

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2024/25**

Part I Course Overview

Course Title:	Media Cultures Theory × Practice Summer Seminar
Course Code:	SM6345
Course Duration:	One semester
Credit Units:	3
Level:	P6
Medium of Instruction:	English
Medium of Assessment:	English
Prerequisites: <i>(Course Code and Title)</i>	Nil
Precursors: <i>(Course Code and Title)</i>	Nil
Equivalent Courses: <i>(Course Code and Title)</i>	Nil
Exclusive Courses: <i>(Course Code and Title)</i>	Nil

Part II Course Details

1. Abstract

This course aims to operationalise the knowledge gained from MACM courses in cultural studies, aesthetics and critical theories of production studies and new media. The course asks: how do academic theories and discourses relate to professional practices in the field, and vice versa? The course takes the form of a postgraduate seminar. The purpose of the seminar is to enhance the students' understanding of how the theoretical perspectives they have learned relate to the concrete milieus of cultural production (creative industries, artistic institutions and cultural organisations). This is intended as complementing the theoretical knowledge the students have developed in the previous semesters of study in the fields of cultural studies, aesthetics, critical production studies and critical theories of new media. The students will do research on specific professional contexts related to cultural production; the goal is to understand the multi-directional relationships, translations, overlaps, frictions, synergies, and omissions between academic discussions and real-world practices in cultural field, by describing how the professional contexts could potentially inform and be informed by a range of theoretical approaches from cultural studies, aesthetics, critical production studies and critical theories of new media. The emphasis is put on ways to operationalise the theoretical knowledge towards concrete professional contexts of cultural production. As such, this summer course is contributing to the MACM's concentration "Interventions in Media Cultures" which fosters students' capacity to intervene in the social, mediatic, regulatory, urban environment. This concentration takes advantage of the strong integration of the School of Creative Media with its cultural, artistic and economic regional context.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	To identify the key theoretical positions and concepts concerning the role of cultural studies, aesthetics and critical theories of production studies and new media in professional context of cultural production		✓		
2.	Articulate how concepts from cultural studies, aesthetics and critical theories of production studies and new media are operationalised in professional contexts		✓	✓	
3.	Apply concepts from cultural studies, aesthetics and critical theories of production studies and new media in independent research and critical writing, and artistic practice				✓
4.	To valorise explicitly theoretical knowledge in future professional contexts of activity				✓
		100%			

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines

or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Learning and Teaching Activities (LTAs)

(LTAs designed to facilitate students' achievement of the CILOs.)

LTA	Brief Description	CILO No.				Hours/week (if applicable)
		1	2	3	4	
Lectures	explaining theories, including works	✓				
Readings+Group discussions	Group discussions on assigned readings	✓		✓		
Presentation/paper	on assigned readings and on a specific cultural production context (creative industries, artistic institutions or cultural organisations)	✓	✓			
Independent research	Independent research (diary) leading to final paper/project				✓	

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.				Weighting	Remarks
	1	2	3	4		
Continuous Assessment: 100%						
Presentation/paper on assigned readings		✓			25	
Reaction writings on assigned readings, and in-class screenings/demonstrations	✓		✓		15	
2 steps individual diary (make observations on a cultural organisation/artistic institution/events and relate them to the readings /discussions from the class and present the ideas)	✓	✓	✓		25	
Final paper / project				✓	35	
Examination: 0% (duration: _____, if applicable)						
					100%	

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Applicable to students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Presentation/paper on assigned readings	Ability to understand and use the concepts from the weekly readings. Ability to explain in detail and with accuracy their views	High	Significant	Moderate	Basic	Not even reaching marginal levels
2. Reaction writings on assigned readings, and in-class screenings/demonstrations	Ability to participate in a debate and to synthesize the different views defended by the various participants	High	Significant	Moderate	Basic	Not even reaching marginal levels
3. 2 steps individual diary (make observations on a cultural organisation/artistic institution/events and relate them to the readings/discussions from the class and present the ideas)	First step: first version of the diary; second step: the expanded version of the diary being developed from the first diary. Ability to understand the concepts from the lectures and use them in a creative manner to develop a reflexion about a specific operationalisation of theoretical concept in professional contexts	High	Significant	Moderate	Basic	Not even reaching marginal levels
4. Final paper / project	Ability to understand and synthesize the concepts from the lectures/discussions and use them in a creative manner to develop a larger reflexion about the operationalisation of theoretical concept in professional contexts	High	Significant	Moderate	Basic	Not even reaching marginal levels

Applicable to students admitted from Semester A 2022/23 to Summer Term 2024

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B)	Marginal (B-, C+, C)	Failure (F)
1. Presentation/paper on assigned readings	Ability to understand and use the concepts from the weekly readings. Ability to explain in detail and with accuracy their views	Excellent ability to understand and use the concepts from the weekly readings. Ability to explain in detail and with accuracy their views	Good ability to understand and use the concepts from the weekly readings. Ability to explain in detail and with accuracy their views	Marginal ability to understand and use the concepts from the weekly readings. Ability to explain in detail and with accuracy their views	Lack of ability to understand and use the concepts from the weekly readings. Ability to explain in detail and with accuracy their views
2. Reaction writings on assigned readings, and in-class screenings/demonstrations	Ability to participate in a debate and to synthesize the different views defended by the various participants	Excellent ability to participate in a debate and to synthesize the different views defended by the various participants	Good ability to participate in a debate and to synthesize the different views defended by the various participants	Marginal ability to participate in a debate and to synthesize the different views defended by the various participants	Lack of ability to participate in a debate and to synthesize the different views defended by the various participants
3. 2 steps individual diary (make observations on a cultural organisation/artistic institution/events and relate them to the readings/discussions from the class and present the ideas)	First step: first version of the diary; second step: the expanded version of the diary being developed from the first diary. Ability to understand the concepts from the lectures and use them in a creative manner to develop a reflexion about a specific operationalisation of theoretical concept in professional contexts	Excellent ability to understand the concepts from the lectures and use them in a creative manner to develop a reflexion about a specific operationalisation of theoretical concept in professional contexts	Good ability to understand the concepts from the lectures and use them in a creative manner to develop a reflexion about a specific operationalisation of theoretical concept in professional contexts	Marginal ability to understand the concepts from the lectures and use them in a creative manner to develop a reflexion about a specific operationalisation of theoretical concept in professional contexts	Lack of ability to understand the concepts from the lectures and use them in a creative manner to develop a reflexion about a specific operationalisation of theoretical concept in professional contexts
4. Final paper / project	Ability to understand and synthesize the concepts from the lectures/discussions and use them in a creative manner to develop a larger reflexion about the operationalisation of theoretical concept in professional contexts	Excellent ability to understand and synthesize the concepts from the lectures/discussions and use them in a creative manner to develop a larger reflexion about the	Good ability to understand and synthesize the concepts from the lectures/discussions and use them in a creative manner to develop a larger reflexion about the	Marginal ability to understand and synthesize the concepts from the lectures/discussions and use them in a creative manner to develop a larger reflexion about the	Lack of ability to understand and synthesize the concepts from the lectures/discussions and use them in a creative manner to develop a larger reflexion about the

		operationalisation of theoretical concept in professional contexts	operationalisation of theoretical concept in professional contexts	operationalisation of theoretical concept in professional contexts	operationalisation of theoretical concept in professional contexts
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Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Cultural critique, theory as practice, cultural studies, aesthetics, critical production studies, critical theories of new media, cultural production, creative industries, artistic institutions, cultural organisations.

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Vishmidt, Marina . 2018. <i>Speculation as a Mode of Production: Forms of Value Subjectivity in Art and Capital</i> . Leiden: Brill.
2.	Stakemeier, Kerstin and Vishmidt, Marina . 2016. <i>Reproducing Autonomy: Work, Money, Crisis and Contemporary Art</i> . London: Mute Publishing.
3.	Vishmidt, Marina . 2015. <i>Indifferent Agent: Speculation as a Mode of Production in Art and Capital</i> . In: Angela Dimitrakaki and Kirsten Lloyd, eds. <i>ECONOMY: Art, Production and the Subject in the Twenty-First Century</i> . Liverpool: Liverpool University Press.
4.	Vishmidt, Marina . 2017. <i>The Two Reproductions in (Feminist) Art and Theory since the 1970s</i> . <i>Third Text</i> , 31(1), pp. 49-66.
5.	Vishmidt, Marina . 2008. <i>Situation Wanted: Something About Labour</i> . <i>Afterall: A Journal of Art, Context and Enquiry</i> , 19, pp. 20-34.
6.	Matt Stahl (2013), "Specificity, ambivalence and the commodity form of creative work," in <i>Theorizing Cultural Work: Labour, Continuity and Change in the Cultural and Creative Industries</i> , pp.71-84, Routledge
7.	Christopherson, S. (2008). <i>Beyond the Self-expressive Creative Worker: An Industry Perspective on Entertainment Media</i> . <i>Theory Culture Society</i> , 25(7-8), 73-95.
8.	Christopherson, S. (2004). <i>The Divergent Worlds of New Media: How Policy Shapes Work in the Creative Economy</i> . <i>Review of Policy Research</i> , 21, 543-558.
9.	Neff, G. (2005). <i>The Changing Place of Cultural Production: The Location of Social Networks in a Digital Media Industry</i> . <i>Annals of the American Academy of Political and Social Science</i> , 597, 134-152.
10.	Pratt, A. C. (2007). <i>An economic geography of the cultural industries</i> . In A. Leyshon, L. McDowell, R. Lee, & P. Sunley (Eds.), <i>The Sage Handbook of Economic Geography</i> . Sage. London, UK, pp. 323-337
11.	Scott, A. J. (1996). <i>The Craft, Fashion, and Cultural-Products Industries of Los Angeles: Competitive Dynamics and Policy Dilemmas in a Multisectoral Image-Producing Complex</i> .
12.	Negus, K. (2002). <i>Identities and industries: the cultural formation of aesthetic economies</i> . In P. Du Gay & M. Pryke (Eds.), <i>Cultural Economy: Cultural Analysis and Commercial Life</i> (pp. 115-131). London; Thousand Oaks, Calif.: SAGE Publications.

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Banks, M. (2007). <i>The Politics of Cultural Work</i> . Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan.
2.	Lloyd, R. D. (2006). <i>Neo-bohemia : Art and Commerce in the Postindustrial City</i> . New York: Routledge.
3.	Hesmondhalgh, D. (2012). <i>The Cultural Industries</i> . Sage Publications (CA).
4.	Mayer, V., Banks, M., & Caldwell, J. (2009). <i>Production Studies: Cultural Studies of Media Industries</i> . Routledge.

5.	Lister, M., Dovey, J., Giddings, S., Grant, I., & Kelly, K. (2009). <i>New Media: A Critical Introduction</i> . Routledge.
6.	Flew, T. (2005). <i>New Media: an Introduction</i> . South Melbourne, Vic.; Toronto: Oxford University Press.
7.	Padgett, J. F., & Ansell, C. K. (1993). Robust Action and the Rise of the Medici, 1400-1434. <i>American Journal of Sociology</i> , 98(6), 1259-1319.
8.	Keane, M. (2016). <i>Handbook of Cultural and Creative Industries in China</i> . Edward Elgar Publishing.
9.	Liu, A. (2004). <i>The Laws of Cool: Knowledge Work and the Culture of Information</i> . University Of Chicago Press.
10.	Cox, Geoff, Ryan Nolan, Andrew Prior. 2019. "The Crackle of Contemporaneity." In <i>Futures of the Contemporary: Contemporaneity, Untimeliness, and Artistic Research</i> , edited by Paulo de Assis and Michael Schwab. Leuven: Orpheus Institute Series – Leuven University Press, pp. 97-114.
11.	Dewdney, Andrew. 2019. "The Distributed Museum: The flight of cultural authority and the multiple times and spaces of the art museum." In: <i>International Handbook in New Digital Practices in Galleries</i> , edited by Lewi, H, Smith, W, Cooke, S and von Lehn, D. <i>Libraries Archives, Museums and Heritage Sites</i> , New York: Routledge.