



CM 325 TV, COMMUNICATION AND MEDIA IN MILAN

IES Abroad Milan

DESCRIPTION:

Communication and media have always been an interesting theme to be studied and also to be analyzed. Media are characterized by a sort of common way of behavior and a common goal; recently, in spite of “mass media”, “target media” is preferred to stress the idea that products and messages are directed to a particular group of people, not to everyone, indifferently. This course will take into consideration two different points of view to talk about communication and media. First of all, it will stress the explanation of what communication is and what it has meant and means today, in a world characterized by relationships and connections. It is not possible to deny or ignore the influence media exert on people, not only from an industrial and commercial point of view, but also, and above all, from a human and social one. It will be useful to study the values and ways of life television and advertising offer the audience and to get information about the producers of television programs and tv commercials that people love or hate. The course, moreover, will focus on different media fields that characterize Milan: journalism and news making, advertising industry, television and music industry. Every theme will be studied and analyzed both from the point of view of history and theory and from a practical and productive one. Some of them will be developed through lectures, discussions and field studies dedicated to visit newspaper offices, television studios and the headquarter of a major ad agency based in Milan.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

Lectures and discussions on assigned readings and documents; field studies and documentary videos to be analyzed.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Midterm Exam - 25%
- Final Exam - 35%
- Written Presentation of Research Work - 20%
- Attendance and Active Participation (through discussion, reading, and writing) - 20%

Students are expected to attend lectures and to keep up with the readings. Mid-term and Final examination will be based on a true/false questionnaire, a multiple-choice questionnaire and on essay questions. In-class tests and the Mid-term exam will serve to prepare students for the Final. A list of topics for research papers will be given to students after the Mid-term exam. They will be required to choose one topic and to search for materials from major newspapers, Internet and the IES Abroad and Milan-based university libraries.

- A 100-93; excellent performance
- A- 92-90; very good performance
- B+ 89-88; good performance
- B 87-83; nearly good performance
- B- 82-80; more than adequate performance
- C+ 79-78; more than adequate performance
- C 77-73; adequate performance
- C- 72-70; not completely adequate performance
- D 69-60; inadequate performance
- F 59 and below; really unsatisfactory performance



After completion of the Midterm exam, students will receive information on their grade breakdown, and (on request) they'll discuss it with the professor. Participation to field studies and conferences taking place during class time is mandatory.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Understand the power of media in the human communication
- Consider the local, cultural-social-economic context in which Italian media operate
- Analyze different ways in which different media work in presenting news and programs
- Discuss the purposes of Italian national and commercial television and radio networks
- Explain how advertising communication differs from basic human communication
- Understand the various roles of persons working in an advertising agency
- Analyze the creative process of an advertising campaign
- Compare Italian and international TV commercials
- Describe how various media could work to communicate music

ATTENDANCE POLICY:

Regular class attendance is mandatory. Students are expected to attend classes each day, including course-related excursions.

IES Abroad Milano allows a maximum of TWO excused absences per semester. Each further absence will automatically result in a penalty of two points off (2/100) on the final grade. SEVEN absences per course (including 2 excused absences) will result in a failing grade for that course. Furthermore, an absence on the date of scheduled tests, presentations or quizzes does not entitle you to recover/reschedule such tests. Failure to attend your midterm and/or final exam will result in an F grade on that paper/exam.

CONTENT:

Unit	Content	Course-Related Trips	Required Readings
1	<p>Unit 1: Multimedia and Interactive Communication for Art in the Italian Contemporary Context</p> <ol style="list-style-type: none"> 1. Introduction to the course (Pola + Staniscia together) 2. The Gallerie d'Italia case study (1): Milan (Pola) 3. The Gallerie d'Italia case study (2): Vicenza (Pola) 4. The MACRO case study (Staniscia) 	<ol style="list-style-type: none"> 1. Gallerie d'Italia – Milan (Pola) - the first permanent and ongoing art museum multimedia itinerary in Italy 2. Creative Locations in Milan (galleries, artist studios, designers’ studios, etc.) (Pola) – to be chosen each semester, depending on current possibilities in the city 	<ul style="list-style-type: none"> • Hyland, Angus (ed.). Visual Identity and Branding for the Arts. London: Laurence King Publishing Ltd, 2006. (pp. 9-31) • Klanten, Robert, Anna Sinofzik, Floyd E. Schulze, (eds.) Introducing: Culture Identities. Design for Museums, Theaters and Cultural Institutions. Berlin: Gestalten, 2013. (pp.5-55)

<p>2</p>	<p>Unit 2: Meeting Italian Artists and Professionals developing Multimedia and Interactive Practices</p> <ol style="list-style-type: none"> 1. Guest Speaker (Artist working with Multimedia): Lecture and workshop-discussion (Pola with guest) 2. Guest Speaker (Professional developing Interactive Documentaries and Tools for art): Lecture and workshop-discussion (Pola with guest) 3. Guest Speaker (Professional working with Augmented Reality and its applications in the art field): Lecture and workshop-discussion (Staniscia with guest) 	<ol style="list-style-type: none"> 1. Triennale Design Museum – Milan (Staniscia) 2. Creative Events in Milan (for example: Milan Salone del Mobile and Fuori Salone; Milan Fashion Week, etc.) (Staniscia) – to be chosen each semester, depending on current possibilities in the city 	<ul style="list-style-type: none"> • Bilton, Nick. I live in the Future & Here's How It Works: Why Your World, Work & Brain Are Being Creatively Disrupted. New York: Crown Business – Random House, 2010. (pp. 3-16 and 27-60) • Ruberti, Federico. REFF. The book. Rome: FakePress, 2008. • Staniscia, Simona. “Il visual design per il MACRO: verso un sistema flessibile e inclusivo” in Design di sistema per le istituzioni culturali. Il museo empatico. Ed. Vitale, Giovanna. Bologna: Zanichelli 2013. (pp.120-141. English abstract will be provided)
	<p>Mid-term Exam</p> <ol style="list-style-type: none"> 1. 2 hours in-class essay (Pola) 		
<p>3</p>	<p>Project Proposal for Multimedia and Interactive Communication in Art</p> <ol style="list-style-type: none"> 1. Developing Ideas and Concepts for individual projects and briefing the class (Pola + Staniscia together) 2. Students present preliminary projects (Pola + Staniscia together) 		<ul style="list-style-type: none"> • Keedy, Jeffery, “The Rules of Typography According to Crackpots Experts”, in Looking Closer. Critical Writings on Graphic Design – n. II. Eds. Michael Bierut, William Drenttel, Steven Heller, DK Holland. New York: Allworth Press, 1997. (pp. 27-31) • Klanten, Robert, Sven Ehmann, Verena Hanschke, (eds.). A Touch of Code. Interactive Installations and Experiences. Berlin: Gestalten, 2011. (pp.5-8, 46, 90, 148, 216) • Lupton, Ellen. “The Birth of the User”, in Looking Closer. Critical Writings on

			<p>Graphic Design – n. V. Eds. Michael Bierut, William Drenttel, Steven Heller. New York: Allworth Press, 2006. (pp. 23-26)</p> <ul style="list-style-type: none"> • Miller, J. Abbot and Ellen Lupton. “A Natural History of Typography”, in Looking Closer. Critical Writings on Graphic Design. Ed. Bierut, Michael, William Drenttel, Steven Heller, DK Holland. New York: Allworth Press, 1994. (pp 19-33) • Warde, Beatrice. “The Crystal Goblet or Printing Should Be Invisible”, in Looking Closer. Critical Writings on Graphic Design – n. III. Eds. Michael Bierut, Jessica Helfand, Steven Heller, Rick Poynor. New York: Allworth Press, 1999. (pp.56-59)
4	<p>Workshop for Realization of the Individual Projects and Final Projects Presentation*</p> <ol style="list-style-type: none"> 1. Workshop for individual projects and pin up crit with class discussion (Pola + Staniscia together) 2. Workshop for individual projects and pin up crit with class discussion (Staniscia) 3. Workshop for individual projects and pin up crit with class discussion (Pola + Staniscia together) 		

	<ol style="list-style-type: none"> 4. Workshop for individual projects and pin up crit with class discussion (Staniscia) 5. Workshop for individual projects and pin up crit with class discussion (Pola + Staniscia together) 6. How to present works; developing good presentations (Staniscia) <p><i>*Themes and development of the workshop will change every semester, as it will depend on the ideas conceived by students, and will follow different and creative ways of individual and group interaction, up to the final results.</i></p>		
	<p>Final Exam and Presentation of the individual projects</p> <ol style="list-style-type: none"> 1. Presentation of the individual projects in class and hand-in of the final individual work report (Pola + Staniscia together.) Students will be responsible for the organization and the communication of the event (Pola + Staniscia together supervising the whole preparation and presentation) 		

RECOMMENDED READINGS:

- Bierut, Michael, Jessica Helfand, Steven Heller, Rick Poyner (eds.). Looking Closer. Critical Writings on Graphic Design – n. III. New York: Allworth Press, 1999.
- Communication Strategies Lab. Realtà aumentate. Esperienze, strategie e contenuti per l'Augmented Reality. Milano: Apogeo, 2012.
- Crow, David. Visible Signs – An Introduction to Semiotics. New York: Worthing: Ava Academia, 2003.
- De Bono, Edward. Lateral Thinking: Creativity Step by Step. New York: Harper Collins, 1990.
- Fawcett-Tang, Roger. Experimental Formats & Packaging. Mies (Switzerland): Rotovision, 2008.
- Fawcett-Tang, Roger. Experimental Formats.2. Mies (Switzerland): Rotovision, 2008.

- Floch, Jean-Marie. Identités visuelles. Paris: Presses Universitaires de France, 1995.
- Giebelhausen, Michaela. "The Architecture is the Museum", in *New Museum theory and practice. An introduction*. Ed. Janet Marstine. Malden MA, USA: Blackwell Publishing, 2006.
- Heller, Steven and Ilic, Mirko. *The Anatomy of Design: Uncovering the Influences and Inspirations in Modern Graphic Design*. Gloucester MA, USA: Rockport Publishers, 2007.
- Kotler, Neil G., Kotler, Philip, *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*. New York: John Wiley & Sons, 1998.
- Maroevic, Ivo, "The museum message: between the document and information" in *Museum, media, message*. Ed. Eilean Hooper Greenhill. London: Routledge, 1995.
- Martel, Frédéric. *Mainstream. Enquête sur la guerre globale de la culture et des médias*. Paris: Flammarion, 2010
- Mattelard, Armand. *Histoire de la société de l'information*. Paris: La Découverte, 2001
- McLuhan, Marshall. *Understanding media. The extensions of man*. New York: McGraw-Hill, 1964
- Poynor, Rick. *No More Rules. Graphic Design and Postmodernism*. London: Laurence King Publishing, 2003.
- TwoPoints.Net (ed). *Left, Right, Up, Down, New Directions in Signage and Wayfinding*. Berlin: Gestalten, 2010.
- Viction:ary. *When Space meets Art / When Art meets Space*. Barcelona: Index Book, 2007.