# Audiovisual Media Policies and New Challenges for the Cultural Industries

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

The distinctive feature of the products of cultural industries is that they possess a cultural and symbolic value, as well as an economic and market value. This applies to all types of cultural outputs, irrespective of whether they are conventionally identified with 'high' cultural and artistic creation, or with popular forms of entertainment. For this reason, the production and dissemination of cultural products have historically been subject to regulation by public institutions at supra-national, national, and sub-national levels. This is especially true for audiovisual media, whose on-screen representations contribute to shape cultures and societies in powerful ways. What are the main matters of concern in audiovisual media policy? What are the principles guiding audiovisual media policies and regulations? How do policymakers strike a balance between different, sometimes conflicting goals, such as upholding public interest, promoting cultural diversity and safeguarding fair competition in the market? How does audiovisual media regulation cope with the ongoing technological innovations, the coexistence of national and global players, and the changes in audience consumption practices that characterize contemporary media markets? This course offers an introductory, yet detailed understanding of how audiovisual media are regulated within the broader framework of cultural and economic policies. The course will particularly look at laws, public policies and initiatives, industry co-regulations and self-regulations in four main areas of policy concern: media literacy; audiovisual media production and circulation; audiovisual commercial communications; media production and DEI. The course will look at cinema, television, and digital media in Italy and the European Union. By the end of the course, students will have gained theoretical and technical knowledge on the main institutions responsible for regulating audiovisual media industries at the national and European level, the main regulatory tools applied by policymakers, and the major sectors and themes covered by regulations. Students will acquire confidence in understanding various legal, regulatory and policy texts, as well as in accessing, navigating, and citing appropriate sources. Through the discussion of a selection of academic and industry readings and case study analysis, students will also learn to critically assess the effectiveness of various regulatory measures and their impact on audiovisual creation and consumers’ experience.

***COURSE CONTENT***

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

The first module is structured around four main and interconnected thematic axes:

1. Audiovisual and digital media literacy
2. Audiovisual media production and circulation
3. Audiovisual media and advertising
4. Audiovisual media and DEI (diversity, equity and inclusion)

For each axis, the module will cover the following topics: evolution and current state of legal, (self-)regulatory and policy framework; public institutions and industry bodies responsible for regulations; national and supranational policy toolkits; current trends and open questions in academic and industry debate around audiovisual media policies. The course will focus on the Italian and European contexts, adopting, where appropriate, a comparative approach. Data and case studies from a US-based and global perspective will also be explored, particularly to see how industry actors and policymakers deal with the challenging coexistence of national and supranational market players. From a methodological perspective, the course will rely on the analysis on laws, policy texts, and industry self-regulatory codes. Relevant case studies will be used to illustrate the goals, effects, challenges, and limitations of audiovisual media policies.

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

Dagnino, G. (2018), ‘Regulation and co-regulation of product placement for OTT SVODs: The case of Netflix’, *International Journal of Digital Television*, 9:3, pp. 203–218.

European Audiovisual Observatory (2022), IRIS *Special* 2022-2 ‘Prominence of European works and of services of general interest’, European Audiovisual Observatory, Strasbourg 2022 <https://rm.coe.int/iris-special-2022-2en-prominence-of-european-works/1680aa81dc>: pages 1-22 + Italy national report + 1 additional country report of choice.

Le Lab Femmes de Cinéma (2022), ‘Qualitative study on the place of female directors in Europe’ <https://femmesdecinema.org/wp-content/uploads/2022/12/Study-2022-EN-1.pdf>: Pages 1-21 + 48-49.

Päivi Rasi, Hanna Vuojärvi, and Susanna Rivinen (2021), “Promoting Media Literacy Among Older People: A Systematic Review”, *Adult Education Quarterly*, 2021, Vol. 71(1) 37–54.

Ranaivoson, Heritiana, Broughton Micova, Sally, and Tim Raats (eds.) (2023), *European Audiovisual Policy in Transition*, Routledge: Chapters 1, 2, 5, 10.

Additional teaching materials and readings will be made available on BlackBoard before the start of the course.

***TEACHING METHOD***

The course is taught through a mix of lectures, delivered by the instructor, and seminar-like classes during which students will jointly analyse and discuss videos, articles and other learning materials previously assigned by the instructor.

The course will be held entirely in English.

***ASSESSMENT METHOD AND CRITERIA***

The course evaluation will be held as follows:

- Module A: (classes from September to December 2023): a written test to be held in December outside the official exam session (60% of the final grade).

- Module B: (lectures from February to May 2024): individual project work on a topic agreed with Prof. De Rosa and related to the content covered in Module B (40% of the final grade). More details about the project work will be provided during the Module A.

Students who will not take the test related to Module A, or will have received an insufficient grade, or will decide to reject the grade, will have to submit the project work on a topic agreed upon with Prof. De Rosa (Module B), and they will also need to take an oral exam related to the content of Module A during the regular academic exam session.

***NOTES AND PREREQUISITES***

The course does not require any particular prerequisites for successful participation.

Students who are unable to attend the course for curricular reasons (such as curricular internships or international mobility) are required to contact the lecturer at the beginning of the semester to agree on an alternative reading and assessment programme.

Accessibility note: Student requiring academic adjustments or accommodations are invited to contact the University’s DSA and disability office.

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