

## Cultural Industry

Academic Year: ( 2022 / 2023 )

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Department assigned to the subject: Humanities: History, Geography and Art Department

Coordinating teacher: VERDU SCHUMANN, DANIEL ANDREAS

Type: Compulsory ECTS Credits : 6.0

Year : 3 Semester : 1

## REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

None.

## OBJECTIVES

At the end of the course the student is expected to:

- Know the main characteristics of the cultural and creative industries and their different manifestations (business, institutions, etc.), as well as their implications from an economic, social and ideological point of view and in the configuration of contemporary subjectivities.
- Reflect on the nature of cultural industries and of related concepts such as mass culture, popular culture, creative industry, mass media and the market.
- Be able to critically analyze creative works in the context of their production, distribution and consumption.
- Know the current state of the art regarding the cultural and creative industries in relation to digitization and globalization, and particularly how such processes affect creative industries.
- Locate the information necessary to correctly fulfill his or her duties, as well as interpret it in order to elaborate contents and well-formed opinions.
- Communicate and argue with academic rigor on the contents of the course, both in oral and written form.
- Work with neatness, efficiency and in depth, both on his or her own and in groups.

## DESCRIPTION OF CONTENTS: PROGRAMME

1. Cultural and creative industries. Definition, typologies and actors.
2. Mass culture and popular culture. Definitions, reception and consumption.
3. The role of the market and mass media in the cultural world.
4. Criticism of cultural industry: from the Frankfurt School to globalization. Social, ideological, political and geostrategic implications.
5. Handling cultural and creative industries: from exceptionalism to open culture.
6. Written culture and the publishing industry.
7. The art world and cultural heritage management.
8. The visual turn: audiovisual industries.
9. Show business: from stage to the web.
10. Digitization of cultural products: creative, business and legal challenges and opportunities.

## LEARNING ACTIVITIES AND METHODOLOGY

The teaching structure of the course is divided into lectures and seminars.

**LECTURES:** The professor will present the theoretical grounds of the course, with the help of audiovisual material.

**SEMINARS:** Students will analyse and discuss texts and images proposed by the professor in three different assignments. Two of them will be done in groups and the other one individually.

1. Group assignment: debate. Departing from texts provided by the professor, students will have to argue their positions in several debates assuming different roles.

2. Group assignment: presentation of a text regarding the cultural industries. The text will be chosen by the students from a list provided by the teacher.

3. Individual assignment: written essay on the study of a cultural product from the point of view of its relationship with the cultural industry, mass culture and/or popular culture. The product will be chosen by the student and approved by the teacher.

COLLECTIVE TUTORSHIP: Before the collective assignment, the group will meet with the teacher in order to discuss the presentation. A second meeting will be arranged if necessary.

INDIVIDUAL TUTORSHIP: All students will meet at least once with the teacher. All aspects concerning the course can be tackled there: contents, assignments, etc.

#### ASSESSMENT SYSTEM

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|---|----|
| <b>% end-of-term-examination/test:</b>                                      | 40 |
| <b>% of continuous assessment (assignments, laboratory, practicals...):</b> | 60 |

CONTINUOUS ASSESSMENT: 60 %, divided into:

1. Group assignment (debate): 10 %
2. Group assignment (presentation): 25 %
3. Individual assignment (essay): 25 %

FINAL EXAM: 40 %

#### BASIC BIBLIOGRAPHY

- Christiaan De Beukelaer and Kim-Marie Spence Global Cultural Economy, Routledge, 2019
- David Hesmondhalgh The Cultural Industries, Sage, 2013
- Dominic Power and Allen J. Scott (eds.) Cultural Industries and the Production of Culture, Routledge, 2004
- Ilya Kiriya, Panos Kompatsiaris and Yannis Mylonas (eds.) The Industrialization of Creativity and Its Limits, Springer, 2020
- Jesús Martínez-Barbero Communication, Culture and Hegemony: from the Media to Mediations, Sage, 1993
- Kate Oakley and Justin O'Connor (eds.) The Routledge Companion to the Cultural Industries, Routledge, 2015
- Néstor García Canclini Hybrid Cultures: Strategies for Entering and Leaving Modernity, University of Minnesota Press, 1995
- Nissim Otmazgin and Eyal Ben-Ari Creative Context: Creativity and Innovation in the Media and Cultural Industries, Springer, 2020
- Ruth Towse and Trilce Navarrete Hernández (eds.) Handbook of Cultural Economics, Edward Elgar, 2020
- Scott Lash and Celia Lury Global Culture Industry, Polity, 2007
- Theodor W. Adorno The Culture Industry. Selected Essays on Mass Culture , Routledge, 1991

