# Communication and management in media and creative companies and corporate communication rules

## Prof. Federico di Chio; Prof. Ruben Razzante

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course is divided in two separate, but closely coordinated, modules: a “Communication and management in media and creative companies” (Prof. Federico di Chio), of 30 hours; and a “Corporate communication rules” module (Prof. Ruben Razzante), of 20 hours.

In general, the course covers the study of media and creative companies, with a specific focus on audiovisual ones ((film, television, digital/over-the-top,…): the forms they take, the business models they practise, the organizational structures they adopt, the rules they have to observe and the strategies (editorial, commercial, communication) they pursue, in response to market challenges. At the end of the course, students will have to show that they have acquired knowledge on the key elements of the industrial history of the audiovisual sector, American-global and Italian; that they understand the working of audiovisual companies (organisational and business models) and the competitive set-up of reference markets; that they know the relevant legal and regulatory frameworks. Hence, students will have to demonstrate that they are capable of assessing the strategic behaviour of media companies and of applying their knowledge effectively.

Communication and management in media and communication companies (*Prof. Federico di Chio*)

***COURSE CONTENT***

The module focuses on the study of audiovisual companies: the forms they take, the business models they practise, the organisational structures they adopt, the strategies they pursue, in response to market challenges. The historical perspective is important: the audiovisual sector is mainly characterised by the continuous dynamism of technologies, of production processes, of forms of supply and consumption and therefore of the way of doing business. Consequently, the diachronic evolution of business models and the related processes of adaptation to the environment will be analysed. In any case, the course will extensively cover the analysis of present models, marked by digital technology’s pervasiveness. The course will indicatively cover the following topics:

**1.** **The industrial sector of the audiovisual field**

The perimeter: the audiovisual digital and convergent market and ‘great supply chain’

The big integrated groups: history and present profile

**2. Studio SystemS - I**

Models of Hollywood’s film industry: classical and post-classical

**3. Studio SystemS – II**

Hollywood’s contemporary model

The long supply chain: cinema, home-entertainment, free and pay tv, online, ancillary uses

**4. The film industry and business practices**

Producer-distributor-operator/cinema owner relationship

Distribution and marketing

Television sales and relationships with OTT operators

**5.** **Italian audiovisual industry**

The evolution of film industry in Italy

The conflictual relationships between cinema and TV and public funding for production

American cinema in Italy **(*single-subject in-depth study*)**

**6.** **Broadcasting and the American market**

The classical network model: radio and television

The role of distributors/aggregators (cable/satellite)

Pay tv: cable, premium, OTT

Television production models and new series

**7. The Italian television market**

Economic resources and the competitive scenario

Generalism vs. multichannel

TV sector supply chain

Audience measurement and the main indicators

**8. The television company: the ‘linear’ paradigm**

The working of the television ‘machine’

Free tv operating model

Pay tv operating model

**9. The television company: the new paradigm ‘digital/ non linear’**

The digital ecosystem

The digital video and TV’s future: disintermediation and reintermediation

Total Video Audience

**10. Data, metadata and algorithms**

‘Big data’ logic

Content description and content intelligence

Recommendation / personalisation

At the end of the lectures, there will be an additional optional meeting. on career counselling.

***READING LIST***

Besides lecture notes and related materials, students will have to study the following texts for the exam:

- Mediamorfosi 2. Industrie e immaginari dell'audiovisivo digitale, numero speciale di “LINK, Idee per la televisione”, Milan, 2017.

- F. di Chio, Il cinema americano in Italia. Industria, società, immaginari, Milan, Vita e Pensiero, 2021.

Students who are unable to attend the course for curricular reasons curricular placements, international mobility,...), will have to contact the lecturer at the beginning of the semester, to agree on an alternative programme. In any case, students will be expected to integrate the reading list with the presentation ‘*Broadcasting*’, published among course material, on the lecturer’s webpage, and two additional texts:

- F. di Chio, *American Storytelling. Le forme del racconto nel cinema e nelle serie tv*, Rome, Carocci, 2016;

- and one of their choice among the following:

M. Scaglioni e A. Sfardini, *La televisione. Modelli teorici e percorsi d’analisi*, Rome, Carocci, 2017;

L. Barra, *La programmazione televisiva. Palinsesto e on demand*, Bari, Laterza, 2022;

A. D. Lotz, *The Television will be Revolutionized* (Italian translation published by Minimum Fax, 2017).

***TEACHING METHOD***

The module will be held in ten three-hour meetings. Besides theoretical and conceptual aspects, operational aspects will be tackled in the classroom, with presentations by specialists and case studies. Hence, students are expected to regularly attend lessons.

Besides communications regarding the course and exercises, material aids used in the classroom and additional material for in-depth study will be published on Blackboard.

CORPORATE COMMUNICATION RULES (*Prof. Ruben Razzante*)

***COURSE CONTENT***

1. The fundamental categories: information, communication and connection. The right to information and balancing with other rights. General setup and hierarchy of sources. Latest doctrinal frontiers.

2. Media in the era of convergence. Evolution of the radio and television system in Italy and Europe.The reform of RAI. *Par condicio* and political information. Laws governing websites.

3. The reform of privacy in Europe. Privacy and technologies. Protection of minors and Cyberbullying. Online libel.

4. Control bodies. Independent authorities. The role of Agcom and of Antitrust. Co.Re. Com’s activities.

5. “Traditional” copyright and Online copyright after the European copyright reform (Directive EU 2019/790 transposed in Italy). Protection of online rights and of the quality of online information. The fake news phenomenon and commercial and advertising conditioning. Regulatory attempts in Europe and the USA.

***READING LIST***

R. Razzante, *Manuale di Diritto dell’informazione e della comunicazione*, Padua, Cedam-Wolters Kluwer, ninth edition, 2022. It is compulsory to purchase the new edition of the Manual. The other editions are not valid. Kindly note that it is forbidden by law to photocopy textbooks. Other specific reading will be indicated by the lecturer during lessons.

R. Razzante, *I (social) media che vorrei. Innovazione tecnologica, igiene digitale, tutela dei diritti*, Milano, FrancoAngeli Editore, 2023.

***TEACHING METHOD***

2-hour lectures in the classroom.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed on the overall content of the two modules. Hence, the final mark will be a combined and weighted assessment of the skills shown regarding both modules.

The assessment of the “Communication and management in media and creative companies” module (Prof. Federico di Chio) will be based on an oral exam, divided in two parts: one on the reading list and one on lecture contents and materials. The two parts can be taken in the same exam session (recommended option) or in different exam sessions, the second session within 6 months from the first. In any case, students must firstly take the part on the reading list and subsequently on the contents of lectures.

Students will be assessed on: knowledge of the industrial sectors of cinema, television and online videos ( (historical evolution, more recent developments, business models); the ability to critically analyse the examined strategic behaviour; proactiveness and constructive participation in classwork; and presentation skills.

For the final assessment, the two parts of the exam will have the following weights: first part of the oral exam (reading list) - 50%; second part of the oral exam (contents/materials of lectures and discussion of the written paper– 50%.

The assessment of the “Corporate communication rules” module (Prof. Ruben Razzante) will be based on the criteria detailed below. Students will take an oral exam. The assessment will be made on a series of questions asked to students in order to verify their understanding ot the dynamics of the world of communication and of the ways of protecting rights in virtual environments. Students will also be assessed on their proficiency in the legal and sectoral lexicon. Students will be asked to apply the knowledge acquired during the course to case studies. Marks higher than 28/30 will be awarded only to students capable of mastering technical-legal language, exclusively focusing on topics dealt with during the course.

***NOTES AND PREREQUISITES***

There are no prerequisites in order to attend the course. Nevertheless, it will be useful for students to have some knowledge of economics and management, law, media economics, as well as of the history of cinema and television.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.