



RUGGERO EUGENI

INTRODUCTION

The fifth issue of *Comunicazioni Sociali on-line* publishes the preprint version of a selection of papers presented by young scholars of the Department of Media, Communication and Performing Arts at the Università Cattolica del Sacro Cuore of Milan to international conferences during the years 2010 and 2011. The essays are sorted by author's name alphabetical order. However, they can be distinguished into two groups of essays. The first group adopts a historical perspective, both on the history of media and on the history of media theory.

The essay by Luca Barra and Cecilia Penati “Enlarged Families. Developments of a Television Genre: Italian Family Comedy” was presented at the conference *Enjeux culturels et des formes esthétiques télévisuelles: television cree-t-elle de nouveaux genres?* at University of Lausanne. The paper analyzes a particular genre of Italian television fiction, the “family comedy”, constituted by series showing the daily life of middle class families. This genre was firstly conceived in the late Sixties, and comes down to our days.

Adriano D'Aloia presented his paper “Rodolfo Arnheim. Rudolf Arnheim's Italian Writings on Cinema (1932-1939)” at the Second International Colloquium of the Permanent Seminar on the Histories of Film Theories (Montreal, 1-6 November 2011). The paper summarizes an extensive research conducted by the scholar on the Italian period of Rudolf Arnheim's theoretical production. As emphasized by the author, Arnheim's contribution about the relationship between film and psychology, which was elaborated during those years, is generally overlooked by the historians of film theory.

With Arianna Frattali's paper “Entre Théâtre et Salons. Les dispositifs scéniques à Milan au XVIII siècle”, we move toward the history of the theatre. The author suggests that during the Eighteenth Century in Italy there was an osmotic relationship between stage sceneries and domestic spaces, which concerned particularly the setting of the private salons.

The second group of essays focuses on some aspects of contemporary media landscape, which can be variously defined as *inter-medial*, *post-medial* or *media-diffused*.

In their “Check-in Everywhere. Places, People, Narrations, Games”, Giovanni Caruso, Riccardo Fassone, Mauro Salvador and Gabriele Ferri focus their attention on mobile applications intended as locative media. The authors highlight the implications of these devices in terms of *narrativization*, *gamification* and *socialization* of the ordinary experience.

The paper “Lupercyclopedia Moving Images and Living Archive” was presented by Miriam de Rosa at the IX MAGIS - International Film Studies Spring School (Gorizia, April 10, 2011). De Rosa analyzes a video installation by Peter Greenaway. The analysis offers an opportunity to reflect on the relationship between film archives and video art, within the framework of the *post-media* condition of contemporary cinema.

Elizabeth Locatelli’s “Strong and Weak Ties. Online Relationships from Blogs to Social Networks” combines results from three different qualitative micro-sociological researches, conducted between 2006 and 2010, that focused on new media users and their cultural practices. The author aims to identify different forms of socialization related to the many ways of perceiving and practising digital media platforms.

Silvia Tarassi’s “LiveMi: Reimagining Milan. Popular Music Policies and Urban Regeneration” was presented at the conference “Instruments of change”, organized by the International Association for the Study of Popular Music in Melbourne on 24-26 November 2010. Through the analysis of a case history of live music in the urban context of Milan, the essay poses some key questions about the social, political, aesthetic and economical values of urban territories in their relationship with media and live exhibitions.

The topics of these essays are inevitably heterogeneous. Yet, this miscellaneous variety expresses the research philosophy of the Department of Media, Communication and Performing Arts at the Università Cattolica del Sacro Cuore of Milan. According to this view, media and communication studies are today demanding for a hybrid and flexible approach, which crosses historical, anthropological, sociological, semiotic, philosophical interests, and considers media (from cinema to theatre, from new media to live performance) as a series of apparently different, but actually strongly related, phenomena.