Production of Culture in the Digital Age
MCC-GE 2184.001 / SOC-GA 2072
Fall 2022

Location and Time: Tuesdays, 2-4:30 pm, EDUC building Room 1078
Professor Rodney Benson
Department of Media, Culture, and Communication, NYU
239 Greene Street, 8th Floor
New York, NY 10003
Office Hours: TBD

Course Description
This is an exciting and transformative moment for cultural production across the globe. Our goal is to lift the veil and explore the concrete making of cultural products (music, cinema, art, digital news, television dramas, etc.) by various types of individuals and organizations, working with diverse technologies, oriented toward divergent audiences. The premise of the course is that the process is not random. There are differences across organizations, worlds, networks, and/or fields (pick your framework) and these differences are consequential for the kind of culture that gets produced, which may be normatively desirable or undesirable depending on your conception(s) of excellence and the common good. What are the differences that make a difference: organizational structures and dynamics, forms of ownership and funding, government regulatory regimes, and/or the social properties of media owners, workers, and audiences? These are complex questions, and we will attempt to answer them through comparative research – implicit or explicit, across geographical regions, time periods, and institutional fields. Drawing on the latest theorizing and research in the sociology of culture and media studies, this course offers a theoretical and methodological roadmap to such a project, incorporating a range of case studies.

Teaching / Course Objectives
- to provide you with an understanding of the concrete working conditions and challenges that shape the production of culture across a range of cultural fields;
- to provide you with new theories to evaluate cultural excellence and explain how it gets produced (or not);
- to equip you with useful knowledge of the methods you'll need to do original research about cultural production, such as analysis of government and industry data, ethnography, in-depth interviewing, and discourse/image analysis;
- to give you an opportunity to conduct your own in-depth research project on contemporary cultural production.

Required Books: Purchase or Use NYU Library Ebook

Melissa Aronczyk and Maria I. Espinoza. 2022. *A Strategic Nature: Public Relations and the Politics of American Environmentalism*. Oxford: Oxford University Press.
https://oxford-universitypressscholarship-com.proxy.library.nyu.edu/view/10.1093/oso/9780190055349.001.0001/oso-9780190055349

Claudio E. Benzecry. 2022. *The Perfect Fit: Creative Work in the Global Shoe Industry*. Chicago: University of Chicago Press.
https://ebookcentral.proquest.com/lib/nyulibrary-ebooks/detail.action?docID=6820964

Thomas Poell, David Nieborg, and Brooke Erin Duffy. 2022. *Platforms and Cultural Production.* Cambridge, UK: Polity Press.
Library currently only has physical copies available:
https://bobcat.library.nyu.edu/primo-explore/fulldisplay?docid=nyu_aleph008473596&context=L&vid=NYU&lang=en_US&search_scope=all&adaptor=Local%20Search%20Engine&tab=all&query=any,contains,Thomas%20Poell,%20David%20Nieborg,%20and%20Brooke%20Erin%20Duffy.%202022.%20Platforms%20and%20Cultural%20Production&offset=0

Hannah Wohl. 2021. *Bound by Creativity: How Contemporary Art is Created and Judged*. Chicago: University of Chicago Press.

Recommended (purchase used or new and add to your personal library):

Pierre Bourdieu and Loic Wacquant. 1992. *An Invitation to Reflexive Sociology*. Chicago: University of Chicago Press.

Howard Becker. 2008 [1982]. *Art Worlds.* Berkeley, CA: University of California Press.

Pdf texts: Available on NYU Brightspace "Resources" (indicated in schedule with *).

Course Assignments and Evaluation
Evaluation of your performance in this course will center around three elements:

(1) *Active and Informed participation (10 percent of grade)*: Attendance is required. You are expected to complete all readings before class and to be able to engage in the discussion in an informed manner.

(2) *NYU Brightspace Discussion Forum Posts (20 percent of grade)*: Each week, no later than 8 pm the night prior to class, you will post a 200-250 word (MAXIMUM) critical commentary on the readings. Focus on at least two readings – in some cases, I may specify which ones are most crucial -- and touch on as many of the readings as possible.

Engage with what you consider to be the key theoretical or methodological contributions of the readings. For some weeks, I will provide discussion prompts or other guidelines. Grading will be based on informed participation as evidenced in your observations and analysis and in your comments on classmates' posts.

 (3) *Critical Response Paper* (15 percent): Each person will write one in-depth critical response paper (4 pages: 1000 words) to the book or cluster of readings assigned for one class and present a 5-10 (maximum) minute critical summary (not a complete reading) of the paper during class. You will sign up for this assignment at the end of the first class session. This essay should offer a critical synthesis and analysis and develop a few key arguments supported by evidence (short citations) from the texts. Your essay should address the following issues: a) what are the primary arguments/claims, b) what *evidence* (drawing on what methods) is provided in support of the argument(s), and c) how does this work contribute to the study of the production of culture, noting any significant connections to other authors. Do not consult or cite any outside sources. The paper should be posted on NYU Brightspace by 6 p.m. the evening prior to class.

(3) *Final paper* (55 percent of final grade: 10 percent for research design assignment, 10 percent for in-class presentation, and 35 percent for final paper): In this 5,000 word paper (about 20 pp.), you will research and write a production of culture case study. Ideally, you could compare two organizations or sites of cultural production similar in many ways but which vary in at least one important variable (ownership, funding, organizational culture, audience, etc.), thus allowing you to test this variable's effects on what gets produced. However, other types of investigations are possible. This paper should a) make clear what's at stake civically or aesthetically, b) situate the research question in a live scholarly debate, c) develop and justify a research design and methodology, d) conduct preliminary research (in-depth interviews, ethnographic observations, analysis of industry/professional documents or records, network and/or content analysis, etc.), e) offer preliminary explanations for your findings, and f) reflect on the limits of your findings and directions for future research. The paper should cite at least 5 texts from the syllabus (either required or bibliography), plus 5 additional secondary sources and 10 primary sources: these are minimums. You will need to secure my approval in advance for your paper topic (including cases, research design, methods, and use of outside sources). You must turn in with your final paper copies of all primary research materials, including your notes for interviews or observations.

Assignments and weighting:
In-class Participation: 10%
Discussion Forum Posts: 20%
Critical Response Paper: 15%
Research Design Short Paper: 10%
Final Paper Presentation: 10%
Final Paper: 35%

Grading Policies

Plagiarism is strictly prohibited. This policy will be strictly enforced. "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, which 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)

Assignments:

1) must be turned in on-time: unless excused, late assignments may be down-graded; 2) must have your name at the top of the page; 3) must have all pages numbered. You are responsible for keeping a digital copy of all assignments.

Grading Standards:

A = excellent. Outstanding work in all respects. Your papers and essays are thoroughly researched, appropriately documented, logically organized and rhetorically convincing. Your analysis is comprehensive and sound, as well as creative and original.

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 engaged with the course. A C grade for a graduate student is a sign of substantial underperformance and is cause for concern.

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 and any additional information provided about assignments (basic requirements for page length, topical focus, types and number of primary and secondary sources, deadlines).

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

Schedule (subject to revision):
* indicates texts available through NYU Brightspace

9.6

1   Introductions / What's at Stake / Defining Excellence
-Bring to the first class an example of an "excellent" media/cultural product (however you define it)

***For Future Reading* (not for first class):**
*David Hesmondhalgh. 2017. "Capitalism and the media: moral economy, well-being and capabilities." *Media, Culture & Society* 39 (2): 202-18.
*Myra Marx Ferree, William Anthony Gamson, Jürgen Gerhards, and Dieter Rucht. 2002. "Four Models of the Public Sphere in Modern Democracies." *Theory and Society* 31: 289-324.
*Williams, Bruce and Michael X. Delli Carpini. 2011. "Shaping a New Media Regime." In *After Broadcast News*. Cambridge, UK: Cambridge University Press.

9.13

2   Capitalism / Hegemony
*Des Freedman. 2015. "Paradigms of Media Power." *Communication, Culture & Critique* 8 (2): 273-89.
*Raymond Williams. 1981. *The Sociology of Culture*, pp. 33-117 (chs. 2-4, "Institutions," "Formations," and "Means of Production"). Chicago: University of Chicago Press.
*Raymond Williams. 1977. *Marxism and Literature*, pp. 108-14 (ch. 6, "Hegemony"). Oxford: Oxford University Press.
*Todd Gitlin. 2004. *The Whole World is Watching*, pp. 1-77, 249-82.

9.20

3   Fields, Institutional Logics, Orders of Worth
*Pierre Bourdieu. 1980. "The production of belief: contribution to an economy of symbolic goods." *Media, Culture and Society* 2: 261-93.
*Patricia H. Thornton, William Ocasio, and Michael Lounsbury. 2012. *The Institutional Logics Perspective*, pp. 1-18, 50-75 (chs. 1 & 3). Oxford: Oxford University Press.
*Luc Boltanski and Laurent Thévenot. 1999. "The Sociology of Critical Capacity." *European Journal of Social Theory* 2 (3): 359-77.
***Recommended*:**
*Pierre Bourdieu and Loic Wacquant. 1992. "Fields" and "Habitus" in *An Invitation to Reflexive Sociology*. Chicago: University of Chicago Press.
*Tyler Leeds. 2022. "The Journalistic Field in the Platform Economy: The New York Times and the Inverted Pyramid." *Social Problems*, pp. 1-20, doi.org/10.1093.

9.27

4   Worlds, Actor-Networks, Interaction Rituals, Production of Culture Perspective
*Howard Becker. 2008 [1982]. *Art Worlds*, preface, chs. 1-2, and afterword. Berkeley, CA: University of California Press.
*Bruno Latour. 1990. "Technology is Society Made Durable." *The Sociological Review* 38: 103-31.
*Randall Collins. 1998. "Coalitions in the Mind" (chapter 1), pp. 19-53 in *The Sociology of Philosophies*. Cambridge, MA: Belknap/Harvard University Press.
*Richard Peterson and N. Anand. 2004. "The production of culture perspective." *Annual Review of Sociology* 30: 311-34.

10.4

5   De-Centering the Global North
Class Visit for Q&A: James Siguru Wahutu
*James Siguru Wahutu, *African Journalism* (book-in-progress), selected chapters
*Francis Nyamnjoh. "Reporting and writing Africa in a world of unequal encounters," chapter 5 in M. Bunce et al., eds., *Africa's Media Image in the 21st Century*. London: Routledge, 2016.
*Bellarmine Ezumah. 2019. "De-Westernizing African Journalism Curriculum through Glocalization and Hybridization." *Journalism & Mass Communication Educator* 74 (4): 452-67.
*Fackson Banda. 2008. "African Political Thought as an Epistemic Framework for Understanding African Media." *Ecquid Novi: African Journalism Studies* 29 (1): 79-99.
*Julian Go. 2013. "For a Postcolonial Sociology." *Theory and Society* 42: 25-55.

10.11   NO CLASS (Fall 'Legislative' Day)
10.12   ASSIGNMENT DUE: 250 word paper proposal

10.18

** 6   Platforms and 'Amateur' Cultural Producers**
Poell, Nieborg, and Duffy, *Platforms and Cultural Production,* selected chapters.
*Stuart Cunningham and David Craig, eds. 2021. *Creator Culture*, selected chapters. New York: NYU Press.

10.25

7   Cross-National Comparisons

*Angèle Christin. 2018. "Counting Clicks: Quantification and Variation in Web Journalism in the United States and France." *American Journal of Sociology* 123, 5: 1382-1415.

*Elena Raviola. 2022. *Organizing Independence: Negotiations between Journalism and Management in News Organizations*, selected chapters. Cheltenham, UK: Edward Elgar.

*Rodney Benson, Timothy Neff, Mattias Hessérus, and Julie Sedel. *How Media Ownership Matters*. Oxford University Press, in press, chs. 1, 4-5.

11.1

8   Inequalities and Representations

*Karim Hammou. 2016. "Mainstreaming French rap music: Commodification and artistic legitimation of Othered cultural goods." *Poetics* 59: 67-81.

*Murali Balaji. 2009. "Why do good girls have to be bad? The cultural industry's production of the other and the complexities of agency." *Popular Communication* 7 (4): 225-36.

*Anamik Saha. 2011. "Negotiating the third space: British Asian independent record labels and the cultural politics of difference." *Popular Music and Society* 34(4): 437-54.

*Aymar Jean Christian. 2019. "Beyond Branding: The Value of Intersectionality on Streaming TV Channels." *Television & New Media* 21 (5): 457-74.

*Reece Peck. 2019. *Fox Populism: Branding Conservatism as Working Class*, ch. 3. Cambridge, UK: Cambridge University Press.

11.8

9   Globalization Case Study: Global Cultural Production of Shoes

Class Visit for Q&A: Claudio Benzecry

Benzecry, *The Perfect Fit: Creative Work in the Global Shoe Industry*

11.11 (Friday) ASSIGNMENT DUE: 1,000 word Research Design (Preliminary Research Questions, Cases, Samples, Methods, Lit Review)

11.15

10   Historical Research: Public Relations and Environmental Activism

Class Visit for Q&A: Melissa Aronczyk

Aronczyk and Espinoza, *A Strategic Nature: Public Relations and the Politics of American Environmentalism*

11.22   Contemporary Visual Art
11   Wohl, *Bound by Creativity*

11.29
12   Research Workshop: In-Depth Interviewing
          *Pierre Bourdieu. 2000. "Understanding." In *The Weight of the World*. Stanford:
          Stanford University Press.
          *Sherry Ortner. 2010. "Access: Reflections on studying up in Hollywood."
          Ethnography 11, 2: 211-33.
          *Robert Mikecz. 2012. "Interviewing Elites: Addressing Methodological
          Issues." *Qualitative Inquiry* 18(6): 482-93.
          *Michele Lamont and Ann Swidler. 2014. "Methodological Pluralism and the
          Possibilities and Limits of Interviewing." *Qualitative Sociology* 37(2).

12.6
13   Student Presentations

12.13
14   Student Presentations

Final Paper due 1 week after last week, end of day 12.20

SELECT BIBLIOGRAPHY

Theory
Becker, Howard S. 1998. *Art Worlds*. Berkeley: University of California Press, 25th anniversary edition.
Becker, Howard S. 1976. "Art Worlds and Social Types." *American Behavioral Scientist* 19 (6): 703-718.
Benkler, Yochai. 2006. *The Wealth of Networks*. New Haven: Yale.
Benson, Rodney. 2006. "News Media as a 'Journalistic Field': What Bourdieu adds to New Institutionalism, and Vice Versa." *Political Communication* 23 (2): 187-202.
Bottero, W. and N. Crossley. 2011. "Worlds, Fields and Networks." *Cultural Sociology* 5 (1): 99–119.
Bourdieu, Pierre. 1993. *The Field of Cultural Production*. Columbia University Press. Ch. 1, pp. 29-73.
Bourdieu, Pierre. 1996. *The Rules of Art*. Stanford: Stanford University Press.
Bourdieu, Pierre. 2005. "The Political Field, the Social Science Field, and the Journalistic Field." In R. Benson & E. Neveu, eds., *Bourdieu and the Journalistic Field*. Cambridge, UK: Polity.
David Hesmondhalgh. 2006. "Bourdieu, the Media, and Cultural Production." *Media, Culture & Society* 28(2): 211-23.
Hesmondhalgh, David. 2019. *The Cultural Industries*. London: Sage, Fourth Edition.
Hesmondhalgh, David, and Sarah Baker. 2010. *Creative Labour: Media Work in Three Cultural Industries.* London: Routledge.
Hesmondhalgh, David, and Anamik Saha. 2013. "Race, Ethnicity, and Cultural Production." *Popular Communication* 11: 179-195.
Law, John. 1992. "Notes on the theory of the actor-network: Ordering, strategy, and heterogeneity." *Systems Practice* 5(4): 379-393.
Levine, Elan. 2001. "Toward a paradigm for media production research: Behind the scenes at General Hospital." *Critical Studies in Media Communication* 18(1): 66-82.
Williams, Raymond. 1981. *Sociology of Culture*. Chicago: University of Chicago Press, esp. chs 2-4, (pp. 33-118).
Williams, Bruce and Michael X. Delli Carpini. 2011. "Shaping a New Media Regime." In *After Broadcast News*. Cambridge, UK: Cambridge University Press.

Methodology
Benson, Rodney, Mark Blach-Ørsten, Matthew Powers, Ida Willig, and Sandra Vera Zambrano. 2012. "Media Systems Online and Off: Comparing the Form of News in the United States, Denmark, and France." *Journal of Communication* 62: 21-38.

Benson, Rodney and Tim Wood. 2015. "Who Says What or Nothing at All? Speakers, Frames, and Frameless Quotes in Unauthorized Immigration News in the United States, Norway, and France." *American Behavioral Scientist* 59, 7: 802-821.

Esser, Frank. 2019. "Advances in Comparative Political Communication Research through Contextualization and Cumulation of Evidence." *Political Communication*, 36:4, 680-686.

Ganti, Tejaswini. 2014. "The Value of Ethnography." *Media Industries* 1, 1: 16-20.

Hallin, Daniel. 1993. "From Vietnam to El Salvador: Hegemony and ideological change." In *We Keep America on Top of the World*. London: Routledge.

Jerolmack, Colin and Shamus Khan. 2014. "Talk is cheap: Ethnography and the Attitudinal Fallacy." *Sociological Methods & Research* 43(2): 178-209.

Lamont, Michele, and Ann Swidler. 2014. "Methodological Pluralism and the Possibilities and Limits of Interviewing." *Qualitative Sociology* 37(2).

Mayer, Vicki. 2008. "Studying up and F**cking up: Ethnographic Interviewing in Production Studies." *Cinema Journal* 47(2): 141-148.

Powers, Matthew, and Sandra Vera-Zambrano. 2018. "The Universal and the Contextual of Media Systems: Research Design, Epistemology, and the Production of Comparative Knowledge." *International Journal of Press/Politics* 23, 2: 143-160.

Mikecz, Robert. 2012. "Interviewing Elites: Addressing Methodological Issues." *Qualitative Inquiry* 18(6): 482-93.

Wirth, Werner, and Steffen Kolb. 2004. "Designs and Methods of Comparative Political Communication Research." In F. Esser and B. Pfetsch, eds., *Comparing Political Communication: Theories, Cases, and Challenges*, pp. 87-111. Cambridge, UK: Cambridge University Press.

Amateur/Peer Digital Production

Banet-Weiser, Sarah. 2012. *Authentic: The Politics of Ambivalence in a Brand Culture*. New York: NYU Press.

Benkler, Yochai, and Helen Nissenbaum. 2006. "Commons-based Peer Production and Virtue," *The Journal of Political Philosophy* 14(4): 394-419.

Carah, Nicholas and Michelle Shaul. 2016. "Brands and Instagram: Point, tap, swipe, glance," *Mobile Media & Communication* 4(1): 69-84.

Cunningham, Stuart and David Craig. 2019. *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley*. New York: NYU Press.

Duffy, Brooke Duffy. 2018. *(Not) Getting Paid to Do What You Love.* New Haven, CT: Yale University Press.

Jenkins, Henry, Sam Ford, and Joshua Green. 2013. *Spreadable Media*. New York: NYU Press.

Marwick, Alice. 2013. *Status Update: Celebrity, Publicity & Branding in the Social Media Age.* New Haven: Yale University Press.

Book Publishing

Childress, Clayton. 2017. *Under the Cover*. Princeton, NJ: Princeton University Press.

Thompson, John. 2012. *Merchants of Culture: The Publishing Business in the Twenty-First Century.* New York: Plume.

Film

Ganti, Tejaswini. 2012. *Producing Bollywood*. Duke University Press.

Lauzen, Martha M. 2012. "Where are the film directors (who happen to be women)?" *Quarterly Review of Film and Video* 29(4): 310-319.

Lopes, Paul. 2019. *Art Rebels: Race, Class, and Gender in the Art of Miles Davis and Martin Scorsese*. Princeton: Princeton University Press.

Ortner, Sherry. 2013. *Not Hollywood: Independent Film at the Twilight of the American Dream*. Durham, NC: Duke University Press.

Journalism and the Public Sphere

Abramson, Jill. 2019. *Merchants of Truth*. New York: Simon & Schuster.

Ananny, Mike. 2018. *Networked Press Freedom*. Cambridge, MA: The MIT Press.

Anderson, C.W. 2013. *Rebuilding the News*. Philadelphia: Temple University Press.

Batsell, Jake. 2015. *Engaged Journalism: Connecting with Digitally Empowered News Audiences*. New York: Columbia University Press.

Baum, Matthew A., and Yuri M. Zhukov. 2019. "Media Ownership and News Coverage of International Conflict." *Political Communication*, 36:1, 36-63, DOI: 10.1080/10584609.2018.1483606

Benson, Rodney, Timothy Neff, and Mattias Hessérus. 2018. "Media Ownership and Public Service News: How Strong are Institutional Logics?" *International Journal of Press/Politics*, 23(3): 275-298.

Birnbauer, Bill. 2019. *The Rise of Nonprofit Investigative Journalism in the United States*. London: Routledge.

Braun, Josh. 2017. *This Network is Brought to You By …. Distributing Television News Online*. New Haven, CT: Yale University Press.

Chakravartty, Paula, and Srirupa Roy. 2013. "Media Pluralism Redux: Towards New Frameworks of Comparative Media Studies 'Beyond the West'." *Political Communication* 30(3).

Chávez, Christopher. 2021. *The Sound of Exclusion: NPR and the Latinx Public*. Tucson, AZ: University of Arizona Press.

Christin, Angèle. 2020. *Metrics at Work: Journalism and the Contested Meaning of Algorithms*. Princeton: Princeton University Press.

Coddington, Mark. 2019. *Aggregating the News*. New York: Columbia University Press.

Cohen, Nicole S. 2016. *Writers' Rights: Freelance Journalism in a Digital Age*. Montreal: McGill-Queen's University Press.

Ferree, Myra Marx, William Anthony Gamson, Jürgen Gerhards, and Dieter Rucht. 2002. *Shaping Abortion Discourse: Democracy and the Public Sphere in Germany and the United States*. Cambridge, UK: Cambridge University Press.

Ferrucci, Patrick 2019. *Making Nonprofit News: Market Models, Influence and Journalistic Practice*. London: Routledge.

Hallin, Daniel, and Paolo Mancini. 2004. *Comparing Media Systems*. UK: Cambridge University Press.

Hallin, Daniel, and Paolo Mancini., eds. 2011. *Comparing Media Systems beyond the Western World*. UK: Cambridge University Press.

Hamilton, James T. 2016. *Democracy's Detectives: The Economics of Investigative Journalism.* Cambridge, MA: Harvard University Press.

Hughes, Sallie, 2006. *Newsrooms in Conflict: Journalism and the Democratization of Mexico*. Pittsburgh: University of Pittsburgh Press.

Humprecht, Edda, and Frank Esser. 2018. "Diversity in Online News." *Journalism* Studies, 19:12, 1825-1847.

Konieczna, Magda. 2018. *Journalism without Profit*. Oxford: Oxford University Press

Lai, Ya-wen. 2017. *The Contentious Public Sphere: Law, Media, and Authoritarian Rule in China.* Princeton, NJ: Princeton University Press.

Lee, Eun-Ju, and Edson C. Tandoc, Jr. 2017. "When News Meets the Audience: How Audience Feedback Online Affects News Production and Consumption." *Human Communication Research* 43, 4: 436-449.

Nyamnjoh, Francis. 2015. "Journalism in Africa: Modernity, Africanity." *African Journalism Studies* 36 (1): 37-43.

Painter, James. 2008. *Counter-Hegemonic News: A case study of Al-Jazeera English and Telesur*. Oxford: Reuters Institute.

Peck, Reece. 2019. *Fox Populism: Branding Conservatism as Working Class*. Cambridge, UK: Cambridge University Press.

Petre, Caitlin. 2018. "Engineering Consent." *Digital Journalism*, 6:4, 509-527

Petre, Caitlin. 2021. *All the News That's Fit to Click*. Princeton, NJ: Princeton University Press.

Pickard, Victor. 2020. *Democracy without Journalism*. Oxford, UK: Oxford University Press.

Powers, Matthew. 2017. *NGOS as Newsmakers*. New York: Columbia University Press.

Powers, Matthew and Sandra Vera-Zambrano. 2019. "Endure, Invest, Ignore: How French and American Journalists React to Economic Constraints and Technological Transformations." *Journal of Communication*, 69, 3: 320-343.

Price, John. 2017. "How to feed The Ferret: Understanding subscribers in the search for a sustainable model of investigative journalism." *Journalism*. https://doi.org/10.1177/1464884917733587

Repnikova, Maria. 2017. *Media Politics in China: Improving Power under Authoritarianism.* Cambridge, UK: Cambridge University Press.

Revers, Mattias. 2015. "Digital media and the diversification of professionalism: A US-German comparison of journalism cultures." In J. Alexander, E.B. Breese, & M. Luengo, eds., *The Crisis of Journalism Reconsidered: Democratic Culture, Professional Codes, Digital Future*. Cambridge, UK: Cambridge University Press.

Robinson, Sue. 2017. *Networked News, Racial Divides: How Power and Privilege Shape*

Public Discourse in Progressive Communities. Cambridge, UK: Cambridge University Press.

Roudakova, Natalia. 2017. *Losing Pravda: Ethics and the Press in Post-Truth Russia*. Cambridge, UK: Cambridge University Press.

Rusbridger, Alan. 2018. *Breaking News: The Remaking of Journalism and Why It Matters*. New York: Farrar, Straus, & Giroux.

Ryfe, David 2016. *Journalism and the Public*. Cambridge, UK: Polity.

Schmidt, Thomas R. 2019. *Rewriting the Newspaper: The Storytelling Movement in American Print Journalism*. Columbia, MO: University of Missouri Press.

Schudson, Michael. 2018. *Why Journalism Still Matters*. Cambridge, UK: Polity Press.

Usher, Nikki. 2014. *Making News at The New York Times*. Ann Arbor, MI: University of Michigan Press.

Usher, Nikki. 2016. *Interactive Journalism: Hackers, Data, and Code*. Urbana: University of Illinois Press.

Music

Baym, Nancy. 2018. *Playing to the Crowd: Musicians, Audiences, and the Intimate Work of Connection*. New York: NYU Press.

Dowd, Timothy. 2004. "Production Perspectives in the Sociology of Music." *Poetics* 32: 235-246.

Lopes, Paul. 2019. *Art Rebels: Race, Class, and Gender in the Art of Miles Davis and Martin Scorsese*. Princeton: Princeton University Press.

Martin, Peter J. 2011. "Musicians' Worlds: Music-Making as a Collaborative Activity." *Symbolic Interaction* 29, 1: 95-107.

Peterson, Richard A., and David G. Berger. 1975. "Cycles in Symbol Production: The Case of Popular Music." *American Sociological Review* 40: 158-173.

Prior, Nick. 2009. "Critique and Renewal in the Sociology of Music: Bourdieu and Beyond." *Cultural Sociology* 4(3): 276-295.

Seabrook, John. 2015. *The Song Machine: Inside the Hit Factory*. New York: W.W. Norton.

Software / Videogames / Platforms

Bell, Emily and Taylor Owen. 2017. *The Platform Press: How Silicon Valley Reengineered Journalism.* New York: Columbia University Tow Center. Available at: https://www.cjr.org/tow_center_reports/platform-press-how-silicon-valley-reengineered-journalism.php

Bonini, Tiziano and Alessandro Gandini. 2019. "'First Week is Editorial, Second Week is Algorithmic': Platform Gatekeepers and the Platformization of Music Curation." *Social Media + Society* (October-December): 1-11.

Bonini, Tiziano and Alessandro Gandini. 2020. "The Field as a Black Box: Ethnographic Research in the Age of Platforms." *Social Media + Society* (October-December): 1-10.

Burgess, Jean & Nancy Baym. 2020. *Twitter: A Biography*.

Kreiss, Daniel & Shannon C. McGregor. 2018. "Technology Firms Shape Political

Communication: The Work of Microsoft, Facebook, Twitter, and Google With Campaigns During the 2016 U.S. Presidential Cycle." *Political Communication*, 35:2, 155-177.

McIlwain, Charlton. 2019. *Black Software: The Internet and Racial Justice, from the Afronet to Black Lives Matter*. Oxford: Oxford University Press.

Nakamura, Lisa. 2009. "Don't Hate the Player, Hate the Game: The Racialization of Labor in World of Warcraft." *Critical Studies in Media Communication* 26(2): 128-144.

Neff, Gina, Elizabeth Wissinger and Sharon Zukin. 2005. "Entrepreneurial Labor among Cultural Producers: 'Cool' Jobs in 'Hot' Industries." *Social Semiotics* 15 (3): 307-334.

Nieborg, David & Thomas Poell. 2018. "The platformization of cultural production: Theorizing the contingent cultural commodity." *New Media & Society* 20(11): 4275-4292.

Noble, Safiya. 2018. *Algorithms of Oppression*. New York: NYU Press.

Schellewald, Andreas. 2021. "Communicative Forms on TikTok: Perspectives from Digital Ethnography." *International Journal of Communication* 15: 1437-57.

van Dijk, José. 2013. *The Culture of Connectivity. A Critical History of Social Media*. Oxford: Oxford University Press.

Public Media

Benson, Rodney, Matthew Powers, and Timothy Neff. "Public Media Autonomy and Accountability: Best and Worst Policy Practices in 12 Leading Democracies." *International Journal of Communication* 11: 1-22.

Born, Georgina. 2004. *Uncertain Vision: Birt, Dyke, and the Reinvention of the BBC*. London: Secker and Warburg.

Stankiewicz, Damien. 2017. *Europe Un-imagined: Nation and Culture at a French-German Television Channel*. Toronto: University of Toronto Press.

Syvertsen, Trine, Ole Mjos, Hallvard Moe, and Gunn Enli. *The Media Welfare State*: *Nordic Media in the Digital Era*. Ann Arbor, MI: University of Michigan Press.

Television

Gitlin, Todd. 1979. "Prime Time Ideology: The Hegemonic Process in Television Entertainment." *Social Problems* 26 (3): 251-266.

Kuipers, Giselinde. 2011. "Cultural Globalization as the Emergence of a Transnational Cultural Field: Transnational Television and National Media Landscapes in Four European Countries." *American Behavioral Scientist*, 55(5): 541-557.

Lotz, Amanda. 2017. *Portals: A Treatise on Internet-Distributed Television*. Michigan Publishing Services.

Lotz, Amanda. 2018. *We Now Disrupt this Broadcast: How Cable Transformed Television and the Internet Revolutionized It All*. Cambridge, MA: The MIT Press.

Mayer, Vicki. 2011. *Below the Line: Producers and Production Studies in the New Television Economy*. Duke University Press.

Mittell, Jason. 2015. *Complex TV: The Poetics of Contemporary Television Story Telling*. New York: NYU Press.

Saha, Anamik. 2018. "'Beards, scarves, halal meat, terrorists, forced marriage': Television industries and the production of 'race'." *Media, Culture & Society* 3 4(4): 437-454.

Stankiewicz, Damien. 2017. *Europe Un-Imagined: Nation and Culture at a French-German Television Channel*. Toronto: University of Toronto Press.

Visual Art and Museums

Buchholz, Larissa. 2016. "What is a Global Field? Theorizing Fields Beyond the Nation State." *Sociological Review* 64(2): 31-60.

Buchholz, Larisa. 2017. "Rethinking the Center-Periphery Model: Cross-Border Flows in the Global Field of Art." In V. Alexander et al., eds., *Art and the Challenge of Markets*.

Levitt, Peggy. 2015. *Artifacts and Allegiances: How Museums Put the Nation and World on Display*. Berkeley: University of California Press.

Raicovich, Laura. 2022. *Culture Strike: Art and Museums in an Age of Protest*. New York: Verso.

Thornton, Sarah. 2009. *Seven Days in the Art World*. New York: W.W. Norton.

White, Roger. 2015. *The Contemporaries: Travels in the 21st Century Art World*. New York: Bloomsbury.

Misc.

English, James. 2005. *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge, MA: Harvard University Press.

Fourcade, Marion. 2010. *Economists and Societies*. Princeton, NJ: Princeton University Press.

Leschziner. Vanina. 2015. *At the Chef's Table: Culinary Creativity in Elite Restaurants*. Stanford University Press.

Medvetz, Thomas. 2012. *Think Tanks in America*. Chicago: University of Chicago Press.

Schradie, Jen. 2019. *The Revolution that Wasn't: How Digital Activism Favors Conservatives*. Cambridge, MA: Harvard University Press.