

UNIVERSITÀ CATTOLICA DEL SACRO CUORE, MILANO
DIPARTIMENTO DI SCIENZE DELLA COMUNICAZIONE
E DELLO SPETTACOLO
RESEARCH PROGRAMS

Introduction

The Department was set up back in November 1999, following the success of the Media and Communication Research Institute created by Prof. Gianfranco Bettetini in 1982, which carried on the tradition of the Centre for Excellence in Journalism and Audiovisual Media (currently known as "Centre for Excellence in Media, Arts and Communication") established – back in 1961 – by Mario Apollonio, Professor of Philology and drama historian.

Structure and activities

The Department operates in the centres established in Milan and Brescia.

Scientific and professional work

The scientific work is the result of the convergence of different theoretical and empirical research trends and expertise, focusing on historical, semiotic, sociological and anthropological guidelines.

Particular interests pertaining to this background are: intersemiotic translations; technology and media culture; representation forms and film consumption; representation forms and TV consumption.

The Department contribution plays a central role in the educational programs within several Faculties: Humanities, Modern Languages, Social Sciences and Education. Its aim is to develop connections with other research centres and cultural backgrounds. This is achieved thanks to seminars, meetings and conferences organized both nationally and internationally.

TV, cinema, press and communication professionals are also involved in the research work, or lecture on a fixed term contract for different BA and postgraduate study programmes. The Department is proud to rely on some of the best professionals who are currently working in the communication fields in Italy.

Ph.D. projects

The Department also organizes two Ph.D. projects:

- Communication cultures
- Philosophy, Arts and Theatre (in association with the Philosophy Department and the History of Art Institute).

The Ph.D. in *Communication Cultures* assigns great relevance within a media context to communicative acting as well as to the receiver role in order to understand the processes of transformation of the media system and its social roots. Research fields are consequently also media contents and forms, the cultural networks, which give sense to communicative acting, both as production and consumption modes, and the ontological, anthropological and ethical foundations of this acting.

The Ph.D. in *Philosophy, Arts and Theatre* combines widespread competences in Philosophy and Aesthetics with a higher level training in methodology of theatrical criticism and drama historiography. Preferential issues of research are life performances; particular interests referring to this background are: theatre within the Milan surrounding through the 17th and 18th centuries; "Theatre of pity" in medieval Europe; the European dramatic canon: history ad texts; the intersection between Performing Arts and the other arts.

Publications

The Department provides two publishing collections.

The series *Media, spettacolo e processi culturali* is published by the official University publisher Vita e Pensiero, as a periodic update of the analyses carried out within the same Department.

The four-monthly review *Comunicazioni sociali* is also published by Vita e Pensiero and features monographic studies reporting on specific research areas and issuing in-depth discussions on mass communication, media studies, ethics and cultural anthropology.

Other Activities

Also connected with the Department's activities are

- a postgraduate school, the "Centre for Excellence in Media, Arts and Communication", offering higher education and training for media studies, business communication, cultural, social and media events;
- a media and communication research centre, OssCom. Set up in 1994, OssCom focuses on the processes of transformation within cultural industry and the media in Italy. Offering a wide range of methodological approaches, OssCom succeeded as a bridge between academic research and professionals and offers an educational training for junior researchers.

Research Fields

Four main areas define the research and are the backbone of the overall Department organization:

- Media Theory and Practice
- Film Studies and TV Studies
- Drama and Performing Arts Theory
- Semiotics

Media Theory and Practice

The main research issues for *Media Theory and Practice* are:

- on a macro basis the Department's research work is characterized by a socio-historical approach to the media effects within society and the chief related theoretical topics;
- on a micro basis the Department's research work focuses on consumption backgrounds and groups (i.e.: family), both from a theoretical and empirical perspective;
- on an intermediate level the Department's research work carries out analyses of the text/context relationship.

These issues have developed specific research trends:

- theoretical approach based on aesthetic and hermeneutic instruments and applied to the most important examples of contemporary drama production;
- research work focusing on the national broadcaster in Italy;
- analysis of TV schedules in relation to social times and national identity issues;
- historical and socio-semiotic approach to the study of cultural industries;
- study of the linguistic and technological penetration of new media;
- media studies and interculturality: analysis of the relationship between traditional and new media and cultural identities;
- media and immigration: integration and discourse;
- ethics and communication; communication and politics in Europe;
- music and TV; TV and consumption habits: reconstructing family values.

Recent publications

F. Aroldi, *La Tv risorsa educativa. Uno sguardo familiare sulla televisione* (Milano: San Paolo, 2004)

F. Aroldi (a cura di), *Il gioco delle regole. Tv e tutela dei minori in sei paesi europei* (Milano: Vita e Pensiero, 2003)

F. Colombo, *Introduzione allo studio dei media* (Roma: Carocci, 2003)

F. Colombo (a cura di), *Tv and Interactivity in Europe* (Milano: Vita e Pensiero, 2004)

F. Colombo, R. Eugeni (a cura di), *Il prodotto culturale: teorie, tecniche di analisi, case histories* (Roma: Carocci, 2001)

F. Colombo, N. Vittadini (a cura di), *Digitizing Tv. Theoretical issues and comparative studies across Europe* (Milano: Vita e Pensiero, 2006)

C. Giaccardi, M. Magatti, *L'io globale* (Roma/Bari: Laterza, 2003)

C. Giaccardi, *La comunicazione interculturale* (Bologna: Il Mulino, 2005)

B. Scifo, *Culture mobili. Ricerche sull'adozione giovanile della telefonia cellulare* (Milano: Vita e Pensiero, 2005)

S. Tosoni, *Identità virtuali. Comunicazione mediata da computer e processi di costruzione dell'identità personale* (Milano: Franco Angeli, 2004)

M. Villa (a cura di), *Dal rito all'evento* (Milano: Unicopli, 2005)

N. Vittadini (a cura di), *Dialoghi in rete, "Comunicazioni Sociali," 1* (2002).

Film Studies and TV Studies

The research projects within the area of *Film Studies and TV Studies* are characterized by three main approaches:

- a theoretical approach based on a socio-semiotic research marked by an in depth study of the relationship between audiovisual texts (film, TV programmes) and the audience, and also by the analyses of the text meaning and its implications within a specific cultural background,

- a historical approach;
- a theoretical and empirical research on TV and cinema consumption practices.

The theoretical and methodological researches led within this area are concentrated on the following issues:

- the relationship between cinema, the cultural turns of modernity and technology issues;
- cinema and questions of cultural and national identity;
- the film genre system and other film production models (institutional productions, educational ones, home-movies);
- historical analysis of the Italian broadcasting system;
- television genres;
- fiction and narration: the impact on the audience's values and life-style;
- analysis of "consumption memories" according to different age groups in order to understand the role of media within the organization of a shared collective imagery, together with the creation of specific generational identities.

Recent publications

F. Casetti, *Communicative Negotiation in Cinema and Television* (Milano: Vita e Pensiero, 2002)

F. Casetti, *L'occhio del Novecento* (Milano: Bompiani, 2005)

F. Casetti, M. Fanchi (a cura di), *Terre incognite. Lo spettatore italiano e le nuove forme dell'esperienza di visione del film* (Roma: Carocci, 2006)

F. Casetti, E. Mosconi (a cura di), *Spettatori italiani. Riti e ambienti del consumo cinematografico (1900-1950)* (Roma: Carocci, 2006)

R. Eugeni, *La relazione d'incanto. Studi su cinema e ipnosi* (Milano: Vita e Pensiero, 2002)

M. Fanchi, *Spettatore* (Milano: Il Castoro, 2005)

A. Grasso, M. Scaglioni, *Che cos'è la televisione* (Milano: Garzanti, 2003)

A. Grasso, *Storia della televisione italiana* (Milano: Garzanti, 2004³)

M. Locatelli (a cura di), *Civiltà delle macchine. Il cinema italiano e le sue tecnologie, "Comunicazioni Sociali," 1* (2004)

E. Mosconi, *L'impressione del film. Contributi per una storia culturale del cinema italiano* (Milano: Vita e Pensiero, 2006)

M. Scaglioni, *Tv di culto. La serialità televisiva americana e il suo fandom* (Milano: Vita e Pensiero, 2006)

G. Simonelli (a cura di), *Speciale TG. Forme e tecniche del giornalismo televisivo* (Novara: Interlinea, 2005)

Drama and Performing Arts Theory

Contents and research methodology within the area of *Drama and Performing Arts Theory* are the following:

- theoretical approach based on aesthetic and hermeneutic instruments and applied to the most important examples of contemporary drama production;
- hermeneutic and anthropological approach;
- historical approach;

- operational methodology, based on workshops, laboratories of staging techniques;
- cultural analysis;
- theatre organization and management.

The theoretical and empirical research has been developing a focus on the following subjects and experiences:

- performance and communicational diversity;
- the stage as background of the *ars una*: aesthetic groundings, historical models and contemporary trends in the interaction among arts;
- the European drama canon: contexts, techniques and main issues;
- tragedy; study of the organization of theatres in Milan from the late 16th to the 17th century;
- ancient drama workshops, creative drama workshops, staging workshops, management and communication laboratory for the cultural industry;
- "Crucifixus, spring festival of drama, music and religious traditions".

Recent Publications

- C. Bernardi, *Il teatro sociale. L'arte tra disagio e cura* (Roma: Carocci, 2004)
- C. Bernardi, C. Susa (a cura di), *Storia essenziale del teatro* (Milano: Vita e Pensiero, 2005)
- R. Carpani, *Drammaturgia del comico. I libretti per musica di Carlo Maria Maggi nei "teatri di Lombardia"* (Milano: Vita e Pensiero, 1998)
- A. Cascetta, *Il tragico e l'umorismo. Studio sulla drammaturgia di Samuel Beckett* (Firenze: Le Lettere, 2000)
- A. Cascetta, L. Peja (a cura di), *La prova del Nove. Scritture per la scena e temi epocali nel secondo Novecento* (Milano: Vita e Pensiero, 2005)
- A. Cascetta, *La Passione dell'uomo. Voci dal teatro europeo del novecento* (Roma: Studium, 2006)
- G. Zanlonghi (a cura di), *Tradizione e traduzioni. La cultura teatrale italiana fra classicismo e modernità*, "Comunicazioni Sociali," 2 (2004)

Semiotics

The research projects within the area of *Semiotics* are marked by three main approaches:

- a theoretical approach on semiotics and its relations with philosophy, literature and other humanistic sciences;
- a theoretical approach to the status of the image and the relationship between word and vision;
- an empirical research work based on the instruments of the semiotic analysis applied to different texts, providing a complex investigation on the various languages of communications and the media (including cinema, TV, advertising and the press).

The theoretical and empirical research has been concentrating on the following subjects and experiences:

- narrative structures of audiovisual texts (Films, TV movies and series) and different creative experiences of screen writing;

- investigation on the criteria of creation and analysis of advertising campaigns (with special interest for fashion, new technologies and top sales products);
- television genres; rhetorical roots of communication theories within Modernity, from late Renaissance on; focus on the relationship between semiotics, anthropology, psychology of cognition in relation to text and spectator.

Recent publications:

- G. Bettetini, S. Cigada, E. Rigotti, S. Raynaud, *Semiotica* (Brescia: La Scuola, 2003)
- G. Bettetini, P. Braga, A. Fumagalli (a cura di), *Le logiche della televisione* (Milano: Franco Angeli, 2004)
- R. Eugeni, *Film, sapere, società: per un'analisi sociosemiotica del testo cinematografico* (Milano: Vita e Pensiero, 1999)
- A. Fumagalli, *I vestiti nuovi del narratore. L'adattamento da letteratura a cinema* (Milano: Il Castoro, 2004)
- A. Fumagalli, L. Cotta Ramosino (a cura di), *Scegliere un film 2005*, (Milano: Ares, 2005)
- S. Petrosino, *Babele. Architettura, filosofia e linguaggio di un delirio* (Genova: Il Melangolo, 2003)
- S. Petrosino, *Piccola metafisica della luce* (Milano: Jaca Book, 2004)

UNIVERSITÀ CATTOLICA DEL SACRO CUORE, MILANO
DISCUSSED PH.D. THESIS - 2004-2005

2004

Bellavita, Andrea, *Cinema e Unheimliche. Per un'applicazione del concetto di Unheimliche all'enunciazione filmica* (tutor R. Eugeni)

Di Marco, Maria Teresa, *La competenza fisiognomica nella ricezione dei media. In cerca della ragazza acqua e sapone nel cinema italiano dei primi anni Cinquanta* (tutor R. Eugeni)

Satta, Maria Nevina, *Filmare le culture. Il problema della rappresentazione nel cinema antropologico: l'esperienza registica di Diego Carpitella* (tutor F. Casetti)

Sfardini, Anna, *Performing audiences. Una ricerca qualitativa sul pubblico partecipante della reality tv* (tutor F. Colombo)

2005

Facchinotti, Lorenzo, *L'industria delle note. L'influsso della digitalizzazione sul sistema musicale italiano: 1994-2004* (tutor F. Colombo)

Malavasi, Luca, *Passioni, emozioni e affetti nel cinema. Una prospettiva fenomenologica* (tutor F. Casetti)

Scaglioni, Massimo, *Esperienze di fandom. Economia culturale, consumo affettivo e testualità di culto nell'epoca della convergenza mediale* (tutor A. Grasso)

Stefanelli, Matteo, *Culture e pratiche del consumo di fumetto in Italia. Una ricerca etnografica sul pubblico urbano giovanile* (tutor F. Colombo)

UNIVERSITÀ CATTOLICA DEL SACRO CUORE, MILANO
PH.D. THESIS - 2006-2007

2006

Cati, Alice, *Pellicole di ricordi. Le figure della memoria nel cinema amatoriale, 1926-1942* (tutor F. Casetti)

Toschi, Deborah, *Strategie comunicative per il pubblico rurale tra le due guerre* (tutor F. Casetti)

2007

Asti, Matteo, *Cinema e pedagogia: quadri teorici, produzione audiovisiva e progetti formativi* (tutor F. Casetti)

Carini, Stefania, *La narrazione multi-piattaforma: la serialità fra vecchi e nuovi media* (tutor A. Grasso)

De Leonardis, Maria Chiara, *Le strutture narrative del cinema d'animazione: il caso Pixar* (tutor A. Fumagalli)

Locatelli, Elisabetta, *Blog e rimediazione sociale* (tutor F. Colombo)

Morteo, Marzia, *Il webcinema: linee evolutive e aspetti pragmatici* (tutor F. Casetti)

Manzi, Luca, *Le problematiche produttive della fiction italiana* (tutor F. Colombo)

PASSION AND EMOTIONS IN THE CINEMA. A PHAENOMENOLOGICAL PERSPECTIVE

Luca Malavasi / Ph.D. Thesis Abstract

Università Cattolica del Sacro Cuore, Milano

The starting point of my research is the less than obvious, yet scarce attention that cinema studies pay to feelings and emotions, both from the textual and the audience's point of view.

Yet, cinema, since its origin, is an extraordinary emotional machine: it attracts and involves us, it affects us so deeply that we often identify, both emotionally and cognitively, with the characters on the screen and we live through their experiences long after the end of the show.

Regardless of genre, place and time, whatever relation spectator and screen, films and society, cinema turns out to be above all an *emotional machine*. Emotion is its dramatic object, its logic, its goal and maybe its ontology. The role itself it plays in any given social and cultural context, appears not only "ideological" but also, if not mostly, "emotional": it measures the emotional "temperature" of a society and spreads ideology through the emotional.

Notwithstanding, the emotional content of cinema has been usually ignored, if not denied, in favour of the cognitive and linguistic ones. Since 1978, though, Nelson Goodman warned about the separation between cognitive and emotional, pointing out that, in any given aesthetic experience, emotions work cognitively and senses and feelings carry out an essential function. So, beside emotions and feeling involved in cinema, my dissertation explores the role of perception and senses in the cinematic experience as well.

The first part of my dissertation is divided into three sections, each focused on a specific topic. The first section deals with the apparatus and its ontological, emotional nature – in this case, feeling appears as a specific property of the machine, its truth and its "fullness" and discusses the theories of Hugo Münsterberg ("The mercy of apparatus"), Jean Epstein (and his idea of the elation of cinema) and Edgar Morin (with his complex theory about the emotion, imaginary and cinema).

The second section examines the *figures of emotion*: namely the rhetoric of cinematic language, its emotional power and the specific figures in which cinema creates an emotional contents, either by exploiting its technical resources, or by enhancing the cultural, artistic and aesthetic context. Here the theoretical approach changes: semiotics sets the key tune, along with the conceptual tools designed by the Greimas school for the textual analysis. Accordingly, I explain the emotional property of cinema by examining three figures: the close-up (discussing the ideas of Balázs, Barthes, Bonitzer, Deleuze, Epstein), the "ecstasy of editing" in Ejzenštejn and the role of the music.

Finally, the third section is dedicated to the spectator's feelings in relation with the screen – i.e. with the diegetic universe (story and characters) and the technical proper-

ty of the projection. Addressed from a cognitive point of view (Bordwell, Grodal, Plantinga, Smith, Tan, Turvey etc), this topic is dealt with by focusing on the “reason of the emotion” and the role of feeling in filmic comprehension and in the involvement of the spectator. More specifically, I discuss the problem of the *authenticity of the imagination*; the role of the character as a *vehicle* for the feelings; the notion of *empathy* (versus identification); the function and the *utility* of emotions.

In the second part of the dissertation, the focus shifts on cognitivism’s attention to the role of perception and senses in the construction of meaning. Here I broaden the discussion from emotions to perceptual life, especially focusing on the notion of body: its role in the process of constructing the meaning, conceptualizing the experience, organizing memory and reacting to stimuli produced by the screen.

Finally, in the two last chapters I advance a new theoretical interpretation of the relationship between screen and spectator. By linking the results of the first part of dissertation to the results of the second, I propose the following three focus points and draw some conclusions:

- the connected body and the “regime of affection”: here, I consider the perceptual life of the body, its reaction to the material quality of the screen and the sensuousity of its objects (light, rhythm, colours etc), the nature and role of the connection that links spectator and film;

- the living body and the “regime of emotion”: here I study the cinematic experience as a *body experience*. By revising the theory of enunciation (Jost, Sobchack and Fontanille), I refocused the contact between the image (its internal logic and grammar) and the spectator (*body but also* reason) as a perceptual experience in which the spectator lives as *another body*, constructed in the middle of technical constraint and human configuration. Emotion arises from the comparison between a specific experience of the body (*real* experience of the spectator) and a new experience, conveyed by the *cinematic body* as defined by the enunciation. Further conclusions can be drawn by exploring the idea that the *figures of the body* designed by a film enact models and resources of cultural, social and perceptive *knowledge*;

- the body represented and the “regime of passion”: here I explore the ways emotion contents are “sentimentalized” through the story and by the characters of the films and I define *passion* the spectator’s recognition of the “acceptability” of the cinematic emotion, compared to the real experience. This approach leads to the relevant topic of the evaluation of the role played by cinema in the social construction of *passions* as cultural objects.

MEDIA CULT AND FANDOM EXPERIENCE

Massimo Scaglioni / Ph.D. Thesis Abstract

Università Cattolica del Sacro Cuore, Milano

"Cult" and "fandom" have recently become key concepts in Media studies.

"Cult" – as it is used to define films, books, TV series, media products – is a label as common as ambiguous: we are surrounded by "cult objects," embodying a symbolic value that goes beyond their functional meaning. They become signs of belonging and identity for "communities of taste," for fan that make them an object of affect and a ground of shared experience. Late modern media products show again their lost "aura."

Who generates "cults?" This question re-introduces some core problems for media and communication research: how is the relation between media and their audience? Are media powerful machines able to impose not only their products, but the way to consume them? Or are media always flexed by needs and pleasures of specific audiences? Have media cults a "material" consistence in textual forms, so that they can be built deliberately in order to generate specific types of cultural consumption, or are they the output of gross roots practices of particular audience communities, fans and fan-cultures?

The work of Massimo Scaglioni¹ analyses the way a specific area of media production has become "cult" and has generated fan cultures: the last generation of U.S. television series is the focus to understand changing production practices, new textual forms and, above all, the "experience of fandom."

Particular focus is devoted to cultural and media experience of fans. In arguing about the necessity of going beyond the notion of "resistive" fan, as traditionally intended in cultural studies, this work tries to construct a more complex model of the relation between industry/mainstream/commercial media and fan cultures. It is doing adopting different qualitative research methodologies in attempt to define the practices and the cultural experience of a community of the fanta-horror series *Buffy fan*.

Aldo Grasso

¹ Now published as *Tv di culto. La serialità televisiva americana e il suo fandom* (Milano: Vita e Pensiero, 2006).

UNIVERSITÀ DEGLI STUDI DI PISA

ACTIVITÉ DE RECHERCHE

"@LF@BET@"

Le donne migranti e le tecnologie dell'informazione e della comunicazione attraverso le reti territoriali

Le projet "*@lf@bet@*". *Les femmes migrantes et les technologies de l'information et de la communication à travers les réseaux territoriaux* concerne une recherche sur les modalités d'accès aux TIC (Technologies de l'Information et de la Communication) par les populations défavorisées. La participation du Corso di Laurea en "Cinéma, Musique, Théâtre", Faculté de Lettres, Université de Pise, concerne notamment la recherche sur les "bonnes pratiques" des institutions du territoire de Pise et de l'Université de Pise en ce domaine.

En partenariat avec:

- Associazione Formazione 80, Turin
- "Heure Exquise! Distribution", France
- Corso di Laurea in Cinema, Musica, Teatro, Facoltà di Lettere, Università degli Studi di Pisa (Dipartimento di Storia delle Arti)
- Institute of Long-Life Learning, Slovak technology University
- NLCEN-North London College European Network, Londres

Media Education

Le projet concerne la constitution d'un centre multimédia à Nanno (Trento), sur initiative de la Coopérative "La Coccinella" (Cles), Formazione 80 (Torino) et les Municipalités du territoire concerné. Le partenariat du Corso di Laurea en "Cinéma, Musique, Théâtre", Faculté de Lettres, Université de Pise, concerne notamment des projets de réalisation vidéo, recherches sur la mémoire des lieux, ateliers pratiques avec la participation pour ces projets de stagiaires et diplômés.