MODULE SPECIFICATION

Part 1: Information			
Module Title	Media Culture 2: Creative Cultural Research		
Module Code	UPCAFF-30-2	Level	2
For implementation from	September 2018		
UWE Credit Rating	30	ECTS Credit Rating	15
Faculty	ACE	Field	Cultural Industries
Department	ACI		
Contributes towards	BA (Hons) Media and Cultural Production (compulsory) BA (Hons) Media Culture and Communication (optional) BA (Hons) Media Culture and Practice (optional)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	n/a		

Part 2: Description
The aim of this module is to develop a full understanding of the dynamics of the cultural and media industries sector, analysing the forces which have led it to develop to this point, and the way those who work, play and engage with media and cultural forms influence its role and meanings in everyday life and urban culture. We will look at the development of current media technologies, and consider the direction of media production and research in the future. How is the use of media technologies in other cultural industries reframing the experience of, for example, cinema, theatre, museums, etc and how do contemporary and emerging forms, such as games and virtual reality, offer new kinds of immersive experiences that challenge conventional understandings of media engagement and the generation of meaning? What kind of knowledge do we need to understand how new kinds of audiences are formed and how relationships between producers, publics and creative citizens can lead to new possibilities? Students will be asked to consider how to generate the kind of research that will help clarify these questions. This module will also develop an understanding of the landscape of the cultural and media industries, how commercial imperatives, funding agendas and policy frameworks at all levels influence its development and the factors which drive new kinds of relationships between those who contribute to the production, consumption, distribution and 'spread' of media and cultural artefacts. How do media businesses intersect with other cultural industries, such as music, fashion, design and retail, in urban cultural clusters? And how is social media becoming an important factor in communicating between venues, producers and publics? Further, we will examine those forms of media innovation which serve social purposes, exploring how co-creative practices working with organisations or communities in Bristol and beyond, can allow different voices to emerge in dialogue with media producers. In short, this module is designed to foster the understanding and conceptual frameworks to enable students to shape and situate their work as creative professionals now and in the future, and help them develop the research skills to embark on these pathways. Indicative themes include: Media archaeology/media

futures; Media Ecologies and Urban Change: Place, Creativity and Resilience; Cultural Value, Creative Citizenship, Data and Everyday Life.

Input from researchers and media makers ensures that students are given a 'live' view of industry dynamics, career options and creative interventions. Examples of guest sessions which offer near live briefs and an understanding of industry processes and employability pathways include: 'Media Futures' by Mandy Rose, Director Digital Cultures Research Centre; Mobile and Experience Design for Adventure Heritage by Professor Steve Poole with follow up workshop by mobile enabled experience design company Splash and Ripple; Interactive Experience Design with Charlotte Crofts including a testing the BCC/Suspension Bridge Trust's Bridge Stories app while in production; The Creative Economy and Cultural Value by Professor Jon Dovey; Cities Data and Interactivity by Jen Stein including an interactive data design workshop; Playable Cities near live brief led by Pervasive Media Studio Manager Verity Mackintosh; Creative Entrepreneurship: The Stokes Croft Zone of Possibility App by Professor John Cook and media artist Rik Lander, including a live app testing field research exercise; Bristol City Council's Culture and Resilience strategies by Deputy Mayor of Bristol Estella Tincknell and Resilience Officer Sarah Toy; IC Visual Labs Old Market Stories: Photographic Archive Project.

Part 3: Assessment

During the course of this module, students will devise and execute their own research project. For these, we will learn to think of the city as a 'culture lab' in which students will investigate their own individual research question and gather the evidence they need to address this and develop a convincing argument.

In the weeks leading up to designing and planning these projects, the module will introduce a range of methodologies to ground research into contemporary media culture, leading to weekly small-scale research projects. Students will therefore use and test out this material in research fieldwork and exercises. They will report back on their findings to the rest of the group the following week. They will then select three that are the most relevant to their research project development and include these in the Research Portfolio. This assessment involves engagement with ideas, arguments and approaches – as well as findings and reflections on research fieldwork and exercises – from the weekly topics. Students will therefore also be developing an advanced competency in reading academic materials and industry reports, enabling them to engage confidently with current theories, debates and issues relevant to the way media and culture shape modern experience.

In the final part of the semester, students will also be working on their own individual research project, building on and extending selected ideas and debates covered in the topic sessions of the module and formulating a multi-dimensional but focused research project drawing on relevant methodologies. Project development will be conducted via workshops and tutorials. Students are introduced to research ethics and required to provide an ethics evaluation. Students are encouraged to find their own primary research networks, making contact with makers, curators, charities, industry bodies, community groups etc.

Student-led design and research conducted and tested in discussion with the module leader, will limit the opportunity for plagiarism.

Identify final timetabled piece of assessment (component and element)	Component A2	
	A:	**B:**
% weighting between components A and B (Standard modules only)	**100%**	

First Sit	

Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1 Research Portfolio	30%
2 Research Project	70%
Component B **Description of each element**	**Element weighting** **(as % of component)**
N/A	
Resit (further attendance at taught classes is not required)	

Component A (controlled conditions) Description of each element	Element weighting (as % of component)
1 Research Portfolio	30%
2 Research Project	70%
Component B **Description of each element**	**Element weighting (as % of component)**
N/A	

Part 4: Teaching and Learning Methods	
Learning Outcomes	On successful completion of this module students will be able to: • assess the productivity of different research methodologies in primary research relating to different aspects of the creative economy and its relationship to citizens, communities, cities and public culture (A1); • formulate research questions that are appropriate to researching current developments and innovations in media culture, the creative economy and digital media (A2); • provide a rationale for choosing between different methods and approaches in the design of a research project (A2); • argue coherently, drawing on appropriate evidence and theoretical approaches (A1, A2); • undertake sustained, innovative, creative independent scholarship and research (A1, A2); • employ a rigorous, critical and creative approach to cultural analysis (A1, A2).
Key Information Sets Information (KIS) Contact Hours Total Assessment	**Key Information Set - Module data** *Number of credits for this module* 30

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
300	72	228	0	300	✓

Total assessment of the module:		
Written exam assessment percentage	0%	
Coursework assessment percentage	100%	
Practical exam assessment percentage	0%	
	100%	

Reading List	There is no single core textbook for this module, therefore access to a range of excerpts will be provided either in print or online. All further readings and viewings listed in the module handbook are available in the library or online. Students are not required to buy any audiovisual media or books for this module.

This module offers an opportunity to further develop information skills introduced at Level 1. Students are expected to be able to identify and retrieve reading as appropriate. Students will be given the opportunity to attend sessions on selection of relevant databases and search skills. Additional support is available through the library web pages, including interactive tutorials on finding books and journals, evaluating information and referencing. Sign-up workshops are also offered by the Library.

Titles to be inputted to reading list software:

Parikka, Jussi (2012) *What is Media Archaeology?,* London: Polity Press.

Gunning, Tom (1986) 'The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde', *Wide Angle*, Vol 8, Nos 3 & 4.

Anderson, Chris (2012) *Makers: The New Industrial Revolution*, London: Random House.

Shwab, Klaus (2016) *The Fourth Industrial Revolution*, World Economic Forum.

Kidd, Jenny (2016) *Museums in the New Mediascape: Transmedia, Participation, Ethics*, London and New York: Routledge.

Griffiths, Alison (2008) *Shivers Down Your Spine: Cinema, Museums and the Immersive*, Columbia University Press.

Henning, M. (ed) (2015) *Museum Media*, International Handbooks of Museum Studies, Wiley-Blackwell.

Jenkins, Henry (2013) 'What Constitutes Meaningful Participation?', in *Spreadable Media: Creating Value and Media in a Networked Culture*, pp 153-195.

Florida, Richard (2012) *The Rise of the Creative Class, Revisited* (New York: Basic Books).

Moran, Seana (2016) *Ethical Ripples of Creativity and Innovation*, London: Palgrave Macmillan.

Pratt, Andy C. and Jeffcutt, P. (2009) (eds) *Creativity, Innovation and the Cultural Economy*, London and New York: Routledge.

Potts, Jason (2011) *Creative Industries and Economic Evolution*, Cheltenham UK and Northampton MA USA: Edward Elgar.

Mulgan, Geoff (1998) *Connexity: Responsibility, Freedom, Business and Power in the New Century*, London: Vintage.

Landry, Charles (2000) *The Creative City: A Toolkit for Urban Innovators*, London: Comedia/Earthscan.

Sacco, Peir Luigi (2011) 'Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming', European Expert Network on Culture, OMC Working Group on Cultural and Creative Industries.

Holden, John (2015) *The Ecology of Culture*, Swindon: Arts and Humanities Research Council.

Harte, D., Dovey, J. Agusita, E. and Zamenopoulos, T. (2016) 'From Networks to Complexity: Two Case Studies', in Ian Hargreaves and John Hartley, (eds) (2016) *The Creative Citizen Unbound: How Social Media and DIY Culture Contribute to Democracy, Communities and the Creative Economy,* Policy Press: Bristol, pp 129-152.

Currid, Elizabeth and Williams, Sarah (2010) 'The Geography of Buzz: Art, Culture and the Social Milieu in Los Angeles and New York', *Journal of Economic Geography*, No 10, pp 423-451.

Boler, M. and M. Ratto (2014). Boler, M. and M. Ratto (Eds.) *DIY Citizenship: Critical Making and Social Media,* Cambridge, Mass.: MIT Press.

Webb, Peter (2007) *Exploring the Networked Worlds of Popular Music: Milieu Cultures*, London and New York: Routledge.

Webb, Peter (2007) 'Milieu Cultures: The Theoretical Development of the Milieu', in *Exploring the Networked Worlds of Popular Music: Milieu Cultures*, (London and New York: Routledge), pp 29-38.

Duxbury, Nancy (2016) 'Mapping Cultural Intangibles', *City, Culture and Society* 7.

Morozov, E. (2015) *Digital Technologies And The Future Of Data Capitalism.* (Transcript of a speech delivered in Berlin in December 2014 at a 'philosophy meets politics' event of the Kulturforum der Sozialdemokratie). Available from: http://www.socialeurope.eu/2015/06/digital-technologies-and-the-future-of-data-capitalism/

Manovich, L. (2002) 'Data Visualization as New Abstraction and Anti - Sublime' http://manovich.net/index.php/projects/data-visualisation-as-new-abstraction-and-anti-sublime

Manovich, L. (2010) 'What is Visualisation?' in *Poetess Archive Journal* 2.1 pp.1-32 (20 December 2010)

Manovich, Lev (2014) The Poetics of Urban Media Surfaces, *First Monday,* No 4.

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