

# Italian media trends

Media



The paper "Italian Media Trends" is an outstanding example of a media essay.

The Italian media's setting is a complex one, and with reference to the global media trends, the Italian one is undergoing a turbulent change. The 1994's Italian general election's triumph by the renowned media mogul, Silvio Berlusconi, made this media even more complex for the reason that it set up an opportunity which saw an opening to personal and public importance on information realms. The issue about a possible conflict of interests arose after his election as the country's prime minister because it was argued that he had a business to run and at the same time a country to govern. The election of a media mogul to the highest office on the landmarked a watershed in the press, print media and electronic media (Mazzoleni & Boni, 2011). Initially, the Italian government held domination over radio and television, but currently, this is no longer the case because the telecommunication industry was liberalized in order to conform to the European Union's policies. The political insurrection, whose foundations can be traced around 1992, saw the then political class' hold on the media dwindle and thus the media freedom began to take shape, an occurrence that witnessed government dealings placed in the public information realms. This paper explores media trends in Italy and the effects that the global media have had on it. Trends in the Italian media In Italy, publishing trusts possess most of the print media, for instance; La Repubblica is owned by Carlo de Benetti, Gemina Spa owns RCS and La Stampa is owned by the Fiat Group. In the Italian television sector, the Rai and the Mediaset are the chief operators. Rai, which is publicly held, is overseen by a board that is usually signed up by the speakers of the Chambers of Deputies and Senate. To that <https://assignbuster.com/italian-media-trends/>

end, Rai benefits from household licensing charges and the advertisement. The Italian television industry has undergone a tremendous transformation in the past two decades due to the influence of the Berlusconi broadcasting corporation. Over the years, the trend in the Italian media has been that economics, politics and the media has always been strongly connected. The media establishments have over the years been linked with the political institutions and thus issues to be communicated have always been of great importance to the two. In the recent past, this connectedness is slowly disintegrating because other new players have entered the scene, for example, the industrialists and the entrepreneurs, to whom the political institution is fast losing its influence (Nielsen, 2012). Despite the 2009 worldwide economic crisis, the Italian media was not greatly affected because it recorded a rise in its returns, a feat that was attributed to the move from analog to digital of its television operations. Critics have argued that this change has made it difficult to distinguish between the traditional content sources for instance newspaper and press groups and e-content sources (Mazzoleni & Splendor, 2012). The Digital Broadcasting Law in Italy was launched in 2001, an endorsement that saw the setting up of the digital television network. As a result of this change, the digital audience enlarged between 2007 and 2009 while that of the analog audience drastically declined between 2009 and 2010. These changes resulted in a drastic change in the viewer reach, although the content provided remained majorly unchanged. Television viewership has established a position as Italy's most subscribed to media, with the newsprint media playing the second fiddle. The global crisis, for instance, the economic crisis of 2009, coupled with a reduced local readership, greatly affected the Italian newspaper industry.

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The Italian public is also greatly using the internet because the social networks available have been greatly innovated and they include Facebook, Twitter, and YouTube. In the same way that the audiences listen to the news on the television and radio platforms, they also use the internet to keep themselves informed (Mazzoleni & Splendor, 2012). Digitization on the Italian media has witnessed a transformation because the dispersion of information across the state has been made easier because recording and production have been greatly improved. Moreover, access to a larger range of information has been made possible due to digitization, an occurrence that has been it a little bit easier to satisfy the needs of the viewers and readers. Digitization, on the other hand, has not to a great extent transformed the Italian media in that the duopoly of Rai and Mediaset is still controlling the entire industry. This duopoly has been greatly fuelled by the availability of insufficient regulations to check on the industry's competitiveness (Karim, 2001). On a much larger scale, the global media has greatly influenced the Italian media in that through the global digitization, the Italian media has been able to reach a Diaspora audience, for instance, Mediaset sales to 80% of the Italian population and 20% in Spain, a feat that has seen an interest in the Italian economy, politics and social life Banco Popolare (2012).

Conclusion Unlike the media industries of the other countries, the Italian one is a variance because the country's tycoon, Silvio Berlusconi, owns a greater portion of its media, approximately ninety percent, an indication which could imply that such a centralization could result in the control of what the general public is fed information-wise (Ragnedda & Muschert, 2010).

Although this is the case, with the advent of the global media, the Italian

media has greatly managed to remain free, unlike other critics' assertion that she was partially free.