

**Course title:** Globalized world, globalized problems? Creative proposals from public service television worldwide

**Language of instruction:** English

**Professor:** Eva Pujadas

**Professor's contact and office hours:** 12:00-13:00

**Course contact hours:** 45

**Recommended credit:** 6 ECTS credits

**Course prerequisites:** There are no prerequisites for this course"

**Language requirements:** Recommended level in the European Framework B2 (or equivalent : Cambridge Certificate if the teaching language is English, DELE or 3 semesters in the case of Spanish).

**Course focus and approach:**

This course explores and interrogates the roles of Public Service Television around the world when they represent and construct social reality, through an Ethical and Political approach to television contents within the framework of Cultural Studies and Media Literacy.

Course description:

Even if we assume that we live in a globalized world (global tourism, massive migrations, cosmopolitanism, global markets, global brands, Social networks...) a closer look to how television is dealing with specific contemporary debates such as those about gender, race, class, democracy...etc. show how different are their perspectives.

This course puts the focus on how different public television channels around the world are representing and debating with their audiences such issues using a Media Literacy perspective and a Critical and Ethical approach, connecting them with a primary responsibility of public tv: contributing to the education and empowerment of citizens.

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Learning objectives:

Attending to this course, the students will be able to:

Familiarize with Media Literacy abilities to analyze TV programs;

Understand the importance and critically assess the discourses and representations of cultural diversity;

Become familiar with different examples of PS television programs from all over the world.

Learn to evaluate creative solutions for television programs;

Apply creativity tools to represent contemporary topics;

Develop a critical thinking about globalizing trends.

Course workload: Describe the type of workload here: readings, lectures, exams, field studies...

Teaching methodology:

The first three weeks of the course will combine theoretical and participative classes, readings and on-site discussions about the key concepts of the course: public service tv, quality TV, and the media literacy approach that will help the student to elaborate a personal a distinctive approach to the analysis of TV programs.

From the fourth week to the end of the course, we shall put into practice those tools of analysis to the different programs that will be screened in class. Discussion and posterior in-class exercises comparing the different perspectives adopted by each program will be assessed.

Assessment criteria:

The course will be evaluated as follows:

In class exercises about the different topics: 40%

Mid-Term Exam: 15%

Preparation + Presentation of the topic (in group): 20%

Class Participation: 15%

Final Assignment: 10%

BaPIS absence policy

Attending class is mandatory and will be monitored daily by professors. Missing classes will impact on the student's final grade as follows:

| Absences                  | Penalization  |
|---------------------------|---|
| Up to two (2) absences    | No penalization   |
| Three (3) absences        | 1 point subtracted from final grade (on a 10-point scale)           |
| Four (4) absences         | 2 points subtracted from final grade (on a 10-point scale)          |
| Five (5) absences or more | The student receives an INCOMPLETE ("NO PRESENTADO") for the course |

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The BaPIS attendance policy does not distinguish between justified or unjustified absences. The student is deemed responsible to manage his/her absences.

Only absences for medical reasons will be considered justified absences. The student is deemed responsible to provide the necessary documentation. Other emergency situations will be analyzed on a case by case basis by the Academic Director of the BaPIS.

The Instructor, the Academic Director and the Study Abroad Office should be informed by email without any delay.

Classroom norms:

No food or drink is permitted in class.

Students will have a ten-minute break after one one- hour session.

General norms of attention and respect to the opinions and perspectives expressed by the participants will be applied.

Weekly schedule:

WEEK 1

Introduction to the course contents, methodologies and form of evaluation. Global world, global problems? The resisting realities. Public Service TV around the world. What does “public” mean? from ownership to the debate about contents. Mixed models. European perspective on Public Service TV. The public sphere. Contemporary functions of public service TV. Who is “the public”?

READINGS :

Grummell, B. (2009): The educational character of public service broadcasting. From cultural enrichment to knowledge society. *European Journal of Communication*. Vol 24 (3): 267-285  
 Kupe, T. (2013): Globalization from my African corner. *Media, Culture & Society*. 35 (1) 139-146.  
 VVAA (2020): The future of public service broadcasting: grim or bright? *European Journal of Communication*. Vol. 35 (1), 65-70.  
 Rasmussen, T. (2013): Internet-based media, Europe and the political public sphere. *Media, Culture and Society* 35 (1) 97-104.

WEEK 2:

The debates around Quality Television. Quality of what? Quality for who? Creativity on television. How can we evaluate creativity? The INPUT conferences and the INPUT archive. Media Literacy. What templates for a media literacy account?

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READING:

Ejbye Sorensen, I.: (2014): Channels as content curators: multiplatform strategies for documentary film and factual content in British public service broadcasting. *European Journal of Communication*. Vol 29 (1) 34-49.  
 Ellis, J. (2000): Scheduling: the last creative act in television?. *Media, Culture & Society*. Vol.22: 25-38  
 Pujadas, E.: *Quality Television and Pragmatism*. Quaderns del CAC, 2010.

WEEK 3:

A political perspective on TV realism. Television professional practices, topics and terminology. Television genres, audiences and preferences, a political question?

Fiske, J. (1997): *Television Culture*. Routledge. (Selected chapters)

WEEK 4:

On democracy project. What is participative democracy? Any limits for democracy? any limits for participative democracy?. Is democracy the same around the world? Comparing public tv perspectives around democracy: China, USA, Italy, Russia, Congo and Cuba.

## READING:

Bailey, R. (2018): When journalism and satire merge: the implications for impartiality, engagement and “post-truth” politics- A UK perspective on the serious side of US TV comedy. *European Journal of Communication*. Vol. 33 (2), 200-213

## WEEK 5:

On race : Racism has historically taken different forms, and has been socially expressed in different areas, such as education, traditions, family, religion or gender.

We will be discussing programs from contexts with very different stories and practices around racism such as USA, Sweden, the Netherlands or South Africa.

## READING:

Jacobs, L., Meeusen, C. and d’Haens, L. (2016): News coverage and attitudes on immigration: public and commercial television news compared. *European Journal of Communication*. Vol.31 (6) 642-660

## WEEK 6:

On gender: Women and feminism: All around the world the situation of women is still something to place in the political and social debate. Even if human rights establish a clear (normative) position and globalization sets its own standards, local traditions still play a major role.

Consequently, being a woman is conceptualized differently in different parts of the world: rights and duties are different as well as social expectations. What is the role of public service television dealing with this? what kind of women narratives and representations are offered to the viewers? Should they privilege a specific kind of representations?

We will be discussing the cases of South Korea, the UK, India and Mauritania and critically discuss the different positions adopted by public broadcasters.

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## WEEK 7:

The “normalized” body: Body stereotypes and the “body perfect”, beyond the aesthetics industry. Health and psychological disorders as a topic of public service television. The historically association of gender with sex. The historical association of a perfect body with power. Beauty and Power. Where is the line between individual choices and the increasing social pressures on our bodies? How have different tv channels around the world dealt with it?

## WEEK 8:

On social class: Is there a place on Western television to talk about class? is it a politicized concept? The politically correct language about class denies its importance, though the differences persist. Is there a role for public tv channels to provoke a debate about it? Different tv channels have dared to focus on the question of class and economic differences using creative formats to engage the audience.

## READING:

Jakobsson, F. & Stiernstedt (2018): Voice, silence and social class on television. *European Journal of Communication*. Vol.33 (5) 522-539

## WEEK 9:

Difficult topics and taboos: Every society has its own taboos and its own difficult topics and Western societies share some of these taboos, specially concerning the question of religion, death, drugs and sex. To find the way is always the goal of public tv channels to raise the interest and the engagement of viewers. The comparison between proposals from the Netherlands, Japan, Belgium or Spain.

## WEEK 10:

Preparation of the final assignment. Conclusions and prospectives.

Last revision: May 2022.

## Required readings:

Besides the specific readings outlined above, selected chapters of the following bibliography will be presented by the professor and/or discussed in the different sessions: .

- BARKER, Chris, (1999): Television, globalization and cultural identities. Buckingham: OPne University Press.
- BARNETT, Clive (2003): Culture and democracy: Media, space and representation. Edimburgh University Press
- BIGNELL, J. (2012): An introduction to television studies. New York: Routledge
- BUTLER, J. (1990) Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge.
- CHAN-FAI, Ch., TZE WAN, K., KWOK-YING, L. (Eds.) Identity and alterity. Phenomenology and cultural traditions. Würzburg: Verlag Königs Hausen& Neumann.
- Chouliaraki, L. and Fairclough, N. (1999) Discourse in Late Modernity: Rethinking Critical Discourse Analysis. Edinburgh: Edinburgh University Press.
- DAWES, S.: British broadcasting and the public-private dichotomy: Neoliberalism, citizenship and the public sphere. Palgrave Macmillan: London and New York, 2017.
- DEBRETT, M. (2010): Reinventing public service television for the digital future. Bristol, Intellect, Ltd
- Featherstone, M. (2006) Genealogies of the global. Theory, Culture & Society23(2–3): 387–419.
- FISKE, J. (1997): Television Culture. London, Routledge.
- HALL, S. (1996) Who needs 'identity'? In: Hall, S. and Du Gay, P. (eds) Questions of Cultural Identity. London: Sage, 15–30.
- HALL, S. (2011) The neo-liberal revolution. Cultural Studies 25(6): 705–728.
- POTTER, W. (2010): Media Literacy. New York: Sage Publication
- TYNER, K. (2010): Media Literacy. News agendas in communication. New York: Routledge.
- VAN DIJK, T. (1985): Discourse and communication: new approaches to the analysis of mass media discourse and communication. Berlin: Walter de Gruyter
- Waters, M. (2001) Globalization, 2nd edn. London: Routledge.