# Audiovisual Media Policies and New Challenges for the Cultural Industries

## Prof. Rosa Barotsi

***COURSE AIMS AND INTENDED LEARNING OBJECTIVES***

How do films interact with the contexts in which they are made? How do decisions on the level of national and transnational policy-making impact the stories films tell, and who gets to tell them? This course aims to provide students with a general understanding of films-in-context. Using film policy as a lens, we will tackle issues such as: the relationship between discourses of “quality” and the formal and informal economies of film production and circulation; what it means for a film product to be “national” in order to be eligible for financial support (for example, in the context of the Italian Legge Urbani); how the underrepresentation or exclusion of certain voices from filmmaking can be traced to decisions on an industry, political, or material level (gender inequality and the CineAF project; the cancelation of Premio MigrArti); the relationship between diversity & inclusion initiatives and social justice goals in the film industry.

Students will learn to understand films as composite cultural products, in which questions such as aesthetics, narrative, identification, genre, “quality” are linked to the more general contexts of production, distribution, circulation and reception. At the end of the course, students will have an appreciation of the connections between the micro- and macro-levels of a film’s life. Students will be able to combine film analysis in terms of editing, mise-en-scène and cinematography whilst being tuned in to how film style and storytelling are influenced by their contexts of production and the cultural industry more generally.

***COURSE CONTENTS***

The course will be structured in two parts. Details of the second part will be announced closer to the starting date.

The first 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***

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

course. Tentative reading list:

Coles, A., Macneill, K. (2017). Policy ecologies, gender, work and regulation distance in film and television production. In Peetz, D. and Murray, G. (ed), Women, labor segmentation and regulation: varieties of gender gaps, Palgrave Macmillan, 211-232.

Cobb, S. (2020). What About the Men?: The Contemporary Film Industry, Gender Inequality Data and the Rhetoric of Inclusion. Journal of British Cinema and Television, 17(1), 112–135.

Crenshaw, K. (1993). Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color. Stanford Law Review, 43(1241), 1241–1299.

Liddy, S. (2020). Women in the International Film Industry. Cham: Palgrave Macmillan.

*Manifesto Per Un Cinema Diverso* (2016).

Nwonka, C. J. (2020). The new Babel: the language and practice of institutionalised diversity in the UK film industry. Journal of British Cinema and Television, 17(1), 24-46.

Ryberg, I. (2020). Promoting the Image of Gender Equality in Swedish Film as the 2020 Deadline Expires. Camera Obscura: Feminism, Culture, and Media Studies, 35(3), 142-153.

***TEACHING METHOD***

The course will be taught in seminar-style lectures based on the viewing of audiovisual material in class, with students actively engaged in discussion. During each class, a different group of students will be expected to present a case study of their choice for the rest of the students and moderate the discussion for part of the class.

The course will be held entirely in English.

***ASSESSMENT METHOD AND CRITERIA***

Lecture/seminar attendance is mandatory.

Final assessment will be based on:

a written, take-home essay (70%)

class participation (30%)

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.