

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	(D') SPRING
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
Lectures		3	6
<i>Add rows if necessary. 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)			

(2) LEARNING OUTCOMES

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> <i>Consult Appendix A</i> <ul style="list-style-type: none"> • Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area • Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B • Guidelines for writing Learning Outcomes
<ul style="list-style-type: none"> • Understand the intrinsic relationship between the concepts of "Digital Culture" and "Creative Industries." • Comprehend and analyze different theoretical approaches to the study of Creative Industries with evidence-based documentation. • Describe and analyze the operation of Creative Industries in contemporary social reality in relation to local and global cultural production. • Distinguish the unique characteristics and differentiations of modern Creative Industries, emphasizing the use of digital technologies. • Analyze the operation of the cultural market in postmodernity, as well as the transformations and differentiations in cultural production and consumption. • Interpret mapping studies of Creative Industries. • Recognize and evaluate the impacts of the operation of Creative Industries and the use of digital technologies on the processes of production and formation of cultural identity.

<ul style="list-style-type: none"> • Understand and analyze the correlation between leisure management and the unique characteristics of cultural consumption in postmodernity. • Evaluate the implemented policies for Creative Industries and propose new strategies for their efficient operation. 	
General Competences <i>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?</i>	
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Adapting to new situations</i> <i>Decision-making</i> <i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>Project planning and management</i> <i>Respect for difference and multiculturalism</i> <i>Respect for the natural environment</i> <i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>.....</i> <i>Others...</i> <i>.....</i>
<ul style="list-style-type: none"> • 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

Under modern conditions of postmodernity, the emergence of the new information economy, the rapid use of digital technologies, and the ever-increasing networking in various aspects of social life bring multiple transformations and changes in the processes of cultural production and consumption. These transformations highlight the field of Digital Culture and reshape the functions of the cultural market. The new possibilities for the production and meaning-making of cultural experiences, as well as the challenges in the broader cultural dimensions of the construction, circulation, and consumption of cultural products and goods arising from the use of digital technologies, make contemporary Creative Industries a key area of study for understanding the processes of modern cultural production at local, national, and global levels. From this perspective, the course aims to: a) Understand and critically examine the theoretical approaches concerning Digital Culture and Cultural Industries under the influences of digital technologies, b) Outline the conditions and challenges of the cultural market that reshape the aspects and characteristics of modern cultural production and consumption, whose boundaries become blurred, c) Study and analyze the practices of cultural production and consumption that affect the mechanisms of forming cultural identities and differences, as well as the mechanisms of managing and organizing the leisure time of social actors, and d) Study and evaluate the implemented policies for the Creative Industries.

Course Structure

Week 1: Introduction to Creative Industries & Digital Culture

- Course overview and objectives
- Define the term "digital culture"
- Describe the term "cultural industries"

Week 2: Digital Culture and Its Impact on Creative Industries

- Students will understand and describe the basic characteristics of Digital Culture and its developing dynamics within the contemporary socio-political context, particularly in the global Cultural market.

Week 3: Theoretical Approaches to Creative Industries

- Students will be able to describe and understand theoretical approaches regarding the study and comprehension of cultural industries from the early theories of Adorno & Horkheimer on "cultural industry" to the latest on "creative industries" and the "creative class":
 - Frankfurt School
 - Bernard Miegé & French Sociologists - From "Cultural Industry" to "Cultural Industries"
 - David Hesmondhalgh
 - Nicholas Garnham - Political economy of culture
 - Richard Florida - The new "creative class"

Week 4: Classifications & Structures of Creative Industries

- Students will be able to recognize and analyze the basic methodological classifications concerning "Creative Industries":
 - Symbolic Texts Model
 - Concentric Circles Model
 - UNESCO Model
 - Intellectual Property Model, WIPO
 - UK Department for Culture, Media & Sport Model
 - European Union Model

Week 5: Mapping Cultural and Creative Industries in Greece

- Students will be able to:
 - Describe and understand the establishment of the post-industrial model in the field of Culture in Greece
 - Describe, understand, and briefly analyze the structure and characteristics of modern "Cultural Industries" in Greece

Week 6: Digital Technology & Cultural Production: Experiences, Products, and Intellectual Property I

Students will be able to:

- Describe the main characteristics of cultural experiences & products in the Information Society
- Interpret the socio-cultural transformations in cultural production due to the utilization of digital technologies
- Understand and analyze the fields and ways of organizing cultural production, emphasizing digital technologies
- Recognize and analyze the correlation between the field of cultural production and intellectual property

Week 7: Digital Technology & Cultural Production: Experiences, Products, and Intellectual Property II

Students will be able to:

- Understand the operation and importance of intellectual property in the production and consumption processes of products based on human creativity

Week 8: Digital Creative Industries

- Students will be able to:
 - Describe and analyze the emergence and expansion of the Digital Creative Industries' operation
 - Recognize and analyze their unique role in the global cultural market and cultural product flows

Week 9: Identity & Creative Industries

- Students will be able to:
 - Recognize and distinguish the complexity and differentiations of cultural identity among social subjects depending on each context of action
 - Understand and analyze the impacts of "Creative Industries" on the formation of cultural identity

Week 10: Case Studies & Examples of Modern Creative Industries

Week 11: Educational Visit

Week 12: Future Trends and Developments in Creative Industries

- Emerging technologies and their impact on Creative Industries
- Future trends and directions

Week 13: Final Presentation of Student Projects

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(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> Software for concept maps Diagrams, tables, pictures, photos, videos, digital material, viewing & presentation software Utilization of social media to support the learning process, as well as the research, the preparation, and presentation of team work for the semester project.	
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> <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>	Activity	Semester workload
	Lectures	26 hours
	research training	26 hours
	Team project	38 hours
	Personal Study/ /Preparation	52 hours
	Evaluation	14 hours
	Total	156 hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <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> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Students are expected to attend and actively participate in all lectures, complete and implement a final project. The most important criteria for grading are timeliness, completeness, and quality. It's important to complete all parts of the assignment, and to make every effort to present the thinking clearly at each stage. Summative Assessment methods: 1. Public Presentation (20%) 2. Final project report (40%) 3. Exams (40%)	

(5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <ul style="list-style-type: none"> Banks, M. (2017) <i>Creative Justice: Cultural Industries, Work and Inequality</i>. London: Rowman & Littlefield. Αυδίκος Β. (2014). <i>Οι Πολιτιστικές και Δημιουργικές Βιομηχανίες στην Ελλάδα</i>. Αθήνα: Επίκεντρο. ΥΠΟΑ& Ι.Π.Α., Πάντειο Πανεπιστήμιο (2017). <i>Μελέτη για τη χαρτογράφηση της Πολιτιστικής-Δημιουργικής Βιομηχανίας στην Ελλάδα</i>. Giblin, R., & Weatherall, K. (2017). <i>What if we could reimagine copyright?</i> Acton, ACT, Australia : ANU Press Rodríguez-Ferrándiz, R. (2014). Culture Industries in a Postindustrial Age: Entertainment, Leisure, Creativity, Design. <i>Critical Studies in Media Communication</i>, 31:4, 327-341.

- Βέρνικος Ν., Δασκαλοπούλου Σ., Μπαντιμαρούδης Φ., Μπούμπαρης Ν., Παπαγεωργίου Δ.. (2005). *Πολιτιστικές Βιομηχανίες, Διαδικασίες, Υπηρεσίες, Αγαθά*. Αθήνα: Κριτική
- Hesmondhalgh, D. (2002). *The Cultural industries*. Thousand Oaks, California: Sage.