

Nuevas Tendencias en los Estudios del Cine y la Televisión
Seminario: Cambios en las industrias culturales / Changes in cultural industries

Profesor/ Professor: Philippe Bouquillion

PLANIFICACIÓN SEMANAL

Semana 1. Introducción. La teoría de las industrias culturales y creativas

Introducción al curso. Se hará una breve descripción del alcance del tema, su contenido, la metodología de trabajo, el horario, el sistema de evaluación y las características de los exámenes (trabajos finales). A continuación, el curso se centrará en los fundamentos de la teoría de las industrias culturales y la teoría de las industrias creativas.

Lecturas:

- Banks, M. & O'Connor, J. 'After the creative industries', *International Journal of Cultural Policy*, 15:4, 365-373
- Garnham, Nicholas (2005) 'From cultural to creative industries', *International Journal of Cultural Policy*, 11:1, 15-29
- Hesmondalgh D. (2002), *The Cultural Industries*, Sage (Read chapter2 "Assessing the Cultural Industries" in part 1 from page 49 to 80)

Semana 2. Big data y nuevas formas de industrialización y mercantilización de la cultura

Después de las consideraciones generales relativas al Big Data y a la economía de las plataformas, se hará hincapié en los distintos tipos de sistemas algorítmicos desarrollados por los principales agentes de las industrias culturales, especialmente las plataformas (Sportify, Netflix, etc.), o de las industrias de la comunicación (Google, Amazon...). Se incidirá en los desafíos que plantean para la creación, la producción, la distribución y el consumo de la cultura. También abordaremos las cuestiones ideológicas del despliegue del Big Data y la forma en que se ponen en tela de juicio las políticas y las reglamentaciones, en particular las nacionales.

Lecturas:

- Arsenault, A. (2017) 'The datafication of media: Big data and the media industries', *International Journal of Media & Cultural Politics*, Volume 13, Numbers 1-2, 1 March 2017, 7-24.
- Cardon D. (2018) 'The Power of Algorithms', *Le Seuil, Pouvoirs*, Volume 164, Issue 1, 63-73.
- Hagiu, A & Wright J. (2015) 'Multi-Sided Platforms', Harvard Business School, Working Paper 15-037, March 16.
https://www.hbs.edu/faculty/Publication%20Files/15-037_cb5afe51-6150-4be9-ace2-39c6a8ace6d4.pdf

Semana 3. Financiación y concentración en las industrias culturales y de la comunicación: perspectivas históricas y desafíos contemporáneos

Se hará hincapié en la historia de la formación de algunos de los principales grupos industriales. Estas trayectorias de los actores industriales se correlacionarán con los desafíos de la concentración en los sectores a los que pertenecen. También se prestará

especial atención al papel de la financiación y de los agentes financieros en la creación, el crecimiento y la situación actual de esos agentes industriales. Así mismo, se examinarán las relaciones entre los principales agentes de las industrias culturales y los principales agentes de las industrias digitales desde el punto de vista de la financiación. Por último, la reflexión se centrará en los conceptos que permiten analizar las cuestiones de la concentración y la financiación en la actualidad, en la era de las plataformas y los algoritmos.

Lecturas:

- Birkinbine B., Gomez R., Wasko, J. (2016) *Global Media Giants*, New York: Routledge. (Read the introduction)
- Kokas, A. (2020) 'Chilling Netflix: financialization, and the influence of the Chinese market on the American entertainment industry', *Information, Communication & Society*, Volume 23, 2020 - Issue 3
- Noam, E. (ed.) (2016) *Who Owns the World's Media*. London: Oxford University. (Read the introduction)
- Winseck, D. (2018) 'Media Concentration in the Age of the Internet and Mobile Phones'. In Mark Deuze & Mirjam Prenger (eds.). *Making Media: Production, Practices and Professions* (175-189). Amsterdam: Amsterdam University.

Semana 4. La industria audiovisual en los Estados Unidos y los problemas que plantea el despliegue de las plataformas digitales

Se hará hincapié en el posicionamiento de los principales actores históricos de la industria audiovisual americana y en las estrategias de los "nuevos entrantes" de la industria audiovisual, ya sean GAFAs como Google Tube, Amazon o Apple o actores nacidos con SVoD, incluyendo Netflix. También se estudiarán las estrategias de otros tipos de actores importantes en la oferta de plataformas, como los fabricantes (a menudo asiáticos) de televisores conectados. Por último, se examinarán los desafíos de estas transformaciones de la industria para la producción de contenido original.

Lecturas:

- Birkinbine B., Gomez R., Wasko, J. (2016) *Global Media Giants*, New York: Routledge. (read Part 1 "Global Giants" from page 9 to page 108)
- Evens, T. & Donders, K. (2016) 'Mergers and acquisitions in TV broadcasting and distribution', *Informatics and Telematics*, 33(2), 674-682
- Hadida, L. Lampel, J., Walls, D., Joshi, A. (2020) 'Hollywood studio filmmaking in the age of Netflix: a tale of two institutional logics', *Journal of Cultural Economics*
<https://link.springer.com/article/10.1007/s10824-020-09379-z>

Semana 5. Plataformas audiovisuales SVOD en India.

Se hará hincapié en las transformaciones vinculadas al despliegue de plataformas para las industrias televisiva y cinematográfica de la India y en las relaciones de cooepetencia en torno a las plataformas entre actores de diversos sectores (telecomunicaciones, comercio electrónico, contenidos), tanto indios como extranjeros. También se estudiarán las cuestiones que plantean las políticas públicas, ya sea el apoyo a las industriales nacionales, la censura y el control político, así como las cuestiones relacionadas con la tecnología digital y, en particular, la cuestión del colonialismo de los datos.

Lecturas:

- Athique, A. (2019) 'Digital Emporiums: Platform Capitalism in India', *Media Industries Journal*, Volume 6, Issue 2.
<https://quod.lib.umich.edu/m/mij/15031809.0006.205?view=text;rgn=main> -

-Fitzgerald, S. (2019) 'Over-the-Top Video Services in India: Media Imperialism after Globalization', *Media Industries Journal*, Volume 6, Issue 2.

<https://quod.lib.umich.edu/m/mij/15031809.0006.206?view=text;rgn=main>

-Mohan, S., Punathambekar, A. (2019) 'Digital Platforms, Globalization, and Culture' in Curran J, Hesmondhalgh D. 2019. *Media and Society*. 6th. Bloomsbury Academic, (207-224)

Semana 6. Ciudades inteligentes: las nuevas fronteras entre las industrias culturales y creativas

A través de varios casos de ciudades inteligentes muy diferentes y situadas en lugares geográficos muy disímiles de Europa, la India y Mauricio, se centrará la atención en los métodos de aplicación de los distintos modelos de ciudades inteligentes y los retos que plantean para las industrias culturales, creativas y digitales. Estas industrias ahora también se valoran en relación con los programas de terrenos e inmuebles de los que son un componente.

Lecturas:

-Cardullo, P. & and Rob Kitchin R. (2018) 'Smart urbanism and smart citizenship: The neoliberal logic of 'citizne-focused' smart cities in Europe', *Environment and Planning C: Politics and Space*, October.

-Joss S., Sengers F., Schraven D., Caprotti F., Dayot Y., 2019, 'The Smart City as Global Discourse: Storylines and Critical Junctures across 27 Cities', *Journal of Urban Technology*, 26 (1), 3-34.

<https://doi.org/10.1080/10630732.2018.1558387>

WEEKLY SCHEDULE

Week 1. Introduction. Cultural Industries theory and creative industry theory

Introduction to the course. There will be a brief description of the scope of the subject, its contents, the work methodology, schedule, evaluation system and characteristics of the exams. Next, the course will focus on the fundamentals of cultural industries theory and creative industries theory.

Readings:

-Banks, M. & O'Connor, J. 'After the creative industries', *International Journal of Cultural Policy*, 15:4, 365-373

-Garnham, Nicholas (2005) 'From cultural to creative industries', *International Journal of Cultural Policy*, 11:1, 15-29

-Hesmondalgh D. (2002), *The Cultural Industries*, Sage (Read chapter2 "Assessing the Cultural Industries" in part 1 from page 49 to 80)

Week 2. "Big data and new forms of industrialization and commodification of culture.

After general considerations relating to Big data and the platform economy, the focus will be on the various types of algorithmic systems developed in particular by major players in the cultural industries, especially platforms (Sportify, Netflix, etc.) or in the communication industries (Google, Amazon...) and the challenges they raise for the creation, production, distribution and consumption of culture. We will also address the ideological issues of the deployment of Big Data and the way in which policies and regulations, particularly national ones, are called into question.

Readings:

- Arsenault, A. (2017) 'The datafication of media: Big data and the media industries', *International Journal of Media & Cultural Politics*, Volume 13, Numbers 1-2, 1 March 2017, 7-24.
- Cardon D. (2018) 'The Power of Algorithms', *Le Seuil, Pouvoirs*, Volume 164, Issue 1, 63-73.
- Hagiu, A & Wright J. (2015) 'Multi-Sided Platforms', Harvard Business School, Working Paper 15-037, March 16.
https://www.hbs.edu/faculty/Publication%20Files/15-037_cb5afe51-6150-4be9-ace2-39c6a8ace6d4.pdf

Week 3. Financialization and concentration in the cultural and communication industries: historical perspectives and contemporary challenges.

Emphasis will be placed on the history of the formation of some of the major emblematic industrial groups. These trajectories of industrial players will be correlated with the challenges of concentration in the sectors to which they belong. Particular attention will also be paid to the role of financialization and financial actors in the creation, growth and present situation of these industrial players. The relationships between the major players in the cultural industries and the major players in the digital industries will also be reviewed from the point of view of financialization. Finally, the reflection will focus on the concepts that allow us analyse the issues of concentration and financialization today, in the age of platforms and algorithms.

Readings:

- Birkinbine B., Gomez R., Wasko, J. (2016) *Global Media Giants*, New York: Routledge. (Read the introduction)
- Kokas, A. (2020) 'Chilling Netflix: financialization, and the influence of the Chinese market on the American entertainment industry', *Information, Communication & Society*, Volume 23, 2020 - Issue 3
- Noam, E. (ed.)(2016) *Who Owns the World's Media*. London: Oxford University. (Read the introduction)
- Winseck, D. (2018) 'Media Concentration in the Age of the Internet and Mobile Phones'. In Mark Deuze & Mirjam Prenger (eds.). *Making Media: Production, Practices and Professions* (175-189). Amsterdam: Amsterdam University.

Week 4. The audiovisual industry in the United States and the issues raised by the deployment of digital platforms

Emphasis will be placed on the positioning of the major historic players in the American audiovisual industry and on the strategies of "new entrants" in the audiovisual industry, whether GAFAs such as Google Tube, Amazon or Apple or actors born with SVoD including Netflix. The strategies of other types of important players in platform offerings such as manufacturers (often Asian) of connected TVs will also be studied. The challenges of these industry transformations for the production of original content will also be examined.

Readings:

- Birkinbine B., Gomez R., Wasko, J. (2016) *Global Media Giants*, New York: Routledge. (read Part 1 "Global Giants" from page 9 to page 108)
- Evens, T. & Donders, K. (2016) 'Mergers and acquisitions in TV broadcasting and distribution', *Informatics and Telematics*, 33(2), 674-682
- Hadida, L. Lampel, J., Walls, D., Joshi, A. (2020) 'Hollywood studio filmmaking in the age of Netflix: a tale of two institutional logics', *Journal of Cultural Economics*
<https://link.springer.com/article/10.1007/s10824-020-09379-z>

Week 5. SVoD audiovisual platforms in India.

Emphasis will be placed on the transformations linked to the deployment of platforms for the Indian television and film industries and on the relations of competition around platforms between actors from various sectors (telecommunications, electronic commerce, content), both Indian and foreign. The issues raised by public policies will also be studied, whether it be support for national industrial champions, censorship and political control, as well as issues related to digital technology and in particular the question of data colonialism.

Readings:

-Athique, A. (2019) 'Digital Emporiums: Platform Capitalism in India', *Media Industries Journal*, Volume 6, Issue 2.

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Week 6. Smart cities: the new frontiers of the cultural and creative industries.

Through various cases of very different smart cities and located in very dissimilar geographic places in Europe, India and Mauritius, the focus will be on the methods of implementing the different smart city models and the challenges they raise for the cultural, creative and digital industries. These industries are now also valued in relation to land and real estate programs of which they are a component.

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-Cardullo, P. & and Rob Kitchin R. (2018) 'Smart urbanism and smart citizenship: The neoliberal logic of 'citizen-focused' smart cities in Europe', *Environment and Planning C: Politics and Space*, October.

-Joss S., Sengers F., Schraven D., Caprotti F., Dayot Y., 2019, 'The Smart City as Global Discourse: Storylines and Critical Junctures across 27 Cities', *Journal of Urban Technology*, 26 (1), 3-34.

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Athique, A. Parthasarathi, V. & Srinivas, S.V. (eds.) (2018a). *The Indian Media Economy*, Vol. 1: Industrial Dynamics and Cultural Adaptation. London: Oxford University.

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Banks, M. & O'Connor, J. 'After the creative industries', *International Journal of Cultural Policy*, 15:4, 365-373

- Birkinbine B., Gomez R., Wasko, J. (2016) *Global Media Giants*, New York: Routledge.
- Burroughs, B. (2019) 'House of Netflix: Streaming media and digital lore', *Popular Communication*, 17(1), 1-17.
- Cardon, D. (2018) 'The Power of Algorithms', Le Seuil, *Pouvoirs*, Volume 164, Issue 1, 63-73.
- Cardullo, P. & and Rob Kitchin R. (2018) 'Smart urbanism and smart citizenship: The neoliberal logic of 'citizne-focused' smart cities in Europe', *Environment and Planning C: Politics and Space*, October.
- Caves, R. (2002) *Creative Industries: Contracts Between Art and Commerce*, Harvard Univ Pr, Cambridge.
- Ciuriak, D (2018). 'The economics of data: Implications for the data-driven economy'. In R. P. Medhora (ed.). *Data Governance in the Digital Age*, (12-19). Waterloo, ON: CIGI.
- Coletta C. & Kitchin, R. (2017) 'Algorithmic governance:Regulating the 'heartbeat' of a city using the Internet of Things', *Big Data & Society*, July–December: 1–1.
- Couldry N. & Mejias U. (2019) *The Costs of Connection: How Data Is Colonizing Human Life and Appropriating It for Capitalism*, Stanford University Press.
- Collignon de Alba, C., Haberleithner, J., Maricela Mireya Reyes López M.-M. (2017) 'Creative Industries in the Smart City: Overview of a Liability in Emerging Economies', in Luisa Cagica Carvalho, *Handbook of Research on Entrepreneurial Development and Innovation Within Smart Cities*, IGI Global.
- Evens, T. & Donders, K. (2018) *Platform Power and Policy in Transforming Television Markets*, London: Palgrave Macmillan.
- Evens, T. & Donders, K. (2016) 'Mergers and acquisitions in TV broadcasting and distribution', *Informatics and Telematics*, 33(2), 674-682.
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- Garnham, Nicholas (2005) 'From cultural to creative industries', *International Journal of Cultural Policy*,11:1,15-29
- Gillespie, T. (2010) The politics of 'platforms', *New Media & Society*, 12(3), 347–364.
- Hadida, L. Lampel, J., Walls, D., Joshi, A. (2020) 'Hollywood studio filmmaking in the age of Netflix: a tale of two institutional logics', *Journal of Cultural Economics*
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Hesmondalgh D. (2002), *The Cultural Industries*, Sage.

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Lobato, R. (2019) *Netflix Nations: The Geography of Digital Distribution*, New York University Press.

Lotz, A. D. (2019) 'Teasing apart television industry disruption: consequences of meso-level financing practices before and after the US multiplatform era', *Media, Culture & Society*, 41(7), 923–938.

Punathambekar, A., Mohan, S. (2019) 'Digital Platforms, Globalization, and Culture', in Curran J, Hesmondhalgh D. 2019. *Media and Society*. 6th. Bloomsbury Academic, 207-224.

Noam, E. (ed.)(2016). *Who Owns the World's Media*. London: Oxford University.

Pardo, A. (2012) 'Hollywood and the Digital Revolution: New Consumers, New Markets, New Business Models', *Cahiers de l'Association Française des Enseignants-Chercheurs en cinéma et audiovisuel*, Volume 4.

<https://journals.openedition.org/map/246?lang=en>

Srnicek N. (2016) *Platform Capitalism*, Londres: Polity.

Winseck, D. (2018) 'Media Concentration in the Age of the Internet and Mobile Phones'. In Mark Deuze & Mirjam Prenger (eds.). *Making Media: Production, Practices and Professions* (175-189). Amsterdam: Amsterdam University.