

THE AMERICAN UNIVERSITY OF PARIS
NEW YORK UNIVERSITY

COURSE TITLE: (AUP) Politics and Economics of Global Media / (NYU) Topics in Globalization: Cultural Globalization in France

COURSE NO.: (AUP) CM/PO 5026 / (NYU) MCC-GE 2384-001

PROFESSORS John Downing (AUP) / Rod Benson (NYU)

SCHEDULE Thursday, June 27 – Monday, July 15, 2013

Monday, Wednesday, Thursday 9.00-11.00

Tuesday, Friday 9.00-12.00

ROOM

OFFICE HOURS By Appointment

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COURSE DESCRIPTION

This course will provide students with a critical understanding of how international flows of information and entertainment products – from news and information to movies, television and lifestyle brands -- play a role in shaping and reshaping global economic, political, military, and cultural realities. We will examine a range of forms of mediated production and consumption understood broadly in relation to political, economic, and cultural power, and situate these forms in relation to contemporary theorizing about global cultural convergence, divergence, and hybridity.

In this intensive three-work course organized in collaboration with the American University of Paris, the city of light and its environs will be our laboratory. France is often at the center of debates about the reach and character of cultural globalization: its government has often taken the lead in opposing American efforts to define cultural exchange in purely market terms, even as French publics have often welcomed American popular culture and political ideas. To better understand globalization “on the ground” in France, we will range across Paris to meet with journalists, advertising agency professionals, and other media creators. In so doing, we will deepen our understanding of the global, national, and local economic and political processes shaping how culture is being created, consumed, remixed, diffused, and transformed.

TEACHING / COURSE OBJECTIVES

- * to increase students' understanding of how media differ around the world (with a particular emphasis on France) and to develop an appreciation of cultural differences;
- * to provide students with knowledge of the major descriptive and explanatory theories of cultural globalization, cultural production, media policy, and global political economy of media;
- * to help students develop skills in primary and secondary research about a range of media industries and professions;
- * to provide students with the opportunity to hone their writing and oral presentation skills, working both individually and in teams, as well as digital media production skills.

TEXTS

Readings will be distributed on Blackboard in pdf form.

ASSIGNMENTS

All Assignments are to be completed in English, but students may use French-language source materials.

1) Theories/Concepts Exam: This in-class examination will cover the readings of the first two class sessions to ensure that students are well-acquainted with the major theories and concepts to be used throughout the course.

2) Media Organization Profile: This 4 pp. (1,000 words minimum – 1,200 words maximum) paper will offer a detailed but condensed profile of a non-U.S.-based media organization.

The paper should include at least the following elements: a) historical background, b) ownership, c) funding, d) audience, and e) professional mission/philosophy of the organization.

The paper should also make explicit links to at least two assigned course readings (at least one assigned after June 28). Students will need to draw on at least 3 primary sources and 2 secondary sources, beyond assigned course readings. (Thus, you will need to draw on a total of 7 source materials minimum.) Your paper should include a bibliography listing all source materials. You should also attach hard copies or provide links for all primary source materials used for the assignment.

For the purposes of this assignment, primary sources may include: a) Hoover's company reports, b) Corporate annual reports, c) Articles in relevant trade publications such as *Ad Age*, *Editor & Publisher*, *Strategies* (French), *Variety*, etc. d) Reports of the World Association of Newspapers, etc., e) other Government or Industry Trade Group or

International Regulatory Agency (UN, OECD, WTO, etc.) reports, f) memoirs or autobiographies by managers or creative professionals working at the organization, g) interviews conducted by you.

For the purposes of this assignment, secondary sources may include: a) articles in scholarly journals such as *European Journal of Communication; Media, Culture & Society; Gazette; Press/Politics; New Media and Society*, etc.; b) scholarly books written by academics or other experts about the organization, including biographies or organizational histories; c) professional reviews such as *Columbia Journalism Review*, etc.; d) articles in major business newspapers, business magazines, or general newspapers with business sections (e.g., *BusinessWeek, Bloomberg, Wall Street Journal, Financial Times, New York Times* business section, etc.) – but no matter how many of (d)-articles you use, they will only count as one secondary source, and you will have to use at least one additional secondary sources from categories a-c.

3) Final Project: Digital Video Documentary and Theoretical Reflection Essay: This assignment consists of two parts.

(a) The first part involves working in a small group (2-3 students) to create an original documentary about media and globalization, using Paris and environs as a case study. Topic of the video must be decided by early in Week 2 of the course and must be approved by the professors.

The digital video may include live motion images, still images, voice-over narration, subtitles, and/or music to analyze “cultural globalization on the ground” in Paris, broadly defined.

The documentary must draw on and mention at least four assigned articles /books, including at least two readings from July 2-July 12. Students will be graded as a group for their documentary (all team members will receive the same grade), based on its in-class showing on Monday, July 15. Videos should be at least 8 minutes and absolutely no longer than 10 minutes. It will not be possible to present the video documentary on another date. Videos not ready to be presented in-class on July 15 will receive a failing grade.

Digital documentaries will be evaluated according to the following criteria:

- 50% Research Initiative
- 30% Theoretical Analysis
- 20% Production Quality

(b) The second part of the assignment is a short individual-authored essay (4 pp., 1000 words minimum – 1200 words maximum) elaborating further the theoretical/research themes presented in the video documentary. The paper should mention at least four assigned books/articles, including at least two from July 2-July 12 classes (these may be the same four works mentioned in the documentary, but the essay should elaborate more fully on these works). Each individual will receive a separate grade for this portion of the assignment.

Theoretical Reflection Essay will be evaluated according to the following criteria:

- 60% Theoretical Analysis
- 25% Reflection on Research Experience
- 15% Organization/Quality of Writing

EVALUATION

- 20% Active participation (regular attendance, informed discussion, and completion of discussion questions/comments* for each class session)
You are expected to complete all assigned readings and to be prepared to discuss readings in class. You are strongly encouraged to use active reading practices: i.e., printing out all readings, underlining key passages, and writing your comments/reactions in the margins.
*At the start of each class session, you should turn in 2 handwritten or typewritten questions or comments. These questions/comments may address conceptual clarifications; linkages between readings, field trips, outside-of-class observations, and/or various assignments; or any other issue arising from a close reading of assigned texts.
- 10% Theories/Concepts Exam (covers readings of June 27 & 28)
- 20% Media Organization Profile, 4 pp. (1000-1200 words)
- 50% Final 8-10 minute Digital Video Documentary (35% for video presented in class; 15% for 4 pp. (1000-1100 words) individual paper due at latest by Friday, July 19.

USE OF COMPUTERS AND CELL PHONES

Use of Cell phones for texting or any other purpose is not permitted during class. Computers may be used for taking notes or for approved research, but not for email or non-class related browsing. Use of either cell phones or computers during class time for non-course related purposes will negatively affect your participation grade.

GRADING POLICIES

A = excellent. Outstanding work in all respects. Your completed assignments are thoroughly researched, appropriately documented, logically organized and rhetorically convincing. Your analysis is not only comprehensive and sound, but creative and original. In short, you not only get it, but begin to see through it!

B = good. Your understanding of course materials is complete and thorough, and there is at least some evidence of your own critical intelligence at work. You demonstrate basic competence in research, writing and oral presentation.

C = barely adequate. Your writing is vague and incoherent or riddled with grammatical or spelling errors. You do not make proper use of source materials, and there is little depth or concreteness to your research or analysis. Your understanding of concepts and ideas is incomplete and often misguided, but there is at least some evidence that you “got” something from this course.

D = unsatisfactory. Work exhibits virtually no understanding or even awareness of basic concepts and themes of course. Your participation has been inadequate or superficial. Either you have not been paying attention or you have not been making any effort.

F= failed. Work was not submitted or completed according to the basic parameters outlined in the course syllabus (basic requirements for word length, topical focus, types and number of sources, documentation of primary source materials, etc.).

Grades are calculated according to the following scale:

94-100 A; 90-93 A-; 87-89 B+; 83-86 B; 80-82 B-;

77-79 C+; 73-76 C; 70-72 C-; 67-69 D+; 63-66 D; 60-62 D-; 0-59 F

LATE POLICY: Assignments turned in late will be downgraded up to one full grade per day late.

You are responsible for keeping a digital copy of all assignments.

PLAGIARISM POLICY

Plagiarism is strictly prohibited. Cheating or plagiarizing the work of another will result in an automatic “F” on the exam or assignment. Additionally, departmental and university policy permit harsher actions, if warranted. “Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning and discovering knowledge, plagiarism cannot be tolerated. Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following: Copy verbatim from a book, an article or other media; Download documents from the Internet; Purchase documents; Report from other’s oral work; Paraphrase or restate someone else’s facts, analysis and/or conclusions; Copy directly from a classmate or allow a classmate to copy from you.” (NYU Steinhardt School of Education Statement on Academic Integrity)

DETAILED SCHEDULE

(subject to revision; *readings may be added or subtracted and times of site visits or guests speakers may be changed depending on availability)

WEEK I

1: Thursday, 6/27

Orientation / Introductions/ Theories of Globalization and Cultural Industries

Part I

*David Hesmondhalgh, *The Cultural Industries*, 3rd edition (Sage: 2012), ch. 8, "Internationalization, Globalization and Cultural Imperialism"

2: Friday, 6/28

Theories of Globalization and Cultural Industries Part II

*Jan Nederveen Pieterse, *Globalization and Culture: Global Mélange* (Rowman and Littlefield: 2009), chs. 1 & 3

*George Ritzer, *The McDonaldization of Society*, 6th edition (Sage, 2011), chs. 1-2

*Richard A. Peterson and N. Anand. "The production of culture perspective." *Annual Review of Sociology* 30: 311-334.

*Pierre Bourdieu, "The political field, the social science field, and the journalistic field," in R. Benson and E. Neveu, eds., *Bourdieu and the Journalistic Field* (Cambridge, UK: Polity, 2005).

Recommended additional reading:

*Pierre Bourdieu, "Social Space and Symbolic Space," ch. 1 in *Practical Reason: On the Theory of Action* (Stanford: Stanford University Press, 1998).

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WEEK II

3: Monday, 7/1

Global Advertising

Theories/Concepts Exam

*John Sinclair, *Advertising, the Media and Globalization* (New York: Routledge, 2012), chapter 2: "Global trends in the advertising industry"

*Bozena I. Mierzejewska, "Media Management in Theory and Practice," in Mark Deuze, ed., *Managing Media Work* (London: Sage, 2011).

4: Tuesday, 7/2**9-10 Briefing for Ad Agency Visit****10-12 Field Trip: JWT Paris**

*Sean Nixon, "From Full-Service Agency to 3-D Marketing Consultants: 'Creativity' and Organizational Change in Advertising," in Mark Deuze, ed., *Managing Media Work* (London: Sage, 2011).

*Tim Marjoribanks, "Understanding Multinational Media Management," in Mark Deuze, ed., *Managing Media Work* (London: Sage, 2011).

*Also preview online: Ad Age profile of JWT: <http://lookbook.adage.com/Agencies/JWT> and company website: www.jwt.com.

FINAL PROJECT TEAM/TOPIC APPROVAL DEADLINE*5: Wednesday, 7/3****Transnational media and regionalization of global cultural flows**

*Jade Miller, "Global Nollywood: the Nigerian movie industry and alternative global networks in production and distribution," *Global Media & Communication* 8.2 (2012), 117-133

*Koichi Iwabuchi, "Cultures of Empire: transnational media flows and cultural (dis)connections in East Asia," in Paula Chakravartty & Yuezhi Zhao, eds., *Cultural Globalization: toward a transcultural political economy* (Rowman & Littlefield, 2009), chapter 7.

6: Thursday, 7/4**National media systems**

*Silvio Waisbord and Nancy Morris. "Rethinking Media Globalization and State Power." In N. Morris and S. Waisbord, eds., *Media and Globalization: Why the State Matters* (Landham, MD: Rowman & Littlefield, 2001), pp. vii-xvi

*Daniel C. Hallin and Paolo Mancini. *Comparing Media Systems* (Cambridge, UK: Cambridge University Press, 2004), ch. 2

*James Curran and Myung-Jin Park. "Beyond globalization theory." In J. Curran and M-J. Park, eds., *De-Westernizing Media Studies* (London: Routledge, 2000).

7: Friday, 7/5**French vs. U.S. Journalistic Fields**

*Rodney Benson, *Shaping Immigration News: A French-American Comparison* (Cambridge, UK: Cambridge University Press, 2013), ch. 2

*Rodney Benson, "'La fin du Monde? Tradition and Change in the French Press.'" *French Politics, Culture & Society* 22, 1 (2004): 108-126.

Recommended additional reading:

*Roger Dickinson. 2008. "Studying the Sociology of Journalists: The Journalistic Field and the News World." *Sociology Compass*.

Class lecture/discussion: 9-10**Field trip to Le Monde, 10-12**

**** Media Organization Profile Due by 6 p.m. ****

WEEK III**8: Monday, 7/8****The French 'exception' on global audiovisual (TV/cinema) policies**

*Tania Voon, 'Cultural products and the World Trade Organization,'
Legal Studies Research Paper 342, University of Melbourne Law
School, 2007, Section 1.3.1 – 1.3.3, pp. 18-29 (skip the footnotes!)

<http://ssrn.com/abstract=1211605>

*D.E.Ager, 'French cultural, languages and telecommunications policies towards sub-Saharan Africa,' *Modern & Contemporary France* 13.1 (2005), 57-69 – and see *Ager translated terms* companion document for passages in French.

9: Tuesday, 7/9**French immigration politics and policies: Guest speaker Beth Epstein**

*Benson, *Shaping Immigration News*, ch. 4

*Beth Epstein, *Collective Terms: Race, Culture, and Community in a State-Planned City in France* (Berghahn Books, 2011), chs. 3-4 (pp. 74-117)

Afternoon: Visit to Cité nationale de l'histoire de l'immigration**10: Wednesday, 7/10****Immigrant media in France and the United States**

*Riadh Ferjani, "Arabic-language television in France: post-colonial transnationality," *Global Media and Communication* 5.3 (2009), pages 405-428.

*Julie Hollar, "Missing Latino voices," *Extra!* (September 2012), pages 7-8.

*Laurel Wentz, "Miami," *Advertising Age* 12/3/2012, Vol. 83, page 43.

*George Winslow, "Hispanic broadcasters eye NATPE deals," *Broadcasting and Cable* 28/1/2013, page 22.

Very strongly recommended: Valérie Orlando, "From rap to raï in the mixing bowl: Beur hip hop culture and banlieue cinema in urban France," *Journal of Popular Culture* 36.3 (2003), pages 395-415.

Afternoon: Visit to BeurFM 2-4 pm

*Bridget Knapper, "BeurFM, agent of integration or ghettoization?" *The Web Journal of French Media Studies* 6 (2003), available at: <http://wjfms.ncl.ac.uk/enframes.htm>.

11: Thursday, 7/11**All-Day Field trip to French-German cultural channel Arte (Strasbourg)**

*Nora Berning, "The Cultural Television Channel Arte and the (Non-) existence of a Cross-border Franco-German Public Sphere," *The Web Journal of French Media Studies* 8 (2010), available at : <http://wjfms.ncl.ac.uk/enframes.htm>.

12: Friday, 7/12

Social movements/alternative media: transnational, national, local

*Paolo Gerbaudo, *Tweets and the Streets* (London, Pluto Press, 2012), chs. 4-5, on the Puerta del Sol and Occupy Wall Street movement's uses of digital networking media.

Wrap-up / Work on final Projects

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WEEK IV

13: Monday, 7/15

Student Final Project Presentations

Friday, 7/19: Final Essay Due.