NATIONAL MEDIATION AT WORK

THE ITALIAN LIFE OF US READY-MADE TV: PROCESSES AND CHALLENGES

Media Across Borders.

TV in the Age of Transnationalization

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Global circulation of TV products
Foreign formats and TV series on Italian television

Ready-made products: US TV series and sitcoms
An increasing part of programming comes from abroad

The presence (and the need) for a “national mediation”
Foreign TV series and sitcoms are modified for the local audience

A long-lasting research on “distribution cultures”
In-depth interviews with Italian professionals, and observation
Professional routines, ideas, best practices
“Domestication” process, to “work well” on national TV

A “direct” impact on the original text
The “Italian editions” of TV series and sitcoms

Translation and adaptation
Language shift, dialogues modified (synch, clarity, …)

Dubbing and post-production
Change of voices, tones, graphics, and (often) meanings
Other forms of “national mediation”
A complex chain, before and after the Italian edition

Before: markets, acquisitions
License rights (and limitations in the use of TV products)

After: scheduling, network
Selection of a place, a time-slot and an “intended audience”

After: promotion, marketing
Selection of topics and characters for promos, ads, press releases
AN ONGOING PROCESS

US Ready-Made TV Products

Acquisition

Adaptation and dubbing

Scheduling

Promotion and marketing

Italian TV Audience

Italian broadcasters
Inside a (national) media scenario
Connection to cultural and media context.
i.e.: *HIMYM*, 4x08
The missed scheduling of another series, and its impact

BARNEY: We’re basically *Mad Men*.
MARSHALL: We are! We’re such *Mad Men*!
BARNEY: I’m gonna go smack a secretary on the ass.
MARSHALL: That’s totally what they would do on that show.
BARNEY: What show?

**Original version**

BARNEY: Siamo dei *Mad Men*.
MARSHALL: Lo siamo! Siamo proprio come in *Mad Men*!
BARNEY: Andrò a sculacciare una segretaria.
MARSHALL: E’ quello che farebbero in quel telefilm.
BARNEY: Quale telefilm?

**A “correct” translation**

BARNEY: Questo *Non è un paese per vecchi*.
MARSHALL: Sì, è vero, il nostro *Non è un paese per vecchi*!
BARNEY: Io vado giù a fare strage di segretarie.
MARSHALL: Già, è quello che farebbe il protagonista del film.
BARNEY: Quale film?

**Official dubbing translation**

BARNEY: *This is No Country for Old Men.*
MARSHALL: *It’s true, it’s No Country for Old Men.*
BARNEY: *That’s what the protagonist of the movie will do.*
Inside a (national) media scenario
Connection to cultural and media context.

**Scheduling and promotion choices**
Seasons vs. back to back. “Enrichment” for prime time.
i.e.: *Will & Grace*, 4x27
Different times of original and Italian airings

JACK: What happens? Find out this fall on the next exciting episode of...

JACK: *Che cosa accadrà? Scopritleo in autunno...*
Inside a (national) media scenario
Connection to cultural and media context.

Scheduling and promotion choices
Seasons vs. back to back. “Enrichment” for prime time.

**Intended audience (and its results)**
Prime time vs. daytime, adults vs. kids.
i.e.: *The Simpsons*, season 1 vs. season 4
From late night to daytime, with different “selling points”

VOICEOVER: Homer Simpson hai rotto le palle!
Lit. *[Homer Simpson, you bust my balls!]*
Inside a (national) media scenario
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Scheduling and promotion choices
Seasons vs. back to back. “Enrichment” for prime time.

Intended audience (and its results)
Prime time vs. daytime, adults vs. kids.

Serialization: continuity, contingency
A very long run (also in professionals’ work practices, and lives)
Not so “ready(-made)”!
A wider global circulation of TV series and sitcoms leads to direct/indirect transformations, and various “mediations”.

Textual and contextual professional choices
Together with AVT, other processes of national appropriation can greatly influence the reception and success of foreign TV.

A complex cycle of “national mediations”
The US TV series or sitcom watched by the Italian audience is different, due to often implicit national professionals’ decisions.
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