



Universitat de Lleida

DEGREE CURRICULUM
CULTURAL INDUSTRIES

Coordination: SERRANO TOLDRA, JUDIT

Academic year 2022-23

Subject's general information

Subject name	CULTURAL INDUSTRIES			
Code	101969			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	1	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	3	3	
	Number of groups	2	2	
Coordination	SERRANO TOLDRA, JUDIT			
Department	CATALAN STUDIES AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	Contact hours: 60 hours Work at home: 90 hours			
Important information on data processing	Consult this link for more information.			
Language	Catalan English			
Distribution of credits	6			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
SERRANO TOLDRA, JUDIT	judit.serrano@udl.cat	6	Schedule to be agreed with the teacher. Face-to-face or virtual tutorials.
SOTO MEROLA, JOANA	joana.soto@udl.cat	6	Schedule to be agreed with the teacher. Face-to-face or virtual tutorials.

Learning objectives

- Develop the knowledge of the structural features of European media systems, paying special attention to the Catalan and Spanish cases.
- Identify the economic, political and social actors that make up or contribute to the formation of communication systems.
- Identify the characteristics and the basic functioning of the cultural industries.
- Appreciate, understand and analyze the set of activities of creation, production, distribution and commercialization that concur in the production of a good or cultural service.
- Define the basic characteristics of the functioning of cultural industries in contemporary society.
- Be able to appreciate the interaction between the communicative system and the social structure.

Competences

Basics

CB5. Know how to develop those learning skills necessary to undertake further studies with a high degree of autonomy

General

CG2. Develop the capacity for organization and planning.

CG3. Apply theoretical knowledge in practical activity.

CG5. Develop information management capacity.

Specific

CE5. Identify and analyze the structure of the communication media and industrial and business phenomena in this field.

CE6. Develop adequate knowledge of communication policies and legislation in the field of the media.

CE7. Identify and apply the ethical foundations and professional deontology in the exercise of activities related to the media.

CE9 Conceive, plan and execute projects in the field of communication media in all types of media.

Transversal

CT4. Acquire basic knowledge of entrepreneurship and professional environments.

Subject contents

- Cross-disciplinary training in social sciences, arts, humanities and communication technologies.
- Deepening in the study and practice of communication and in the multidisciplinary knowledge of the cultural

industries (cinema, performing arts, book industry, etc.).

- Theoretical, historical, philosophical and artistic knowledge about the origins and transformations of the concept of cultural industries.
- Knowledge of the sectoral transformation that technological advances, sociological and artistic movements and the economic engine have been producing on the dimensions of the phenomenon

Methodology

In general, the methodological axes of the subject are:

1. Master classes. Exposure of the contents of the subject orally by the teacher.
3. Conferences. Public exhibition on a subject carried out by an expert
5. Seminar. Working sessions of a rather small group that investigates a topic through dialogue and discussion, under the direction of a professor or an expert, to go more in depth on monographic topics, based on the information previously provided by the teaching staff.
6. Group work. Learning activity that must be done through collaboration between the members of a group.
7. Written work. Consistent activity in the presentation of a written document.
8. Problem based learning.
9. Drafting projects. Active teaching methodology that promotes learning from the realization of a project: idea, design, planning, development and evaluation of the project.
10. Case study. Method used to study an individual, an institution, a problem, etc. contextual and detailed.

Development plan

UNIT 1: Culture. A first approach (5 sessions)

UNIT 2: Culture, politics and economy. History and definition of cultural industries (6 sessions)

- The birth of cultural industries: Adorno and Horkheimer.
- A current definition
- Cultural policies and the process of globalization of cultural industries

UNIT 3: Cultural industries (14 sessions)

- Museums
- Street art
- The book industry
- Media and post-truth
- Photography

UNIT 4: Minority groups in cultural industries (5 sessions)

Evaluation

CATALAN GROUP:

1. Reviews (30%)

- Audiovisual Product (individual)

- Literary Product (in pairs)
- Attendance and review of a cultural event of Communication Week (individual)

2. Cultural report (30%)

- Video work (group)
- Project presentation

3. Final exam (30%)

- It will reflect on the general concepts of the subject and will consist of open-ended questions.
- You must pass the exam with a 5 to average the other assessment methods.

4. Participation in class (10%)

ENGLISH GROUP

1. Reviews (45%)

Review based on reading a book (individual work): 25%

Review of a cultural product (individual work): 10%

Attendance and review of a cultural event during Communication Week (individual work): 10%

2. Cultural report (25%)

Preparation of a cultural report and oral presentation (individual work): 25%

3. Exam (30%)

It will reflect on the general concepts of the subject and will consist of open-ended questions.

It is necessary to pass the exam with a 4 to average with the rest of the evaluation methods.

The exam date is established by the Faculty calendar.

It is the only evaluation mechanism with recovery (2nd call).

4. Attendance:

Attendance at 80% of the classes is a requirement to pass the subject for students enrolled for the first time.

In the event of plagiarism, the 'Rules for the evaluation and qualification of teaching in bachelor's and master's degrees at the UdL' will be applied.

Students who combine their studies with a full-time job or a part-time job with a schedule coinciding with classes have the right to request the alternative assessment within 5 days from the beginning of the semester. For more information, send an email to academic@lletres.udl.cat or contact the Secretary of the Faculty of Arts.

Bibliography

ADORNO, Theodor. and HORKHEIMER, Max. The culture industry. Enlightenment as a mass deception, New York, Dialectic of Enlightenment, Continuum, 1993.

ARROYO, Liliana. Tu no ets la teva selfi, Lleida, Pagès Editors, 2020.

BERRIO, Jordi et al., La política cultural europea. Una proposta des de Catalunya, Barcelona, Fundació Jaume Bofill, 1990

BONET, Lluís., Llibre blanc de les indústries culturals a Catalunya, Barcelona, ICIC, 2003

- BOURDIEU, Pierre. i HAACKE, Hans., L'art i el poder. Intercanvi lliure. Barcelona, Edicions de 1984, 2004
- CASTELLANOS, Jordi. Literatura i societat. La construcció d'una cultura nacional, Barcelona, L'avenç, 2013.
- CASTELLS, Manuel. Comunicación y poder. Madrid, Alianza Editorial, 2009.
- CEREZO, Pepe. (2018). Los medios líquidos. La transformación de los modelos de negocio. Editorial UOC.
- DERESIEWICZ, Willian (2021). La muerte del artista. Madrid: Capitan Swing.
- FREUND, Gisele. La fotografía como documento social. Barcelona, Editorial Gustavo Gili, 1993.
- GOMPERTZ, Will., ¿Qué estás mirando?. 150 años de arte moderno en un abrir y cerrar de ojos, Taurus, 2013
- GREENBERG, Clement., Arte y cultura, Barcelona, Gustava Gili, 1979
- GUARDIOLA, Íngrid. L'ull i la navalla. Un assaig sobre el món com a interfície, Barcelona, Arcàdia, 2018.
- GUASCH, Ana María., El arte último del siglo XX, Madrid Alianza, 2000
- HALL, Stuart. Representation. Cultural representations and signifying practices. London, Sage Publications, 1998.
- KAPUSCINSKI, Ryszard (2008). El mundo de hoy. Autorretrato de un reportero. Barcelona: Anagrama.
- MATTERLAT, Michèle. Mujer e industrias culturales, Madrid, Anagrama, 1982.
- OLIVERAS, Jordi; CRUZ, Nando; LIJMAER, Lucía; RENDUELES, César; GARCÉS, Marina; FAURA, Ramon i GUAL, Joan Miquel (2016). Cultura en tensió. Barcelona: Raig Verd.
- ORLEAN, Susan (2018). The library book. New Orleans: Simon & Schuster.
- PROYECTO UNA (2020). Leia, Rihanna y Trump. De cómo el feminismo ha transformado la cultura pop y de cómo el machismo reacciona con terror. Barcelona: Descontrol.
- PERICOT, Jordi., Servirse de la imagen. Un análisis pragmático de la imagen, Barcelona, Ariel, 1987.
- PUYAL, Joaquim Maria (2011). Aicnàlumba: reflexions sobre la societat i els mitjans: propostes per a la nova televisió. Barcelona: Columna.
- RIAÑO, Peio (2020). Las invisibles. ¿Por qué el museo del arte esconde a las mujeres? Madrid: Capitan Swing.
- ROQUETA, Marta. De la poma a la pantalla, Lleida, Pagès Editors, 2019.
- SUREDA, Jaume., El turisme cultural, Barcelona, UOC, 2008
- VALLEJO, Irene. El infinto en un junco, Madrid, Ediciones Siruela, 2019.
- VISA, Mariona; FIGUEROLA, Mari Carmen; BRIONES, Erica. La maternidad en la ficción contemporánea, Berna, Peter Lang, 2020.
- WALLIS, Brian. (ed), Arte después de la modernidad. Nuevos planteamientos en torno a la representación, Madrid, Akal, 2001.