# Audiovisual Media Policies and New Challenges for the Cultural Industries

## Prof. Trond Lundemo; Prof. Rosa Barotsi

***COURSE AIMS AND EXPECTED LEARNING OBJECTIVES***

The course aims to offer analytical and critical tools for studying audiovisual media policies in contemporary media culture. Images always affect our opinions, beliefs, behavior, consumption and world views – in short, our entire lives. Historically, these processes of image effects can be traced back to religious and ritualistic image propagation, and proceed to shape art history, the information industry and mass media. This first part of this course investigates how still and moving images have traveled and spread between media, people and cultures through the ages, with a special focus on our recent history and contemporary media environment. In order to analyze the social, aesthetical, political and technological features of these complex processes of image propagation, this part of the course aims at understanding how different image motives and forms persist and are transformed through different cultures, epochs and media. Using contemporary film policy as a lens, the second part of this course examines how decisions on the policy level impact the types of images that are produced and who gets to produce them. With a focus on the film industry, this part of the course investigates forms of underrepresentation or exclusion in the production and circulation of audiovisual images.

At the end of the course, students will be able to account for central historical shifts in technological conditions for storage, transmission and exhibition of images from the late 19th Century up until today. The students will also be able to account for some key theories of image propagation within and between media; how it affects spectators and users; and how images function socially and politically.

***COURSE CONTENTS***

The course will be structured in two parts.

The first part will develop the following topics:

Introduction: Travelling Images: Archives, Screen Technologies and Image/Sound Propagation; Archival Selections: Three Ages of Archives; Image Connectivity: Databases and Networks; Image Topologies: Exhibitions, Cinema, TV, Computer. Convergence and Conversions; Image Archives, History and Montage; Propaganda and Censorship: Shaping the Past and Forming the Future; Screen Memories: Monuments and Mnemotechnics; Image and Individuation: From the Perspective to Social Media; War Images, Image Wars; Image Revolutions: Media Technologies and Social Upheaval.

The second part will develop the following topics:

Understanding audiovisual images; The regulation of audiovisual images and forms of exclusion; Gender and racial inequality in the film industry; Social justice and new forms of image production and circulation.

***READING LIST[[1]](#footnote-1)***

A full reading and viewing list will be made available on BlackBoard before the start of the

course. Tentative reading list:

- A. Friedberg, *The Virtual Window; From Alberti to Microsoft,* Cambridge (Ma.): MIT Press 2006. (357 p.)

- J. Beller, «Introduction», in The Cinematic Mode of Production; Attention Economy and the Society of the Spectacle, Lebanon (NH): Dartmouth College Press 2006, pp. 1-33.

- W. Hui Kyong Chun, *Updating to Remain the Same: Habitual New Media* (Cambridge, MA: MIT Press, 2016), pp. 1-19. *[www.noakaplan.com/design.futures/readings/updatingToRemainTheSame.pdf](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&ved=2ahUKEwjLiY-Y0eHiAhXGY1AKHVPHD6wQFjACegQIAhAC&url=http%253A%252F%252Fwww.noakaplan.com%252Fdesign.futures%252Freadings%252FupdatingToRemainTheSame.pdf&usg=AOvVaw0fw4mcw61LREtv6vZDjD65)*

- G. Didi-Huberman, “Image-montage or image-lie”, in *[Images in Spite of All: Four Photographs from Auschwitz](http://www.amazon.co.uk/images-spite-all-photographs-auschwitz/dp/0226148173/ref=sr_1_1?ie=utf8&qid=1410122129&sr=8-1&keywords=didi-huberman+%252b+images)*, Chicago: University of Chicago Press 2008.

- A. Galloway, «Introduction», in *Protocol*, Cambridge (Ma.): MIT Press, 2004, pp. 1-21.

- T. Gunning, ”Moving Away from the Index: Cinema and the Impression of Reality”. *differences: A Journal of Feminist Cultural Studies* 18 (1), 2007, pp. 29-52.

- U. Holl, ”Cinema on the Web and Newer Psychology.” in G. Koch-V. Pantenburg-S. Rothöhler (eds.): *Screen Dynamics. Mapping the Borders of Cinema*, Wien: Filmmuseum/Synema, 2012, pp. 150-168.

- L. Manovich. ”An Archaeology of a Computer Screen”, *Kunstforum International* 1995. <http://manovich.net/index.php/projects/archeology-of-a-computer-screen>

- L. Manovich, ”The Science of Culture? Social Computing, Digital Humanities, and Cultural Analytics.” in *The Datafied Society. Social Research in the Age of Big Data,* edited by M. Tobias Schaefer and Karin van Es. Amsterdam: Amsterdam University Press, 2016. <http://manovich.net/index.php/projects/cultural-analytics-social-computing>.

- J. Parikka, ” Planetary Goodbyes: Post-History and Future Memories of an Ecological Past”, in Ina Blom, T. Lundemo, and E. Røssaak (eds.), *Memory in Motion; Archives, Technology, and the Social,* Amsterdam: AUP 2016: pp. 129-151. Open Access: <http://oapen.org/search?identifier=619950>

***TEACHING METHOD***

The course will consist of lectures and seminars comprising screening excerpts of films and other media materials.

The fiirst part of the course will consist of ten sessions, each opening with a two-hour lecture followed by a one-hour seminar/student workshop with discussions in class.

The second part of the course will consist of five seminar-style lectures, followed by two student-led seminar sessions, where student groups will take turns presenting a topic of their choice for class discussion.

***ASSESSMENT METHOD AND CRITERIA***

Lecture/seminar attendance is mandatory.

For Part 1 (Prof. Trond Lundemo)

The final assessment takes place in two stages, both compulsory for all students:

1. a written, take-home essay (70%),
2. a ten-minute workshop presentation (individually or in group) for each student (30%).

For Part 2 (Prof. Rosa Barotsi)

Final assessment will be based on:

1. a written, take-home essay (70%)
2. class participation (30%)

For both Parts: essays will be around 6 pages each, and no more than 20.000 characters. This character limit includes footnotes. Students are required to cite their sources and provide a bibliography (the bibliography does not count towards the character limit).

The assessment criteria directly reflect the learning objectives of the course.

Areas of assessment:

-Scientific argumentation and analytical ability

-Theoretical and methodological awareness (independence, relevance and reflexivity)

-Use of course material in students’ work (course literature and screenings)

-Appropriate level of discourse and written expression

***NOTES AND PREREQUISITES***

Although there are no prerequisites for this course, students who have already frequented Forms and Genres of Film and Audiovisual Culture will be at an advantage.

Accessibility note: Any student requiring academic adjustments or accommodations may contact the University’s disability resource centre (<https://www.unicatt.it/sedi-e-servizi-integrazione-studenti>) and Prof. Barotsi.

COVID-19

Should the health emergency be extended, distance teaching and exams will be guaranteed via Blackboard, Microsoft Teams and other tools to be communicated at the start of the course, so as to safeguard the students’ health.

1. I testi indicati nella bibliografia sono acquistabili presso le librerie di Ateneo; è possibile acquistarli anche presso altri rivenditori. [↑](#footnote-ref-1)