communication policies.
4. Propaganda, public diplomacy and culture.
5. Transnationalization of cultural expressions.
6. Diversity and the audiovisual industry.
7. TV industry: transnationalization of operators and formats in the 21st century.
8. Film industry: international presence of Hollywood and emerging markets in the 21st century.
9. Capitalism and online platforms.
10. On demand audiovisual services.

## LEARNING ACTIVITIES AND METHODOLOGY

Master classes accompanied by presentations and audiovisual resources.

Students' reading of reference texts (in English and Spanish): presentation and discussion in class.

Work and oral presentation on a subject of the student's choice. Debate.

## ASSESSMENT SYSTEM

Participation in class after the compulsory readings: 30%.

Oral presentation of a specific topic\*: 30%.

Delivery of a final written text: 40%.

Note: The course is face-to-face (compulsory attendance).

\*About the oral presentations: a case study will be presented.

-It is essential that the presentations are framed, in an explicit way, in the issues addressed during the

course.

- It is important that the presentations explicitly 'dialogue' with both the notions and the bibliographical references dealt with during the course.
- It is desirable to present a methodological section explaining how the work has been carried out (handling of sources, difficulties encountered, academic bibliography consulted, etc.).
- It is healthy to consult complementary academic references when dealing with the selected case.

As these are case studies that question the reality of the audiovisual sector, it is necessary to reflect on whether the chosen case is part of a detectable trend within the sector or whether, on the contrary, it is a sort of isolated case.

Evaluation grid for the case studies presented:

- Importance of the case study.
- Clarity of exposition (oral and graphic presentation).
- Adequacy of the methodology used.
- Dialogue with bibliographical references.
- Answers to comments/questions raised.

<b>% end-of-term-examination:</b>	40
<b>% of continuous assessment (assignments, laboratory, practicals...):</b>	60

## BASIC BIBLIOGRAPHY

- Albornoz, Luis A. Poder, medios, cultura. Una mirada crítica desde la economía política de la comunicación, Buenos Aires: Paidós, 2011
- Albornoz, Luis A. and García Leiva, M<sup>a</sup> Trinidad (eds.) Audiovisual Industries and Diversity: Economics and Policies in the Digital Era, New York/London: Routledge (Studies in Media and Cultural Industries), 2019
- Albornoz, Luis A. y García Leiva, M<sup>a</sup> Trinidad (eds.) El audiovisual en la era digital: políticas y estrategias para la diversidad, Madrid: Cátedra, 2017
- Albornoz, Luis A. y García Leiva, M<sup>a</sup> Trinidad (eds.) Diversidad e industria audiovisual: el desafío cultural del siglo XX, México D.F.: Fondo de Cultura Económica, 2017
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- Chalaby, Jean K. Transnational Television Worldwide. Towards a New Media Order, London: I.B. Tauris, 2005
- Cull, Nicholas J. Public Diplomacy. Foundations for Global Engagement in the Digital Age, Cambridge: Polity Press, 2019
- De Beukelaer, Christian and Spence, Kim-Marie Global Cultural Economy, New York: Routledge, 2019
- Gournay, Bernard Contra Hollywood: estrategias europeas del mercado cinematográfico y audiovisual, Barcelona: Edicions Bellaterra (Biblioteca del Ciudadano), 2004
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- MacBride, Sean y otros Un solo mundo, voces múltiples: comunicación e información en nuestro tiempo, México D.F.: UNESCO/Fondo de Cultura Económica, 1980
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- Miller, Toby; Govil, Nitin; McMurria, John y Maxwell, Richard El nuevo Hollywood: del imperialismo cultural a las leyes del marketing, Barcelona: Paidós, 2005
- Smits, Roderik Gatekeeping in the Evolving Business of Independent Film Distribution, Palgrave, 2019
- Srnicek, Nick Capitalismo de plataformas, Buenos Aires: Caja Negra Editora (colección Futuros Próximos), 2018
- UNESCO Declaración de México sobre las políticas culturales, México D.F.: UNESCO, 1982
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