

Course title: Globalized World, Globalized Problems? Creative Proposals from Public Service Television Worldwide**Language of instruction:** English**Professors:** Sasa Markus, Eva Pujadas**Professor's contact and office hours:** Fridays, 12 -13h sasa.markus@upf.edu**Course contact hours:** 45**Recommended credit:** 6 ECTS credits**Course prerequisites:** None**Language requirements:** ENGLISH: Recommended level in the European Framework B-2 (or equivalent: Cambridge Certificate)**Course focus and approach:**

This course explores and interrogates diverse methods Public Television Services (based in countries from all around the world) use in order to represent social reality and a variety of roles they assume while building public debates. We apply an Ethical and Political approach to television contents within the framework of Cultural Studies and Media Literacy.

Course description:

We can, perhaps, assume that we live in a globalized world: we have global tourism, massive migrations, cosmopolitanism, global markets, global brands, social networks etc. Nevertheless, a closer look on how television deals with specific contemporary debates (about gender, race, class, democracy, etc.) shows that different broadcasters apply divergent perspectives on contemporary social issues.

This course will focus on a variety of ways diverse public TV channels (based in different countries and continents) use in order to represent relevant social problems and shape the debate with their audiences.

The course is using Media Literacy perspective and a Critical and Ethical approach, underlying a primary goal of public TV: to educate and empower the citizen.

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 Public Service 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: lectures, readings, on-site discussions, group assignments and debates, exercises, field trips, guest speaker

Teaching methodology:

The first three weeks will combine theoretical and participative classes, readings and on-site discussions about our key concepts of the course: public service TV, quality TV, and the media literacy. This introduction will help students to elaborate a personal and distinctive approach to the analysis of TV programs. From the fourth week to the end of the course, different programs will be screened in class. We will analyze them using the previously introduced theoretical framework. Class discussion and in-class exercises (comparing the different perspectives adopted by diverse TV programs) will be assessed. We will also conduct field trips and invite a guest speaker engaged in creative tasks in Public TV.

Assessment criteria:

The course will be evaluated as follows:

- In class exercises about the different topics: 30%
- Mid-Term Exam: 20%
- Preparation + Presentation of the topic (in group): 15%
- Class Participation: 15%
- Final Assignment: 20%

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

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:

- 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?

READINGS:

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.

READINGS:

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.

READINGS:

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. Which is the role of public service television in this context? What type of narratives about women and representation models are offered to the public? Should we privilege a specific type of representation? We will be

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

WEEK 7:

The “normalized” body: Body stereotypes and the “body perfect”, beyond the fashion industry. Health and psychological disorders as a topic of public service television. The historically association of gender with sex. The tradition of associating the perfect body with the 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 the class issue? Is it a politicized concept? The politically correct language about class denies its importance, though the differences persist. Is there a possibility 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.

READINGS:

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. The goal of public TV channels is to find the way to raise interest in these topics and to engage the viewers. The comparison between proposals from the Netherlands, Japan, Belgium or Spain.

WEEK 10:

Preparation of the final assignment. Conclusions and perspectives.

Syllabus last revision: August 2023.

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. Edinburgh

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 & Society* 23(2–3): 387–419.

FISKE, J. (1997): Television Culture. London, Routledge.

HALL, S. (1996) Who needs 'identity'? In: Hall, S. and Du Gay, P. (edh) 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 edh. London: Routledge.