COMM 393 – Special Topics: New Media & Culture Industries
(Advanced Research Methods)
Spring 2015
Monday, Wednesday 14:00 – 15:15
PRH 14

Instructor: Dr. Delia Dumitrica

Office Location: San Ignacio Hall, 3rd floor

E-Mail: dumitricad@slu.edu

Office Hours: Monday, 12:30 – 14:00,
Wednesday 15:30 – 17:00
Or by appointment

Course Description

What is the role played by new media in the contemporary production and distribution of culture? By means of an empirical research project, students will explore the role of new media in simultaneously transforming as well as reproducing the culture industries. The course will introduce students to the theoretical and historical context of the culture industries, as well as the common methods for studying this problematic. Students will be introduced to case study methodology in order to develop an individual research project examining the impact of new media on culture industries.

Topics covered include: case study methodology; culture industries theories; history of Western culture industries; ownership and convergence; copyright and policy; creativity; digitization.

The course will take a hands-on approach to the research project. Students will be introduced to the design and planning of the research project; the professor will guide students in the implementation of this research project.

Students are expected to come to class prepared (i.e. read the assigned texts) and to participate in class discussions.

Course Goals

By the end of this course, you should:
- Develop an understanding of case study methodology.
- Be able to develop and implement a case study.
- Become familiar with the challenges and continuities associated with the introduction of new media in relation to the production and distribution of cultural content.
  - Develop an understanding of the contemporary conditions of the production and distribution of cultural content.
  - Become familiar with the main arguments in the field.

o   Be able to evaluate these arguments in relation to specific cases.

Internet and electronic communication device information
All cell phones should be silenced for the entire duration of the class. The instructor strongly discourages the use of laptops, smartphones and tablets during class for any purposes. The use of these electronic devices outside of the scope of the course may result in grade penalties.

Textbooks and Readings:
Readings will be introduced on the first day of class (see Schedule of readings and lectures). Students are asked to retrieve journal articles from the SLU Library database.

Assignments
Please keep track of your scores as you receive them from me. This will allow you to monitor your progress in this course and to estimate your final grade. You will be graded on the following components:

Assignment	Date	Weight	Points	Your scores
Proposal	*Feb. 18*	5%	5	
Midterm	*Feb. 25*	25%	25	
Annotated bibliography	*March 23*	10%	10	
Presentations	*April 20, 22, May 4*	10%	10	
Final paper	*May 6*	25%	25	
Final exam	*May 11*	25%	25	
TOTAL		100%	100	

General information about assignments:
- Assignments should include the title (as provided in this document) and your name (no title page needed though).
- Assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization.
- Assignments should be typed and printed (with the exception of the exams).
- Assignments should be submitted in class (email submissions will be accepted only upon prior arrangement with the instructor or for exceptional circumstances such as sickness).
- It is the student's responsibility to keep a copy of each submitted assignments.
- For each missed quiz, you will receive 0 points, but you will still be able to pass the course.
- **Failure to submit the final paper automatically results in an F grade.**
- Alternative dates for assignments or midterm will be accommodated only for cases of bereavement, illness, and school organized activity. Please inform the instructor of any such requests before the assignment is due and provide

reasonable proof (e.g. doctor's note). Note that personal/ leisure trips or prior (personal/work related) commitments <u>will not</u> be accepted as an excuse.
- **<u>Late submission policies: loss of a grade for each day the assignment is late. Assignments later than 5 days will not be accepted.</u>**

1. Exams (2x25%): Midterm, *Feb. 25;* **Final,** *May 11.*
The exams test your comprehension and retention of the reading materials and class lectures. Each exam consists of multiple-choice, short answer and essay questions, and takes 75 minutes. Each exam is worth 25% of the final grade (or 25 points). Exams are non-cumulative.

You will be graded on your knowledge of the subject matter <u>and</u> your ability to express that knowledge in a clear and well-written way.

2. Final paper: proposal, 5%, *Feb. 18;* **Annotated bibliography, 10%,** *March 23;* **Presentation, 10%,** *April 20, 22 and May 4;* **Paper, 25%***, May 6.*
This assignment tests your understanding of the content and your ability to develop a case study research project. The final paper is broken down into the following components; each component helps you advance the research project:
- Proposal: describes and justifies the case selected. Length: 1-2 pages, double spaced.
- Annotated bibliography: summarizes and explains the relevance of three academic sources to be used in the final paper. Length: 6 pages, double spaced.
- Presentations: an oral presentation prior to the submission of the final paper. You will provide a description of the case study, an overview of four academic sources used in the paper, and an overview of the data collection process. Length: 10 minutes.
- Final paper: presents the results of your research project in the form of a scholarly paper. The assignment includes: a discussion of the problematic tackled in the paper, integrating additional academic sources; a discussion of the methodology used in the project (i.e. case study); a description and explanation of the relevance of the case study; an analysis of the data collected. The paper will conclude by addressing the over-arching question of the course: what is the role played by new media in the contemporary production and distribution of culture? How is new media transforming, as well as reproducing the culture industries? Length: 15 – 20 pages, double spaced.

Grading Scale
You will be graded on the following scale:

Percentage	Grade
94-100%	A
90-93%	A-
87-89	B+
84-86	B
80-83	B-

77-79	C+
74-76	C
70-73	C-
61-69	D
60 and below	F

Academic Accommodations
In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:
· Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
· University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to http://spain.slu.edu/academics/learning_resources.html.

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to counselingcenter-madrid@slu.edu, or to visit the Counseling Office (San Ignacio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

Academic Honesty and Plagiarism
The University is a community of learning, whose effectiveness requires an environment of mutual trust and integrity, such as would be expected at a Jesuit, Catholic institution. As members of this community, students, faculty, and staff members share the responsibility to maintain this environment. Academic dishonesty violates it. Although not all forms of academic dishonesty can be listed here, it can be said in general that soliciting, receiving, or providing any unauthorized assistance in the completion of any work submitted toward academic credit is dishonest. It not only violates the mutual trust necessary between faculty and students but also undermines the validity of the University's evaluation of students and takes unfair advantage of fellow students. Further, it is the responsibility of any student who observes such dishonest conduct to call it to the attention of a faculty member or administrator.

Examples of academic dishonesty would be copying from another student, copying from a book or class notes during a closed-book exam, submitting materials authored by or editorially revised by another person but presented as the student's own work, copying a passage or text directly from a published source without appropriately citing or recognizing that source, taking a test or doing an assignment or other academic work for another student, tampering with another student's work, securing or supplying in advance a copy of an examination without the knowledge or consent of the instructor, and colluding with another student or students to engage in an act of academic dishonesty.

Where there is clear indication of such dishonesty, a faculty member or administrator has the responsibility to apply appropriate sanctions. Investigations of violations will be conducted in accord with standards and procedures of the school or college through which the course or research is offered. Recommendations of sanctions to be imposed will be made to the dean of the school or college in which the student is enrolled. Possible sanctions for a violation of academic integrity include, but are not limited to, disciplinary probation, suspension, and dismissal from the University. The complete SLU Academic Honesty Policy can be found at the following link:
http://spain.slu.edu/academics/academic_advising/docs/Academic_integrity.pdf

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, we regularly assess our teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose we keep on file anonymous representative examples of student work from all courses and programs such as: assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. Thus, copies of your work for this course, may be kept on file for institutional research, assessment and accreditation purposes. If you prefer that Saint Louis University-Madrid Campus does not keep your work on file, you will need to communicate your decision in writing to your professor.

Any student who qualifies for special accommodations, due to presence of a disability, and feels it necessary to utilize them in order to meet the requirements of this course as outlined in the syllabus, should contact Counseling/Disability Services. Please phone the office at 91 554-5858 (Ext. 230), or send an e-mail to disabilityservices-madrid@slu.edu. Students may also stop by the Counseling/Disabilities Services Office. Confidentiality will be observed in all inquiries.

Schedule of lectures and readings

Week	Monday	Wednesday
1		January 14, 2015 Introduction – course outline
2	January 19, 2015 Overview of the course.	January 21, 2015 The culture industries: mapping the field. **Readings**: D. Hesmondhalgh. *The Cultural Industries*. Introduction.
3	January 26, 2015 *Jan 27 - last day to add/drop classes*	January 28, 2015

	The culture industries: theoretical approaches. **Readings:** D. Hesmondhaglh. *The Cultural Industries.* Chapter 1.	New media, new producers of culture (user communities, fans). **Readings:** van Dijck, Jose (2009). Users like you? Theorizing agency in user-generated content. *Media, Culture & Society*, 31(1): 41-58. Andrejevic, M. (2008). Watching Television without Pity: The Productivity of Online Fans. *Television & New Media*, 9(1): 24-46.
4	February 2, 2015 New media, new producers of culture (crowdsourcing, independent artists). **Readings:** Roth, Y. (2013). Crowdsourcing in the Production of Video Advertising. The Emerging Roles of Crowdsourcing Platforms. *Cahiers de Recherche – PRISM Sorbonne.* CR-13-18. Available at: http://prism.univ-paris1.fr/New/cahiers/2013/CR13-18.pdf Baym, N. (2007). The New Shape of Online Community. The Example of Swedish Independent Music Fandom. *First Monday,* 12(8). Available at: http://firstmonday.org/ojs/index.php/fm/article/view/1978/1853	February 4, 2015 New media, new producers of culture (free labour) **Readings**: Hesmondhalgh, D. (2010). User-generated content, free labour and the cultural industries. *Ephemera. Theory and Politics in Organization.* 10(3/4): 267-284, available at http://www.ephemerajournal.org/sites/default/files/10-3hesmondhalgh.pdf
5	February 9, 2015 Case study methodology I (overview) **Readings:** Simons, H. (2009*). Case Study Research in Practice.* Sage. Read: Introduction + Chapter 1, pp. 18-26.	February 11, 2015 Case study methodology II (selecting a case) **Readings:** Christine Benedichte Meyer (2001). A case in case study methodology. *Field Methods*, 13(4): 329-352. Available at http://fmx.sagepub.com/content/13/4/329.abstract

6	February 16, 2015 Assignments workshop	February 18 *Proposal due.* Case study methodology III (data collection and analysis). **Readings**: Yin, Robert (2014). *Case Study Research.* 5th Edition. Sage Publications. Chp. 4 – Collecting Case Study Evidence.
7	February 23, 2015 *Holiday, University closed.*	February 25, 2015 In-class exam 1
8	March 2, 2015 *March 3 - Instructor submits midterm grades* Culture industries: historical overview **Readings:** Hesmondhalgh, D. *The Cultural Industries*. Chapter 2.	March 4, 2015 **Readings**: Culture industries: historical overview **Readings:** Hesmondhalgh, D. *The Cultural Industries*. Chapter 3.
9	March 9, 2015 Contemporary issues in the production/ distribution of culture (ownership, convergence, size). **Readings:** Hesmondhalgh, D. *The Cultural Industries*. Ownership & size.	March 11, 2015 Contemporary issues in the production/ distribution of culture (ownership, convergence, size). **Readings:** Winseck, D. (2008). The State of Media Ownership and Media Markets: Competition or Concentration and Why Should We Care? *Sociology Compass*, 2(1): 34-47.
10	March 16, 2015 Contemporary issues in the production/ distribution of culture (copyright).	March 18, 2015 Assignments workshop: Library workshop.

	- RIP! A Remix Manifesto (DVD)	
11	March 23, 2015 *Annotated bibliography due.* Contemporary issues in the production/ distribution of culture (copyright). **Readings:** Hesmondhalgh, D. Chp. 5 – Copyright.	March 25, 2015 Contemporary issues in the production/ distribution of culture (Creative industries policy approaches). **Readings:** Cunningham, S. (2002). Theory, Industry, and Policy Implications. Available: http://eprints.qut.edu.au/588/
12	March 30, 2015 *Holiday, University closed.*	April 1, 2015 *Holiday, University closed.*
13	April 6, 2015 Contemporary issues in the production/ distribution of culture (Creative industries policy approaches). **Readings**: European Commission (2010). Green Paper: Unlocking the potential of cultural and creative industries. Available at: http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52010DC0183&from=EN (The policy is available in other languages as well: http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52010DC0183)	April 8, 2015 Contemporary issues in the production/ distribution of culture (digitization). **Readings:** Hesmondhalgh, D. *The Cultural Industries*. Chapter 10.
14	April 13, 2015 Case study methodology: data collection & analysis. **Readings:** TBD	April 15, 2015 Case study methodology: data collection & analysis. **Readings:** TBD
15	April 20, 2015	April 22, 2015

	Culture industries: change or continuity? **Readings:** Hesmondhalgh, D. *The Cultural Industries*. Conclusion.	Assignments workshop
16	April 27, 2015 *Presentations*	April 29, 2015 *Presentations*
17	May 4, 2015 *Presentations*	May 6, 2015 *Final paper due.* Overview of the course
	May 11, 2015 *Final Exam, registrar scheduled 15:30 – 18:30*	

Recommended resources:
--*Accessible through SLU library. Use the SLUth Search Plus function (http://libraries.slu.edu/) to search for the full title of the resource. Use your SLU Banner login name and password to access the full text of the article.*

Banks, John A. and Deuze, Mark (2009) *Co-creative labour.* International Journal of Cultural Studies, 12(5). pp. 4194-431

Brabham, D. C. (2013). *Crowdsourcing*. MIT Press. (SLU Library online resource).

Bannerman, S. (2013). Crowdfunding Culture. *Journal of Mobile Media*. 7(1). Available at: http://wi.mobilities.ca/crowdfunding-culture/

Boczkowski, P. J., Ferris, J. A. (2005). Multiple Media, Convergent Processes, and Divergent Products: Organizational Innovation in Digital Media Production at a European Firm. *The ANNALS of the American Academy of Political and Social Science,* 597(1): 32-47.

Bruns, Axel (2007) Produsage: Towards a Broader Framework for User-Led Content Creation. In *Proceedings Creativity & Cognition 6*, Washington, DC. Accessed from http://eprints.qut.edu.au

Bustamante, E. (2004). Cultural industries in the Digital Age: some provisional conclusions. *Media Culture & Society*, 26(6): 803-820.

Consalvo, Mia (2003). Cyber-Slaying Media Fans: Code, Digital Poaching, and Corporate Control of the Internet. *Journal of Communication Inquiry*, 27(1):67-97.

Doudaki, V., Spyridou, L.P. (2014). News content online: Patterns and norms under convergence dynamics. *Journalism*, Published Online First.

Garnham, N. (2005). From cultural to creative industries. An analysis of the implications of 'creative industries' approach to arts and media policy making in the United Kingdom. *International Journal of Cultural Policy*, 11(1): 15-29.

Geisler, G., Willard, G., Ovalle, C. (). A crowdsourcing framework for the production and use of film and television data. *New Review of Hypermedia and Multimedia*, 17(1): 73-97.

Hesmondhalgh, D. (1998). The British Dance Music Industry: A Case Study of Independent Cultural Production. *The British Journal of Sociology*, 49 (2): 234-251

Jenkins, H., Ford, S., Green, J. (Eds.) (2013). *Spreadable Media. Creating Value and Meaning in a Networked Culture*. New York: New York University Press (SLU Library online resource).

Jones, S. (2002). Music that Moves: Popular Music, Distribution and Network Technologies. *Cultural Studies,* 16(2): 213-232.

Kucklich, J. (2005). Precarious Playbour: Modders and the Digital Games Industry. *The Fiber Culture Journal*, 5. Available: http://five.fibreculturejournal.org/fcj-025-precarious-playbour-modders-and-the-digital-games-industry/

Manovich, L. (2009). The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production? *Critical Inquiry*, 35(2).

Nagler, Matthew G. (2007). Understanding the Internet's Relevance to Media Ownership Policy: A Model of Too Many Choices. *B.E. Journal of Economic Analysis & Policy: Topics in Economic Analysis & Policy*. 7(1): 1-26.

Schäfer, M. T. (2010). *Bastard culture! User participation and the extension of cultural industries.* Amsterdam: Amsterdam University Press (SLU Library online resource).

Thurman, N. (2008). Forums for citizen journalists? Adoption of user generated content initiatives by online news. *New Media & Society*, 10(1): 139-157.

Reports: Mapping Digital Media, Open Society Foundation, http://www.opensocietyfoundations.org/projects/mapping-digital-media