LONDON SOUTH BANK UNIVERSITY

Cultural Industries

AME 1 CIN

Faculty of Humanities and
Social Science

2007-8

become what you want to be

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3.   AIMS OF THE UNIT

The unit will offer you an introduction to aspects of the contemporary British media:
* Historical emergence and evolution of those sectors and industries
* Economic and regulatory conditions which shape those sectors industries
* Significance of those industries as producers of contemporary culture in Britain.

4.   LEARNING OUTCOMES

4.1   Knowledge and Understanding

At the end of this unit you will be able to:

* Demonstrate an understanding of the importance of the role and significance of the film, television, press and internet industries.
* Describe current trends in the areas of media studied, and their contribution to contemporary culture.
* Utilise appropriate and relevant academic skills; these include note taking from written texts and during lectures and essay writing skills, including the use of academic references.

4.2   Intellectual Skills

By the end of this unit you should be able to:

1. Critically reflect on the role and nature of the cultural industries in contemporary society
2. Demonstrate a critical awareness of key concepts and debates in the contemporary analysis of society and culture

4.3   Practical Skills

By the end of this unit you should be able to demonstrate appropriate and relevant academic skills in reading and writing.

4.4   Transferable Skills

You will have an opportunity to develop skills in:

1. interactive group work, through seminar activities;
2. oral communication, through seminar discussions;
3. Written communication skills appropriate to academic study, developed through essay writing.

CRITERIA FOR THE ASSESSMENT OF THE ESSAY
The essay will be marked according to how well

- The essay has a clear structure of argument.
- Key points are clearly signalled to the reader
- The work is written in an appropriate style for the task.
- The piece has a clear and effective introduction and conclusion.
- The essay answers the question.
- The work follows the rules of formal essay writing; E.G. it is written in grammatical sentences, organised into paragraphs and properly punctuated.
- Quotations and references are deployed effectively to support your argument.
- The bibliography is set out correctly

6. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week 1:   Introduction to the Unit: What are the cultural industries and why should we study them? (Terry Daniels)

In this first lecture we will discuss the aims of the unit and what you can expect in the coming weeks. In particular we will focus on key concepts such as 'change', 'continuity', 'power', 'creativity', 'globalisation' and the origins of the phrase 'the culture industry'.

Key text:

Downey, J (2006) 'The media industries: do ownership, size and internationalisation matter? 'in D Hesmondhalgh (Ed). Media Production Maidenhead: Open University Press

Background reading:

Hesmondhalgh, D (2006) 'Media organizations and media texts: production, autonomy and power' in D Hesmondhalgh (Ed). Media Production Maidenhead: Open University Press

Hesmondhalgh, D (2006) The Cultural Industries (Ch 1) London: Sage

Louw, E (2001) The Media and Cultural Production, London: Sage.

Seminar activity:

1. Discussion about the role of the seminar in undergraduate life. What is it for ? How do we prepare for it ? How should we conduct ourselves during it? What is the purpose of the student presentation ?
2. Goal setting exercise. Each student to identify three of their strengths and three of their weaknesses. Then – 3 goals for the rest of the year.
3. Students will be put into 3 groups to explore extracts from one of the core text readings for Week 1.

   - Group 1 : Do the reading 1.1 on page 12.
   - Group 2 : Do the reading acitivity 1.2. on page 20
   - Group 3 : Do the reading activity1.2 on page 32.

   Report back to the wider group and discuss.

Task for Week 2:

Read the key text:

Marshall, P (2004) New Media Cultures (Ch 6).

Week 3: Broadcasting in the digital age (Terry Daniels)

This lecture discusses broadcasting culture in Britain. Digital media technologies have opened up new ways of producing, marketing and distributing media, and have expanded choices for audiences. In this era of media plenty, is there any justification for public service broadcasting, created, as it was, in an era of scarcity?

Seminar task:

In small groups discuss the following:
(i) What are the effects of digitisation and the internet on television?
(ii) Would you agree that viewing patterns are shifting?

Key text

Iosifidis, P et al (2005) European Television Industries (chapter 1). London: British Film Institute

Background reading:

Collins, R (2004) 'Ises' and 'oughts': Public service broadcasting in Europe' in R Allen & A Hill (eds.) The Television Studies Reader London and New York: Routledge

Curran, J and Seaton, J (2003) Power without Responsibility Chapters 14, 15, 22 & 24. London: Routledge

Goodwin, P (2005) 'United Kingdom: Never mind the policy, feel the growth' in Brown, A and R Picard (Eds.) (2005) Digital Terrestrial Television in Europe New Jersey: Lawrence Erlbaum Associates

Griffiths, A (2003) Digital television Strategies: Business Challenges and Opportunities (Chs 1, 2, 3 &10) Basingstoke: Palgrave Macmillan

Hujanen, T (2005) 'Implications for public service broadcasters' in Brown, A and R Picard (Eds.) Digital Terrestrial Television in Europe New Jersey: Lawrence Erlbaum Associates

Iosifidis, P et al (2005) European Television industries (chapter s 2 and 6). London: British Film Institute

Marshall, P (2004) New Media Cultures (Ch 7). London: Arnold

Papathanassopoulos, S (2002) European Television Industries in the Digital Age (part 1). Cambridge: Polity Press

Task for week 4:

Read the key text for week 4:

Gorman, L and D McLean (2003) Media and Society in the Twentieth Century: A Historical Introduction. Ch.11: pp. 185-208, Oxford: Blackwell.

Week 4: New Media (Part 1): Overview of the sector (Patrick McCurdy)

In this lecture we will take a look at the defining characteristics of new media and some new forms of mass media. We begin with the question, "What are new media and how do they fit into our understanding of the cultural industries?" The second half of the lecture considers the "promises" of new media and asks if these claims can really be lived up to by considering socio-political questions raised such as: Is the Internet a truly democratic medium, providing a transnational public sphere? Is there a global or even a national digital divide?

Key text:
Gorman, L and D McLean (2003) Media and Society in the Twentieth Century: A Historical Introduction. (Ch.11 pp. 185-208) Oxford: Blackwell.

Background reading:
Cornford, J & K Robins (1999) "New Media", in J Stokes & A. Reading (Eds) The Media in Britain: Current Debates and Development. Ch.7: pp. 108-125, London: Macmillan.

Gauntlett, D and R Horsley (Eds.) (2004) Web. Studies: Re wiring Media Studies for the Digital Age London: Arnold.

Dutton, W.H. and Helsper, E. (2007) Oxford Internet Survey 2007 Report: The Internet in Britain. http://www.oii.ox.ac.uk/research/oxis/OxIS2007_Report.pdf

Lister, M et al. (2003) New Media: A Critical Introduction, London: Routledge.

Livingstone, S (1999) New Media, New Audiences? New Media and Society, vol. 1 (1) pp. 59-66.

Thussu, D (2000) "International Communication in the Internet Age", in International Communication: Continuity and Change. Ch.7: pp. 224-262, London: Arnold.

Week 5: New Media (Part 2) – Convergence (Patrick McCurdy)

Last week's lecture concluded by highlighting the differences between old and new media as well as some of the challenges this has brought about. This week we shift from a focus on difference, to issues of continuity, interdependence and convergence. The main focus of the lecture will be on convergence. What is it? What does it mean for new media and the cultural industries? What are its proposed benefits and perceived dangers? What does it mean for the consumer?

Key texts:

Deuze, M. (2007) Convergence culture in the creative industries. International Journal of Cultural Studies, vol. 10 (2) 243-263
http://ics.sagepub.com/cgi/reprint/10/2/243

Manovich, L (2007) What comes after Remix? Reflections on remix culture.
http://manovich.net/DOCS/remix_2007_2.doc

Background reading:

Hesmondhalgh, D. (2005) 'New Media, Digitalisation and Convergence' in D Hesmondhalgh (Ed) The Cultural Industries Ch 7: London: Sage

Jenkins, H. (2006). Convergence Culture: Where old and new media collide. New York: NYU Press

Lievrouw, L (2004). 'What's Changed about New Media? Introduction to the Fifth Anniversary Issue of New Media & Society' New Media and Society, vol. 6 (1)

Manovich, L. (2001). The Language of New Media London: MIT Press.

Seminar activities:

1. Discuss questions raised by last week's lecture.
2. Student presentations on Manovich (2007) and what is "next" for new media.
3. In small groups, or pairs discuss the following questions and be prepared to give a brief presentation back to your larger group.
   (i)   Is new media "new" any more?
   (ii) In the context of this week's lecture, discuss last week's key text by Gorman and McLean (2003), where has their history left off? What needs to be added?

Week 6: The Internet: From Web 1.0 to 2.0 (Patrick McCurdy)

The Internet complicates a range of media issues, including ownership, intellectual property rights, aggressive advertising, citizenship and the public sphere. This week we will explore how this new industry is organised, owned, managed and delivered. Beginning with a brief history of the Internet the lecture will examine how the Internet has evolved from a small military project in the 1970s to an indispensable global resource for information, business and politics.

Key texts:

O'Reilly, T. (2005) What Is Web 2.0: Design Patterns and Business Models for the Next Generation of Software.
http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html

Thomas, D. (2002). 'Innovation, piracy and the ethos of new media' in Harries, D (Ed.) The New Media Book London: British Film Institute

Background reading:

Clarke, R. (2007) Web 2.0 - Tsunami or Mirage?
http://www.anu.edu.au/people/Roger.Clarke/EC/Web2C.html

Gauntlett, D and R Horsley (Eds.) (2004) Web Studies: Rewiring Media Studies for the Digital Age London: Arnold.

Harries, D. (Ed) (2002) The New Media Book London: British Film Institute

Gross, R. and Acquisti, A. (2005) "Information Revelation and Privacy in Online Social Networks (The Facebook case)." ACM Workshop on Privacy in the Electronic Society (WPES), 2005. http://www.heinz.cmu.edu/~acquisti/papers/privacy-facebook-gross-acquisti.pdf

Seminar activities:
1. Discuss questions raised by last week's lecture.
2. In small groups and drawing on O'Reilly (2005), write out the key differences between Web 1.0 and Web 2.0. In addition, compile a list of websites for the entire group and classify them as either Web 1.0 or Web 2.0. Be prepared to share the summary with the seminar group.
3. In partners or small groups discuss the social implications of the web 2.0 and specifically what does it mean for your privacy?
    i. When did you first start using the internet and how has how you use the internet changed since then?
    ii. Do you use applications such as Flickr, Myspace or Facebook?
    iii. If so, how much information do you share?
    iv. Have you changed how you use those sites recently? Why or why not?
    v. What sort of rules, if any, do you think there should be on how data collected by these sites is used?

Week 7 :   Journalism in the online age (Terry Daniels)

This lecture looks at the current environment in which traditional (print) journalists work. It highlights the importance of global news networks and audiences and the way in which new technologies are affecting journalism traditions.

Key text:

Campbell, V (2004) Information Age Journalism (extract from chapter 10) London: Arnold

Background reading:

Allan, S. (2006) Online News: Journalism and the Internet Maidenhead: Open University Press.

Hall, J. (2001) Online Journalism: A Critical Primer. London: Pluto Press.

Keeble, R (2006) The Newspapers Handbook (pp.65-73) Abingdon: Routledge

McKane, A (2004) Journalism: A Career Handbook (Ch 4) London: A & C Black

Nel, F et al (2007) 'Online journalism' in P Anderson & G Ward (Eds) The Future of Journalism in the Advanced Democracies Aldershot: Ashgate

Quinn, S (2007) Online News Gathering London: Focal Press

Thurman, N (2005) 'From Blogrolls & Wikis to big business: going online' in R Keeble (Ed) Print Journalism: A Critical Introduction Abingdon: Routledge

Thurman, N (2005) 'Journalism in a non-linear, screen-based environment' in R Keeble (Ed) Print Journalism: A Critical Introduction Abingdon: Routledge

Thurman, N & S Jones 'From news to newslog: online journalism from the grassroots' in R Keeble (Ed) Print Journalism: A Critical Introduction Abingdon: Routledge

Sissons, H (2006) Practical Journalism: How To Write News (Ch 6) London: Sage
Williams, R Keywords (1976) London, Fontana.

Wall, M. (2005) '"Blogs of War": Weblogs as News', Journalism, Vol. 6, No. 2 [http://jou.sagepub.com/cgi/reprint/6/2/153].

Week 8: Media Events (part 1) (Patrick McCurdy)

Media events are purported to be the "high holidays of mass communications" but what exactly are they? What are there attributes and what does and does not classify as a media event? Drawing on the seminal text by Dayan and Katz this lecture will provide and overview of the concept as well as explore (with examples) the three types of media events: contests, conquests and coronations.

Key text:

Dayan and Katz (1992). Defining Media Events: High Holidays of Mass Communication Media Events: The live broadcasting of history (Ch 1: pp1-25) Cambridge: Harvard University Press.

Background reading:

Dayan, D. and Katz, E. (1995). 'Political Ceremony and Instant History' in: Smith, A. (Ed.) Television. An International History. Oxford: Oxford University Press

Rothenbuhler, E. (1998). Ritual Communication: From Everyday Conversation to Mediated Ceremony. Sage: London.

Seminar Activity:

1. Discuss questions raised by last week's lecture.
2. Student presentations on the key aspects of Dayan and Katz (1992).
3. Student presentations on personal "media events"

Task for Week 9:

In preparation for Week 9, summarise the main points in Liebes (1998) article on disaster marathons and be prepared to discuss it in groups.

Week 10: Working in the cultural industries: professional values, flexibility, exploitation and the lure of media work (Malcolm Bray, LSBU Careers advisor and a guest speaker, Lucy Reese)

Most students on media courses want to work in the creative industries after graduating. In this lecture our specialist Careers Advisor describes how to write a CV and the importance of getting work experience in vacations, as research shows that graduates with work experience are the best equipped to find work.

Our guest speaker explores why the media industries have a strong appeal and what the realities of working on them involve. Lucy Reese has worked in the media for 15 years, largely in the field of TV production. Her main area of expertise is factual entertainment - popular documentaries and list shows. She has produced and series-produced programmes for many major broadcasters including Channel Four, Channel Five, ITV, BBC and Sky One. She has spent most of her career as a freelance and can offer useful advice on both how to get into the TV industry and stay in work once you get there.

Key text:

Ursell, G (2005) 'Working in the media' in D Hesmondhalgh (Ed.) The Cultural Industries Milton Keynes: Open University Press

Seminar tasks:

Divide into groups to address the following activities and report back:

- P 138, activity 4.1
- P154, activity 2
- P156, reading 4.3

Preparation for week 11:

Prepare and print your own CV. Bring it to the seminar in week 11.

NOTES

WRITING YOUR ESSAY

This section contains information on structuring your essay, academic writing, editing and proofreading, referencing and study skills.

Structuring your essay

Your academic work needs an introduction, a discussion (organised into paragraphs) and a conclusion.

Introduction:

- Explain what the work is going to discuss; interpret the title for your reader.
- Identify the issues you are going to explore.
- Give definitions of any key terms.
- Give a brief outline of how you will deal with each issue and in which order.

(Length: about one-tenth of the work.)

In the body of the work develop your argument or main line of reasoning.

Paragraph 1:

- This paragraph covers the first thing your introduction said you would address.
- The first sentence should introduce the main idea of the paragraph.
- Other sentences develop the topic of the paragraph. Include relevant examples, evidence, quotations and references to support your ideas.
- Lead up to the next paragraph.

Paragraph 2 and other paragraphs

- Follow the plan you outlined in your introduction
- The opening sentences should link the paragraph to the previous paragraph and then introduce the main idea of the paragraph.
- Other sentences should develop the topic of the paragraph.

Conclusion (Length: about one tenth of the work)

- Summarise the main arguments and themes.
- State your general conclusions.
- Make it clear why those conclusions are significant.
- Refer back to the title or brief and directly address it or 'answer' it.
- Remember that the conclusion should NOT contain any new material.

(Adapted from Cottrell, S. (1999) The Study Skills Handbook London: Macmillan.)

The 11 modals are: can, may, could, might, will, would, shall, should, ought to, must, need not.

By far the most useful are CAN, COULD and MIGHT.

Editing and proofreading your work

Before submitting your work you must check the following:

Content and argument:

- The text answers the question/fulfils the brief set.
- Sufficient attention has been given to the most important points.
- All the information included is relevant to the set question.
- The main line of argument is clear.

Research material

- There are sufficient examples and evidence to prove or illustrate your points.

Structure and grouping

- The text is in an appropriate structure or format.
- Ideas are suitably linked.
- Each paragraph is well structured.
- Ideas are presented in the right order.
- It is clear how each paragraph links to the others.

Style

- The style is appropriate, i.e. not chatty or flippant.
- It is free of slang and colloquialisms.
- Technical vocabulary is used correctly.
- The words used are your own – and suitably referenced when they belong to someone else.
- The text is not repetitive.
- The text can be read aloud easily.

Clarity

- There is nothing the reader will find confusing.
- The language is clear and straightforward.
- The reader will easily follow the line of reasoning.
- It is clear which sentence in your introduction summarises your viewpoint or argument.
- Sentences are of reasonable length and are uncomplicated.

Providing references and a bibliography

You should make only shorthand references to sources in the text of your work. Full details of each source should be given in the bibliography.

References

References indicate the sources from which information is drawn. Referencing should be done to acknowledge your debt to other writers, demonstrate the body of knowledge on which your research is based and enable those who read your work to identify and locate your sources readily.

The Harvard method of referencing is now the most commonly used in textbooks and essay writing. It is an easy method to use and we recommend it for this reason.

References within the body of your work

Direct quotations, statements of fact, attributed statements and the like must always be followed by a short reference. You should not give full details here; the full title of the work, its place of publication and publisher should appear in the bibliography at the end of the essay.

The author's surname, the year of publication and the page number(s) should appear after the statement. For example,

Laura Mulvey argues, "Cinema offers a number of different pleasures" (Mulvey, 1975: 806).

In some cases you will not have consulted the original source, but will have come across the information in a secondary source. You should acknowledge that you did not consult the original source thus

Laura Mulvey argues, "Cinema offers a number of different pleasures" (Mulvey, 1975, cited in Tolson, 1996: 210).

Quotations

It must be made clear when you are quoting directly from speech and writing. Quotations of fewer than three lines should be enclosed in quotation marks and included in the paragraph, as in the example above.

Quotations of more than three lines should be separated from the main paragraph and indented. They do not need quotation marks.