

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF SOCIAL SCIENCES		
ACADEMIC UNIT	DEPT OF CULTURAL TECHNOLOGY AND COMMUNICATION		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	POL 206	SEMESTER	4 th
COURSE TITLE	DIGITAL CULTURE AND CULTURAL INDUSTRIES		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	6	
<i>The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Elective, general background		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131253/ Full description on e-class		

(2) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>Students will be able to:</p> <ul style="list-style-type: none"> • Understand the relationship between the concepts of digital culture and cultural industries • Recognize and analyze the multifaceted role of cultural industries in cultural theory and practice • Describe and analyze the operation of cultural industries in modern social reality and distinguish the differences of cultural organizations • Recognize and analyze the functioning of the culture market, as well as the cultural goods • Understand and analyze the role of ICT and digital media in the functioning of cultural industries • Distinguish and analyze the strategies of cultural industries and their operation tools • Evaluate the needs of cultural industries and propose new strategies
General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

*Search for, analysis and synthesis of data and information, with the use of the necessary technology
Adapting to new situations
Decision-making*

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

Showing social, professional and ethical responsibility and

sensitivity to gender issues

Criticism and self-criticism

Production of free, creative and inductive thinking

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Others...

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- Search, analyze and synthesize data and information, using the necessary technologies
- problem solving
- Production of new research ideas
- Promoting free, creative and inductive thinking
- respect for difference and multiculturalism
- Working independently
- Team work
- Decision making
- Project planning and management
- showing social, professional and ethical responsibility

(3) SYLLABUS

In recent decades, the rapid penetration of ICT in various social and cultural aspects of modern social reality impacts on the reorganization and the creation of practices that influence the mechanisms of formation and management of cultural industries, as well as their functioning of the culture market. The new possibilities of production and meaning of cultural experiences, as well as the challenges regarding cultural construction, distribution and consumption of cultural products and goods, resulting from the use of digital technologies, make modern Cultural Industries a key field of study, in order for understanding processes of contemporary cultural production locally and globally. In this light, the aim of the course concerns:

- a) the understanding and critical perspective of the theoretical approaches concerning the Cultural Industries and their effects from the use of digital technologies,
- b) the study and analysis of the factors that influence the mechanisms of the formation of cultural identities and diversity, as well as the mechanisms for managing and organizing social actors leisure time, reshaping their practices of cultural consumption and
- c) outlining the conditions and challenges of the Cultural market that adapts characteristics of modern cultural work , and at the same time leads to the implementation of specific policies for the Cultural Industries.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face to face utilizing the principles of Socio-cognitive Learning Theory:</p> <ul style="list-style-type: none"> • Method of acquiring concepts • Research method • Collaborative method 																					
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Software for concept maps • Diagrams, tables, pictures, photos, videos, digital material, viewing & presentation software • Utilization of social media <p>to support the learning process, laboratory training, as well as the research, the preparation, and presentation of team work for the semester project.</p>																					
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>26 hours</td> </tr> <tr> <td>Personal Projects</td> <td>26 hours</td> </tr> <tr> <td>Team project</td> <td>38 hours</td> </tr> <tr> <td>Personal Study/Research/Preparation</td> <td>52 hours</td> </tr> <tr> <td>Evaluation</td> <td>14 hours</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Course total</td> <td>156 credits</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	26 hours	Personal Projects	26 hours	Team project	38 hours	Personal Study/Research/Preparation	52 hours	Evaluation	14 hours							Course total	156 credits	
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<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Students are familiar with the evaluation criteria during the initial course lecture at the beginning of the semester and are stored throughout the semester in the course's area in eclass (eclass.aegean.gr).</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> ✓ Active participation in laboratory education projects (10%) ✓ Presentation and submission of Team Project and Essay (30%) ✓ Final exam (60%) which include: <ul style="list-style-type: none"> • Multiple choice questions • Analysis of a brief case study of cultural organizations • Suggestions for improving the communication strategy of a cultural organization • Comparative evaluation of cultural theories 																					

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Hesmondhalgh, D. (2002). *The Cultural industries*. Thousand Oaks, California: Sage.
- Oakley, K., & O'Connor, J. (Eds.). (2015). *The routledge companion to the cultural industries*. London & New York: Routledge.
- Moore, I. (2014). Cultural and Creative Industries Concept—A Historical Perspective. *Procedia. Social and Behavioral Sciences*, 110, 738-746.
- Throsby, D. (2008). Modelling the cultural industries. *International Journal of Cultural Policy*, 14:3, 217-232.
- O'Connor, J. (2000). The definition of the 'cultural industries'. *The European Journal of Arts Education*, 2(3), 15-27.
- Hesmondhalgh, D., & Pratt, A. C. (2005). Cultural industries and cultural policy. *International journal of cultural policy*, 11(1), 1-13.
- Pratt, A. C. (2005). Cultural industries and public policy: An oxymoron?. *International journal of cultural policy*, 11(1), 31-44.
- Rodríguez-Ferrándiz, R. (2014). Culture Industries in a Postindustrial Age: Entertainment, Leisure, Creativity, Design. *Critical Studies in Media Communication*, 31:4, 327-341.
- Staber, U. (2008). Network Evolution in Cultural Industries. *Industry and Innovation*, 15:5, 569-578.
- Gere, C. (2009). *Digital culture*. London: Reaktion Books.
- Uzelac, A. & Cvjetičanin B. (2008). *Digital Culture: The Changing Dynamics*. Zagreb: Institute for International Relations.
- Qiu, J. & Loader, B.D. (2016). Understanding digital cultures. *Information, Communication & Society*, 19:1, 1-3
- Deuze, M. (2006). Participation, remediation, bricolage: Considering principal components of a digital culture. *The information society*, 22(2), 63-75.
- Singh, P. R. (2012). Consumer culture and postmodernism. *Logos, Universality, Mentality, Education, Novelty Section: Philosophy and Humanistic Sciences*, 1(1), 469-506.
- Bustamante, E. (2004). Cultural industries in the digital age: some provisional conclusions. *Media, Culture & Society*, 26(6), 803-820.
- Collins, A., Scorcu, A. E., & Zanola, R. (2013) Read the book and see the film? The consumption of different versions of cultural goods. *Applied Economics Letters*, 20:16, 1516-1520

- *Related academic journals:*

- Journal of Communication
- Communication Research
- Journalism & Mass
Communication Quarterly
- New Media & Society