

Editorial

Dr. Francisco-Javier GÓMEZ-PÉREZ

University of Granada. Spain. frangomez@ugr.es. <https://orcid.org/0000-0001-7539-1681>

Dr. Domingo SÁNCHEZ-MESA-MARTÍNEZ

University of Granada. Spain. dsanchez@ugr.es. <https://orcid.org/0000-0003-2242-4421>

Hybridisations of the film industry and the audiovisual-ICT hypersector [Editorial]

Hibridaciones de la industria cinematográfica y el hipersector audiovisual-TIC [Editorial]

1. Introduction

We would like to dedicate this special issue “*in memoriam*” to the Full Professor of Audiovisual Communication at the University of Granada, Dr **Jordi Alberich-Pascual**, who passed away on 6 February 2023, and who devoted a large part of his research to the study of the hybridisation of audiovisual media and audiovisual communication technologies. He, together with Dr Francisco-Javier Gómez-Pérez, had launched the call for papers to this special issue, within the knowledge transfer actions of the Project funded by Consejería de Universidad, Investigación e Innovación de la Junta de Andalucía and, as appropriate, by “ERDF A way of making Europe”, by the “European Union” / Project (B-SEJ-370-UGR20) “The Andalusian Film Industry in the Audiovisual/ICT Hypersector: Challenges and Opportunities (CINATIC). This project funded the translation into English of the articles in this special issue, which has been co-edited with Dr Domingo Sánchez-Mesa-Martínez.

The expanded field of audiovisual media - especially film - is currently facing a long series of challenges and opportunities in which its own historical identity as such is at stake (Gómez-Pérez, Higuera-Ruiz and Pérez-Rufí, 2022), due to its integration into what, in the last decade, has become known as the “audiovisual-ICT hypersector” (Gómez-Pérez, 2015). Contemporary cinema can no longer be approached if not from its full hybridisation with information and communication technologies (hereinafter, ICT) in the framework of the new digital economy, which goes beyond what Castells (1998) predicted as the “information society”, to become what we now call the “network society” or “digital society” (Alberich-Pascual, 2015). In this context, it is clear that this network-society model is undoubtedly one of the strategic pillars for the present and future impulse of the audiovisual sector itself, fully integrated at all levels of the digital economy, which in turn has given rise to a new economic and social model based on the sustainability and productivity offered by ICTs (Uriarte and Acevedo, 2018; Castells, 1998).

The changes brought about by digital technology have broken down the barriers between producers and consumers (Alberich, 2015), given the exponential growth in the number of transmitters and receivers, increasingly fragmented and specialised, resulting in a less massive and at the same time more proactive, selective and increasingly participatory audience (Jenkins, 2006), which demands first-person experimentation and even participation in the construction of the story itself (Sánchez-Mesa, 2019), sometimes in a collaborative way (*crowdsourcing*) (Alberich-Pascual and Sánchez-Mesa, 2022); a trend that comes to join the emergence of a new transmedia paradigm with the proliferation of narratives distributed in different media and the intensification of media hybridisation through multiple

adaptations that have involved cinema, webdoc, theatre, virtual reality (VR) and augmented reality (AR), novels and electronic literature, television series, journalism, role-playing games, video games... and a long etcetera of genres and media, in their creation, production, distribution and consumption (Sánchez-Mesa and Alberich-Pascual, 2022).

2. Challenges and opportunities for the film industry in the audiovisual-ICT hypersector

This special issue, *Hybridisations of the film industry and the audiovisual-ICT hypersector*, brings together 4 articles from the 13 proposals that initially arrived, 9 of which were peer-reviewed. The result is the publication of different studies that analyse some of the profound changes underway that the growing hybridisation of the film industry and the audiovisual-ICT hypersector has promoted in the processes of film production, distribution, exhibition and marketing as a consequence of the omnipresence of software in contemporary media culture (Manovich, 2013).

In the first of the articles, Milagros Expósito-Barea and Luis Navarrete-Cardero present the research study **The Augmented Reality as touristic tool. A Case study of the CulturAR application in Priego de Córdoba**, where they highlight the use of AR in the dissemination of cultural heritage and the promotion of digital tourism, focusing on how this audiovisual-ICT hybridisation offers tourism the power of the simulated or augmented "experience", something that can increase the number of visitors to these heritage environments. The second of the works, **Webdoc design, production and post-production Diseño**, written by Juan-Ángel Jódar-Marín and Mario de-la-Torre-Espinosa, tackles the challenge of making a methodological proposal for academic introduction to the production of webdocs, where the authors of the work develop, from their own professional and teaching experience, a guide for the creation and production of webdocs with a series of technical and creative specifications of enormous utility both for future creators and for the analysis and critical evaluation of these productions. **Non-fiction cinema in Andalusia: review and analysis of contemporary production of documentary feature films (2018-2022)**, by Juan-José Feria-Sánchez, offers a mapping of the production of non-fiction feature films in Andalusia, in a very specific period, marked by legislative changes in audiovisual matters, providing a "complete overview" through graphs and maps that allow us to geolocate the nodes of documentary production in the region. Finally, Antonio Castro-Higueras and José-Patricio-Pérez Rufí, with **Canal Sur as engine of film production in Andalusia: evolution up to the era of video-on-demand platforms**, present a study in which they quantify the possible dependence of the Andalusian film production sector on the public operator. If Canal Sur, in the almost four decades of its history, had become the main engine of Andalusian film production, in recent years we have witnessed a change in trend where the number of titles produced by public television has been reduced in favour of other operators and private OTT platforms.

We conclude with the conviction that the works collected here are interesting contributions on the challenges and opportunities that lie ahead for the audiovisual-ICT hypersector. We would like to thank *Mediterranean Journal of Communication* for allowing the CINATIC Project to publish this special issue which, in a way, also vindicates the **research legacy of our colleague Jordi Alberich-Pascual**.

3. References

Alberich-Pascual, J., y Roig-Telo, A. (eds.) (2005). *Comunicación audiovisual digital: nuevos medios, nuevos usos, nuevas formas*. UOC.

Alberich-Pascual, J. (2015). Del sector audiovisual al sector multimedia: retos y oportunidades. En F. J. Gómez Pérez (Coord.). *Políticas de impulso a las industrias audiovisuales*. Editorial Comunicación Social.

Alberich-Pascual, J., y Sánchez-Mesa Martínez, D. (coords.) (2022). *Transmedialización y Crowdsourcing en la cultura mediática contemporánea*. Editorial Universidad de Granada.

Castells, M. (1998). *La era de la información: economía, sociedad y cultura*. Alianza.

Gómez Pérez, F. J. (Coord.) (2015). *Políticas de impulso a las industrias audiovisuales*. Editorial Comunicación Social.

Gómez-Pérez, F. J., Higueras-Ruiz, M. J. y Pérez-Rufí, J. P. (2022): El hipersector audiovisual-TIC como vector de la economía digital: el caso andaluz. En VV.AA. *Comunicación y pluralidad en un contexto divergente*. Dykinson.

Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. NYU Press.

Manovich, L. (2013). *Software takes command*. A&C Black.

Sánchez-Mesa, D. (ed.) (2019). *Narrativas transmediales. La metamorfosis del relato en los nuevos medios digitales*. Gedisa.

Sánchez-Mesa Martínez, D., y Alberich-Pascual, J. (eds.) (2022). *Transmedialización & Crowdsourcing*. Tirant lo Blanch.

Uriarte, L. M. y Avecedo, M. (2018). Sociedad Red y transformación digital: hacia una evolución de la consciencia de las organizaciones. *Economía industrial*, 407, 35-49.