

**University of Calgary**  
**Department of Communication, Media and Film**

**Communication and Media Studies COMS 475 L01**  
**Media and Cultural Industries**

**Winter 2017**

**January 12 – April 6, 2017 (Excluding February 23)**

**Thursdays 14:00 – 16:45**

**Instructor:** Andrea Whiteley  
**Office:** SS 250  
**Office Phone:** n/a  
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**Web Page:** D2L available through MyUofC portal  
**Office Hours:** Thursday 12 pm – 2 pm

### **Course Description**

This course considers the role and nature of media and cultural industries, offering students understanding of their role in the production and circulation of popular culture and information. Among the industries that could be examined are television, radio, newspapers and other print media, film, sound recording, book publishing and advertising. Special emphasis will be placed on Canadian cultural industries and policy, as well as understanding key issues for the cultural industries including intellectual property, cultural sovereignty, market structures, and critique of cultural policies. The course will be taught from an 'active learning' perspective where students will engage with course materials during lectures, group work and knowledge sharing is encouraged, and guest speakers from the cultural industries will present an insider's view on their experiences as 'creative workers.'

### **Objectives of the Course**

How is culture being produced, distributed and consumed today? Starting from this question, this course will explore the current landscape of the cultural industries, as well as their historical context. The course will deal with issues such as the rise of the 'creative economies' discourse; trends in ownership and convergence; new ways of imagining and engaging audiences; cultural policies; the challenges faced by cultural labour. The goal of this course is to familiarize students with the various aspects of cultural industries and with the theoretical debates on this problematic. By the end of the course, students should:

- Be able to assess the key thinkers, concepts and discourses on cultural industries.
- Be able to critically assess the production, distribution and consumption of culture.
- Gain knowledge of the historical development of cultural industries.

- Be aware of current developments within the cultural industries on the local, national and global levels.
- Be able to use academic, policy and media sources to present the results of your thinking and research.

### Textbooks and Readings

Hesmondhalgh, D. (2013). *The Cultural Industries*. 3rd Edition. London, UK: SAGE Publications.

Additional required readings to be posted or linked on D2L (see list below).

### Internet and electronic communication device information

Laptops, cell phones and tablets are permitted for note taking or for in-class assignments. **Other uses of electronic devices will not be permitted.** Please respect the instructor and your fellow students. Improper use of electronic devices will impact your participation grade.

### Assignments and Evaluation

Weight	Course components	Due
30%	In-Class Assignments – Six (6) assignments worth 5% each, to be completed in class based on readings and lectures (includes participation grade)	Throughout course
10%	Midterm exam – closed book exam, 90 minutes	February 16
10%	Reading Reflections (2 – 5% each)	February 9, March 2 and March 16
25%	Group Project - proposal and presentation	Proposal Due March 30 Class Presentations Due April 6 <sup>th</sup>
5%	Participation Mark – based on Team Performance and Self-Evaluation	End of semester
20%	Final Take Home Exam	April 13

### In-class assignments

6 assignments worth 5% each – 30% (includes 5% of participation mark - see explanation below)

In order to promote the course objectives through active learning, students will work individually and in groups on six in-class assignments scheduled throughout the semester (see schedule below). Each assignment is worth 5% and will be based on class readings, podcasts, or group work:

- What is Culture?
- Chart of Cultural Industries Theories
- Cultural Industries Timelines
- Navigating the CRTC
- Intellectual Property Workshop
- Tourism and Sports: Industry Analysis

The participation grade for this course, typically worth 10%, will partially be included in the grades for the in-class assignments (5%). If students complete the assignments it will be proof that they have participated in the class, as each of these assignments requires that students complete readings, participate in small groups or large group discussion, and demonstrate their understanding of course material. This format rewards students for coming to class and keeping up with their readings, but also encourages group learning through teamwork where Team members are empowered to learn collectively.

**Team Performance:** For the other 5% of the participation grade, Teams will create a list of participation benchmarks at the beginning of the semester and grade fellow team members and themselves based on whether these benchmarks were achieved by the end of the semester. This is to encourage group participation and accountability as well as give students some recourse for derelict Team members. The final 5% will be an average of the peer grading. The instructor retains the right to make the final decision on the grade, however, if disputes should arise.

### **Midterm Exam**

10% on February 16

The midterm exam will be multiple choice and short answer and will cover material from the first five weeks of class. This exam is to assist students in mastering key terms and concepts from the course. Students will have 90 minutes to complete the exam. This is a closed book exam.

Students will also be given the opportunity to provide feedback to the instructor on exam day using an informal mid-point evaluation anonymous survey.

### **Reading Reflection Assignments**

2 assignments – (graded by instructor) – 5% each

Students will be required to write two (2) reading responses to three different articles relevant to the course and posted on D2L. The first assignment is based on a reading assigned to the whole class and is due on **February 9**. The second reading response is due on **March 16** on an article of the student's choosing from a list provided by the instructor. Details for the assignment and marking rubric will be posted on D2L.

Each response must be between 500 and 750 words, equivalent to two (2) or three (3) pages double-spaced. Responses must summarize the reading and answer the questions provided. The response should also be written in an essay format with an introduction, main body (argument) and conclusion. Responses must demonstrate sound analysis of the ideas from course readings. Other sources may be used if formally cited but are not required.

These assignments are to be uploaded to D2L and a hard copy brought to class.

### **Final Group Project**

**Last two weeks of class – 25% (15% proposal and 10% presentation)**

Working in Teams, students are to prepare a professional presentation to promote a chosen media or creative industry project to either a group of investors or the government organization that oversees this sector (i.e. the CRTC, Canadian Heritage or Industry Canada).

**Proposal (15%) - March 30** - Groups must hand in an overview of their 'pitch' or 'proposal' (following an RFP format to be provided on D2L) including background research of the problems facing their sector and why they believe there is a market for their new initiative. Is this a sound business venture, does it have a clear public benefit that deserves public funding, or both? The proposal should be between 800 – 1000 words. The proposal should also include at least five (5) supporting secondary sources in an annotated bibliography format (100 word summary per source).

**Presentation (10%) - April 6** - All group members are to participate in the presentation and use slides or video aids in their talk. Presentations should be 10 - 15 minutes in length.

Examples: a film project; plans for a unique radio station in the last FM frequency in Calgary (or another Canadian city); a new magazine that should receive government start up funds; a new TV channel to be carried on all television distribution services; a new art festival in Calgary, a new television program etc.

Class time will be provided March 30 for group work. The order for presentations will be done by lottery. The instructor will also be video recording the presentations.

### **Final Take Home Exam**

Distributed at the last lecture on April 6 and Due on April 13 – 20%

The take home exam will consist of six (6) essay questions of which students will choose three (3) to answer. Questions will cover themes and issues covered in class and will require a detailed, researched, well-argued and well-written response in an essay format. While students may work together on the exam and use all course materials, each student must submit their own original work and may not copy sentences or paragraphs from other students. Students must use secondary sources to support their answers and must use proper citation format (APA) and style. A detailed marking rubric will be provided to the class and posted to D2L along with instructions and expectations for the final exam.

### **Registrar-scheduled Final Examination: No**

All assignments and exams weighted more than 5% must be completed in order to receive a passing grade in the course.

**Submission of Assignments:** Please hand in assignments directly to instructor if possible or upload to D2L depending on the instructions for the assignment. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

**Note:** It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

### **Policy for Late Assignments**

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late. The instructor will make accommodations for late or missed assignments only if a doctor's note or similar is provided by the student i.e. invoice from mechanic if car troubles are the cause.

### **Student Accommodations:**

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/).

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.
- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

### **Writing Skills Statement**

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the Writing Centre. Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

## **Grading & Grade Scale of the Department of Communication, Media and Film**

Final grades are reported as letter grades. In this course, raw point scores will be used to grade assignments and written work. For example, if an assignment is worth 5% of total grade, the student will receive a mark out of 5. Please note that partial percentage points are possible on all assignments. For the midterm exam and final, students will see both their raw point score and percentage grade.

The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. At the end of the term, the student's grades will be converted to a letter grade based on the percentage grade they have achieved out of 100.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
<b>4.00</b>	Outstanding	<b>A+</b>	96 - 100%	98.0%
<b>4.00</b>	Excellent—superior performance, showing comprehensive understanding of subject matter.	<b>A</b>	90 - 95.99%	93.0%
<b>3.70</b>		<b>A -</b>	85 - 89.99%	87.5%
<b>3.30</b>		<b>B+</b>	80 - 84.99%	82.5%
<b>3.00</b>	Good--clearly above average performance with knowledge of subject matter generally complete.	<b>B</b>	75 - 79.99%	77.5%
<b>2.70</b>		<b>B-</b>	70 - 74.99%	72.5%
<b>2.30</b>		<b>C+</b>	65 - 69.99%	67.5%
<b>2.00</b>	Satisfactory—basic understanding of the subject matter.	<b>C</b>	60 - 64.99%	62.5%
<b>1.70</b>		<b>C-</b>	55 - 59.99%	57.5%
<b>1.30</b>	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	<b>D+</b>	53 - 54.99%	54.0%
<b>1.00</b>		<b>D</b>	50 - 52.99%	51.5%
<b>0.00</b>	Fail – unsatisfactory performance or failure to meet course requirements.	<b>F</b>	0- 49.99%	0%

\* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

\*\* These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

## Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3<sup>rd</sup> Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

### Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### Research Ethics

Whenever you perform research with human participants (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

### Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
<b>ARTS PROGRAM ADVISING (ASC)</b>	SS 102 403-220-3580 <a href="mailto:artsads@ucalgary.ca">artsads@ucalgary.ca</a>
<b>CAMPUS SECURITY</b> <ul style="list-style-type: none"> <li>• <b>Calgary Police Service</b></li> <li>• <b>Emergency Text Messaging</b></li> <li>• <b>Emergency Evacuation &amp; Assembly</b></li> <li>• <b>Safewalk Program</b></li> </ul>	<a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a> <b>403-220-5333</b> <b>403-266-1234</b> <b>Emergency: call 911</b> <a href="http://www.ucalgary.ca/emergencyplan/textmessage">http://www.ucalgary.ca/emergencyplan/textmessage</a> <a href="http://www.ucalgary.ca/emergencyplan/assemblypoints">http://www.ucalgary.ca/emergencyplan/assemblypoints</a> If you feel uncomfortable walking alone at any time, call Campus Security for an escort ( <b>220-5333</b> ). For more information, see <a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a>
<b>DESIRE2LEARN (D2L) Support</b>	<a href="http://elearn.ucalgary.ca/desire2learn/home/students">http://elearn.ucalgary.ca/desire2learn/home/students</a>

<ul style="list-style-type: none"> <li>• IT help line</li> </ul>	403-220-5555 or <a href="mailto:itsupport@ucalgary.ca">itsupport@ucalgary.ca</a>
<b>STUDENT SUCCESS CENTRE</b> <ul style="list-style-type: none"> <li>• Writing Support Services</li> <li>• Student Services Mobile App</li> </ul>	<a href="http://ucalgary.ca/ssc">http://ucalgary.ca/ssc</a> <a href="http://www.ucalgary.ca/ssc/writing-support">http://www.ucalgary.ca/ssc/writing-support</a> <a href="http://ucalgary.ca/currentstudents">http://ucalgary.ca/currentstudents</a>
<b>STUDENTS' UNION CONTACTS</b> <ul style="list-style-type: none"> <li>• Faculty of Arts Reps</li> <li>• Student Ombudsman</li> </ul>	<a href="https://www.su.ucalgary.ca/about/who-we-are/elected-officials/">https://www.su.ucalgary.ca/about/who-we-are/elected-officials/</a> <a href="http://www.ucalgary.ca/provost/students/ombuds">http://www.ucalgary.ca/provost/students/ombuds</a>
<b>SU WELLNESS CENTRE</b> <ul style="list-style-type: none"> <li>• Counselling Services</li> <li>• Health Services</li> <li>• Distress centre 24/7 CRISIS LINE</li> <li>• Online resources and tips</li> </ul>	<b>403-210-9355</b> (MSC 370), M-F, 9:00–4:30 pm <a href="http://ucalgary.ca/wellnesscentre/counselling">http://ucalgary.ca/wellnesscentre/counselling</a> <a href="http://ucalgary.ca/wellnesscentre/health">http://ucalgary.ca/wellnesscentre/health</a> 403-266-HELP (4357) <a href="http://ucalgary.ca/wellnesscentre/healthycampus">http://ucalgary.ca/wellnesscentre/healthycampus</a> <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>

### Schedule of Lecture Topics and Readings

Date	Course Topic	Assigned Readings	Assignments
January 12	Introduction to COMS 475 Key Terms	Textbook - Intro Chapter (optional)	Working teams and education agreement
January 19	What is Culture? Intro to Theoretical Approaches	Textbook p. 4 -10 Four articles on "Culture" (each team member to choose one to read and share)	In Class 1: What is Culture?
January 26	Key Features of Cultural Industries History of Cultural Industries	Textbook Chapter 1 & 2	In Class 2 – Chart of theoretical approaches
February 2	History of Cultural Industries: Marketization and Canada's Cultural Policy	Textbook Chapter 3 & 4 Additional Reading: Cohnstaedt, J. (2007)	In Class 3: Timelines of Cultural Policies Reference: Briggs and Burke (2009) p. 303-314; <a href="http://policyoptions.irpp.org/magazines/policy-optionsat-25/the-arts-and-">http://policyoptions.irpp.org/magazines/policy-optionsat-25/the-arts-and-</a>



			<a href="http://www.canadahistory.com/timeline.asp">culture-as-new-engines-of-economic-and-social-development/;</a> <a href="http://www.canadahistory.com/timeline.asp">http://www.canadahistory.com/timeline.asp</a>
February 9	Canada Day: Canadian Culture and Intro to CRTC	Textbook Chapter 8 pp. 269 – 280 Reading Response: Read two articles on Canada's Cultural Sovereignty: Mulcahy (2002) and Maule (2002)	First Reading Response Due Canadian Heritage - Public Consultation on How to Support the Cultural Industries
February 16	Mid-term Exam		Students to complete mid-term course evaluation
February 23	Reading Week	No Classes	
March 2	Exam Review CRTC Day	CRTC Readings Second Reading Response Article	In-Class 4 – CRTC Assignment
March 9	Copyright and Ownership	Textbook Chapter 5, pp. 158 – 174 & Chapter 6	In-Class 5 – Intellectual Property Workshop
March 16	Digital Media and Change	Textbook Chapter 9, pp. 330 - 339 and Chapter 10 Third Reading Response Article	Second Reading Response Due
March 23	Tourism and Sports	Four articles on Sports and Tourism (each team member to choose one to read and share)	In-Class 6 – Industry Analysis
March 30	Group Project Working Day		Group Project – Proposal and Annotated Bibliography due
April 6			Group Project Presentations Take Home Exam Distributed
April 13			Take Home Exam due

## Additional Readings: Lectures

### Week 2: January 19

#### Four Articles on Culture

(each team member to read one article and provide summary notes for other team members)

Williams, R. *Keywords: A Vocabulary of Culture and Society* – Entry on ‘Culture’

Eagleton, T. (2016). “Culture and civilization.” *Culture*. Yale University Press. 1 – 29.

Introduction in Unesco [Creative Economy Report. Special Edition 2013](#)

Hesmondhalgh, D.(2013). “Why do the Cultural Industries Matter?” *The Cultural Industries*. London, UK: Sage. P. 4 – 10.

Bennet, T. (2005). “Culture.” *New Keywords: A Revised Vocabulary of Culture and Society*. Tony Bennet Lawrence Grossberg and Megan Morris Eds. London: Blackwell.

### Week 4: February 2

#### Canada’s Cultural Policy – History

Cohnstaedt, J. (2007). “Cultural Policy in Canada: A Brief History.” *Canadian Issues*, , 14-18. Retrieved from

<http://ezproxy.lib.ucalgary.ca/login?url=http://search.proquest.com/docview/208680256?accountid=9838>

### Week 11: March 23

#### Sports and Tourism Lecture

(each team member to read one article and provide summary notes for other team members)

Taras, D. (2016). “Power Plays: Communication and Control in Canadian Sports.” *How Canadians Communicate V*. David Taras, and Christopher Waddell Eds. Edmonton, Canada: AU Press. Pp. 3 – 28.

Raj, R., Griffin, K., and Morpeth, N. D. (2013). “Introduction to Cultural Tourism Philosophy and Management.” *Cultural tourism*. Cambridge, MA: CAB International. Pp. 1 – 9.

Research Resolutions & Consulting Ltd, The Outspan Group Inc, Canadian Electronic Library (Firm), & Canada. Canadian Heritage. (2009). *The economic impacts of cultural and sport tourism in Canada 2007*. Ottawa, Ont: Canadian Heritage. Pp. 1 – 16

Scherer, J., and Rowe, D. (2014). “Televised Sport and Cultural Citizenship in Canada.” *Sport, public broadcasting, and cultural citizenship: Signal lost?* J. Scherer and D. Rowe (Eds). New York: Routledge.48 – 52, 59-69.

## Reading Response Articles

### First Reading Response: Due February 9

Read **both** articles but respond to only **one**:

In your reading response, summarize your article and then answer the following questions:

1. Both of these articles, written in 2002, discuss concerns about Canada's cultural sovereignty as a result of trade agreements with other nations. After reading your chosen article, do some searching to find out how NAFTA addresses concerns of national culture.
2. What is the Canadian government's position on cultural sovereignty today? Has anything changed in policy since 2002? Has public opinion in Canada shifted at all?
3. What is your position when it comes to the importance of Canadian culture?

Maule, C. (2002). "Trade and culture: rhetoric and reality." *Policy Options*. March. <http://policyoptions.irpp.org/magazines/of-cities-and-other-things/trade-and-culture-rhetoric-and-reality/>

or

Mulcahy, K. V. (2002). "Cultural imperialism and cultural sovereignty: U.S.-Canadian cultural relations." *Journal of Arts Management, Law, and Society*, 31(4), 265-278.

Retrieved from

<http://ezproxy.lib.ucalgary.ca/login?url=http://search.proquest.com/docview/756582607?accountid=9838>

### **Reading Response 2 and Assignment: Due March 16**

Below are samples of articles that use different theoretical approaches to the study of Cultural Industries. Read one of the following articles for your reading response. In your reading response:

1. Summarize the reading
2. Find where in the Hesmondhalgh's (2013) textbook the author discuss the work. What does the textbook have to say about the article? Did reading the original source help you understand the relevant discussion in the textbook better?
3. Do you agree with Hesmondhalgh's view or analysis of this research or perspective found in the article? What do you think about the article you have read?

### **"Theoretical Approaches" to the Study of Cultural Industries Influential "Popular" Texts**

Florida, R (2012). "The Creative Class." *The Rise of the Creative Class--Revisited*." New York: Basic Books. Pp. 35 – 62.

### **Media and Cultural Economics:**

Winseck, D. (2016). *The Growth of the Network Media Economy in Canada, 1984-2015*. Canadian Media Concentration Research Project. [Growth\\_of\\_the\\_Network\\_Media\\_Economy\\_in\\_Canada\\_1984-2015\\_Final.pdf](#)

Markusen, A., Wassall, G. H., DeNatale, D., & Cohen, R. (2008). Defining the creative economy: Industry and occupational approaches. *Economic Development Quarterly*, 22(1), 24-45. doi:10.1177/0891242407311862

Hoskins C., S. McFadyen, and A. Finn (2004). "Market Structure, Theory of the Firm, and Industrial Organization." *Media Economics*. New York: Sage. Pp. 141 – 156.

### **Critical Political Economy:**

Garnham, N. (2005). From cultural to creative industries. *International Journal of Cultural Policy*. 11, 1, 15-29,. ISSN: 10286632.

Winseck, D. (2011). Financialization and the “Crisis of the Media”: The rise and fall of (some) media conglomerates in Canada. In D. Winseck & D.Y. Jin (Eds.). *The Political Economies of Media: The Transformation of the Global Media Industries* (pp. 142–166). London: Bloomsbury Academic. Retrieved November 10, 2016, from <http://dx.doi.org/10.5040/9781849664264.ch-006>

Flew, T. (2011). Media as Creative Industries: Conglomeration and globalization as accumulation strategies in an age of digital media. In D. Winseck & D.Y. Jin (Eds.). *The Political Economies of Media: The Transformation of the Global Media Industries* (pp. 84–100). London: Bloomsbury Academic.

### **Sociology of Culture**

Hirsch, P. (1972). “Processing Fads and Fashions: An Organization-Set Analysis of Cultural Industry Systems.” *American Journal of Sociology*, 77(4), 639-659. Retrieved from <http://www.jstor.org/stable/2776751>

Becker, Howard S. (2008). “Art Worlds and Collective Activity.” *Art Worlds*. Berkeley and Los Angeles, CA: University of California Press. 1 – 39.

### **Radical Media Sociology and Cultural Studies Approaches**

Gitlin, T. (1983). “Nothing Succeeds Like Success.” *Communication and Society: Inside Prime Time*. London, UK: Routledge. 15 – 26.