

Graduate School

FACULTY OF SOCIAL SCIENCES

SIMM34

Digital Media Research

Version 1.0 – Oktober 2020

GRADUATE SCHOOL METHODS COURSES

SPRING 2021



1. WELCOME

Contact info

Graduate School

e-mail: master@sam.lu.se

Home page: graduateschool.sam.lu.se

Facebook: [tinyurl.com/LUgradschoolFB](https://www.facebook.com/LUgradschoolFB)

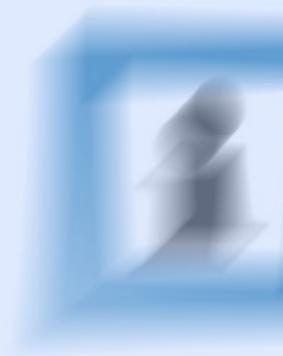
Student Union

Home page: samvetet.org

Lund University

Home page: <http://lunduniversity.lu.se>

The university is on [Youtube](#), [Facebook](#) and [Twitter](#)



Welcome to the Spring term's course

Digital Media Research.

The course is based on qualitative multi-methods within digital media research. It offers an introduction to digital media research methods, emphasising the significance of reliable, valid and situated research in a critical study of digital media in society and culture. Digital media is understood to include business, public service and non commercial digital spaces. The course focuses on combining empirical research with critical social and cultural theories in order to emphasise how the digital media researcher uses, adapts and critically reflects on methods and concepts to research problems or questions.

The course examines three methods: the first method includes production studies, specifically the method of production interviews. This method is useful for institutional analysis of professionals, amateurs and practitioners where one to one interviews are necessary for understanding inside a digital production culture. The second method includes aesthetics and communicative form of digital media content, specifically text, sound and image analysis. This method is useful for studying selected samples of digital texts and representations in a range of content. The third method includes digital ethnography, specifically looking at routines, mobilities and socialities. This method is useful for in depth, focused research of digital media events, or social movements. These three methods are connected to key concepts of media industries and professional practices, systemic and symbolic power within digital media environments, and everyday routines of digital ethnography practices.

Formal learning outcomes for the course

Knowledge and Understanding

On completion of the course the student shall:

- demonstrate knowledge of qualitative methods and contexts for understanding digital media empirical research in the social sciences.
- demonstrate an understanding of selected research design and research methods to digital media research methods.

Competence and skills

On completion of the course, the student shall independently and with proficiency show ability to:

- evaluate the empirical claims of selected qualitative methods for different research issues associated with digital media in society and culture.
- produce, analyse and present research methods information using various forms of verbal and written communication.

Judgement and approach

On completion of the course, the student shall:

- demonstrate critical evaluation of the empirical qualitative approaches to digital media within the social sciences.
- demonstrate understanding of the importance of reliable, valid and situated research in a critical study of digital media, society and culture.
- demonstrate insights in the possibilities and limitations of qualitative research on digital media environments within the social sciences.

Assessment

Overview

Assessment is based on the following:

- a written essay related to the selected methods and literature as studied during the course. The essay involves evaluation of methods and concepts associated with digital media research.
- group based oral presentations on course literature for seminars.
- group based assignments for seminars and workshops.

Group project

You will learn about the craft of research methods, and put this learning into practice through a specially designed group project. This will be discussed in seminars and workshops where you will design and conduct a project based on a case study, and choice of one OR two methods as related to the course. The results of your research will be presented in group presentations for commentary and reflection on collaborative research, why methods matter, and how we can learn about digital media research methods through listening and reflecting and doing qualitative research. The group project will form the basis for your individual essay.

Essays

Individual essays (2500 words) related to the key methods, theories and approaches studied during the course. You will be asked to write an individual essay where you critically analyse and reflect on the group project and the methods used in the project. In this essay you can individually expand on the analysis of your empirical material collected from the methods used in the case study for the group project, linking this to key ideas from the course, and offering critical reflection on the research process and your own role in the group work. This will be discussed in tutorials with detailed

information on assessment criteria.

This essay makes up the full grade for your course. The attendance at lectures, seminars, and your group research and presentation is non-assessed; it is a vital part of your learning experience. As the course is about experiential learning, and especially the craft of research methods, it is vital you participate fully in all the elements of the course in order to be able to conduct research and write the essay, in accordance with the essay criteria. Please note your final grade is based on your individual written essay, but in order to write this essay you need to attend all the components of the course.

Submission deadline 29 April 2021, following guidelines from Graduate School and course leaders.

Grades

Marking scale: Fail, E, D, C, B, A.

Marking scale: Fail (U), E, D, C, B, A. The grades awarded are A, B, C, D, E or Fail (U). The highest grade is A and the lowest passing grade is E. The grade for a non-passing result is Fail. The student's performance is assessed with reference to the learning outcomes of the course. For the grade of E the student must show acceptable results. For the grade of D the student must show satisfactory results. For the grade of C the student must show good results. For the grade of B the student must show very good results. For the grade of A the student must show excellent results. For the grade of Fail the student must have shown unacceptable results.

The oral presentation and active participation is awarded with pass or fail, whereas the grades of the group assignments and written essay determine the overall grade on the course.

0 credits (Pass/Fail) on two literature seminars (active participation);

0 credits (Pass/Fail) on one group assignment, including active participation in workshops, in which the students apply method(s);

7,5 credits (graded A-E) for the individual paper.

In order to pass the course, the student has to be awarded at least an E on the graded assignment and a "pass" on the ungraded assignment.

At the start of the course students are informed about the learning outcomes stated in the syllabus and about the grading scale and how it is applied in the course.

Re-examination opportunities

Three opportunities for examination are offered in conjunction with the course: a first examination and two re-examinations. Within a year of the end of the course, two further re-examinations on the same course content are offered. After this, further re-examination opportunities are offered but in accordance with the current course syllabus.

Plagiarism

All final papers will be automatically checked by software and by the graders to detect plagiarism of any sort. Plagiarism constitutes a severe offence in academia, as it means using another person's ideas without admitting to it. Please see appendix I in this guide for more information.

Your teachers

Zaki Habibi is a media studies and visual culture researcher with a main interest in the interrelation between everyday life and cultural practice in cities. He holds a PhD in Media and Communication Studies from Lund University, where he also works as a lecturer. His doctoral dissertation investigates the lived cultures of the individuals within creative collectives in Southeast Asian creative cities. Using a combination of ethnography and visual methodology, the research highlights how the collectives form alternative spaces to live and work, developing an organic and dynamic interplay between the physical, social and digitally mediated spaces of creative cities. His recent publications can be seen here <https://bit.ly/ResearchPortalLU>.



Zaki Habibi
(course coordinator)
zaki.habibi@kom.lu.se

Hario Priambodho is a doctoral researcher in Media and Communication with a main academic interest in cult films and popular culture. He is currently conducting a qualitative research focused on cult film audiences, exhibitors, and spaces across a number of Scandinavian cities. His research is arguing for a holistic approach to the cult experience, utilizing a swathe of methods including semi-structured interviews with audiences and exhibitors, online textual analysis, and in-person observational fieldwork.



Hario Priambodho
(course coordinator)
hario.priambodho@kom.lu.se

Annette Hill is a Professor of Media and Communication at Lund University, Sweden and Visiting Professor at King's College London. Her research focuses on audiences and popular culture, with interests in media engagement, everyday life, genres, production studies and cultures of viewing. She is the author of eight books, and many articles and book chapters in journals and edited collections, which address varieties of engagement with reality television, news and documentary, television drama, entertainment formats, live events and sports entertainment, film violence and media ethics. Her latest book is *Media Experiences* (Routledge 2018) and her next books are *The Handbook of Mobile Socialities* (edited with Maren Hartmann and Magnus Andersson, Routledge 2021), *Media Engagement* (with Peter Dahlgren, Routledge 2022) and *Roaming Audiences* (Routledge 2022).

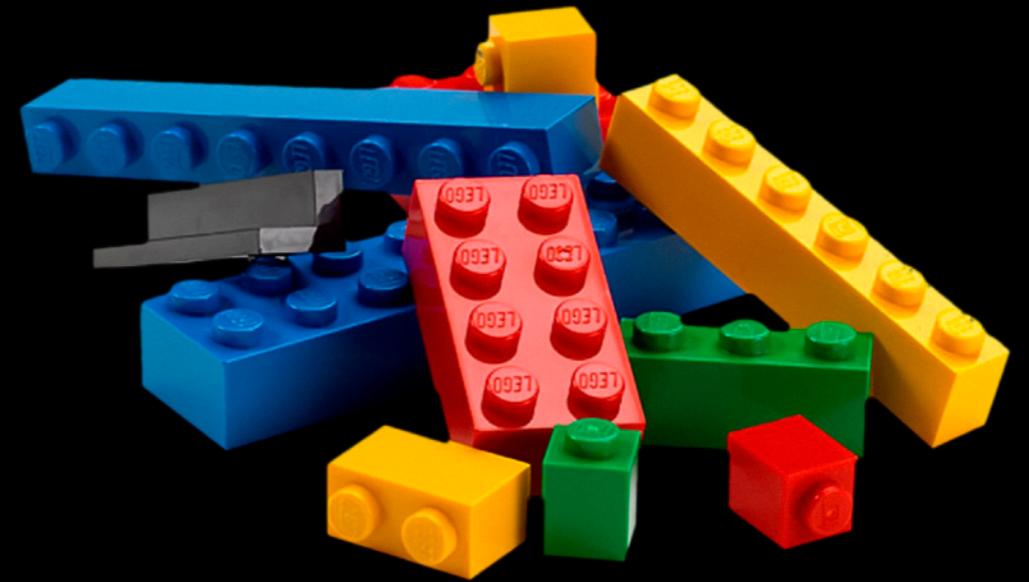


Annette Hill
annette.hill@kom.lu.se

COURSE RESOURCES

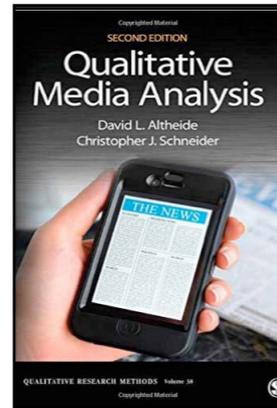
In this section we present the course literature and other course resources. This section is to help you to orient yourself in different types of readings and their functions in the course.

If download links fail, books and articles will be locatable via LUBSearch



Altheide, David and Schneider, Christopher. (2013) *Qualitative Media Analysis*, Sage.

From the blurb: In order to prepare a successful research project, a qualitative researcher often must consult media documents of various types. Author David L. Altheide shows the reader how to obtain, categorize, and analyze these different media documents in this entry in the Qualitative Research Methods series. He looks at traditional primary documents such as newspapers and magazines but also at more recent forms--television newscasts and cyberspace. The use of student examples of research protocols makes this book a useful primer in deriving meaning from the bombardment of media documents a qualitative researcher faces.



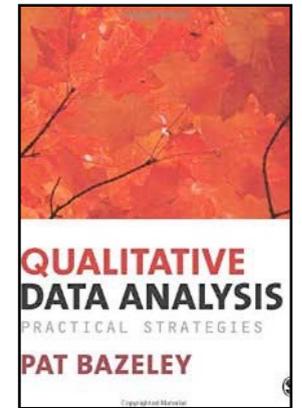
168 Pages
ISBN 9781452230054
[Publisher info link](#)

Bazeley, Patricia. (2013) *Qualitative Data Analysis: Practical Strategies*, London: Sage.

From the blurb: Written by an experienced researcher in the field of qualitative methods, this dynamic new book provides a definitive introduction to analysing qualitative data. It is a clear, accessible and practical guide to each stage of the process, including:

- * Designing and managing qualitative data for analysis
- * Working with data through interpretive, comparative, pattern and relational analyses
- * Developing explanatory theory and coherent conclusions, based on qualitative data.

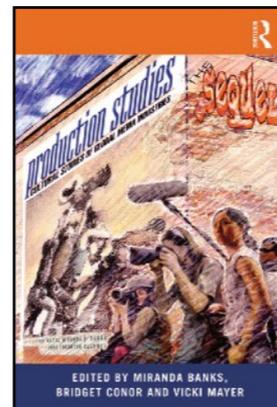
The book pairs theoretical discussion with practical advice using a host of examples from diverse projects across the social sciences. It describes data analysis strategies in actionable steps and helpfully links to the use of computer software where relevant.



472 Pages
ISBN 1-84920-302-4
[Publisher info link](#)

Banks, M. Coner, B. Mayer, V, eds. (2016). *Production Studies, the Sequel: Cultural Studies of Global Media Industries*. Routledge.

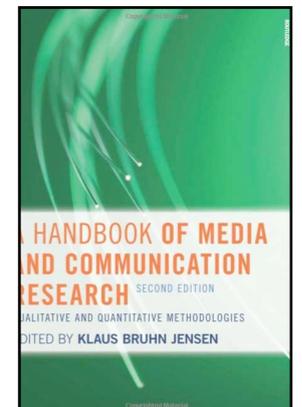
From the blurb: *Production Studies, The Sequel!* is an exciting exploration of the experiences of media workers in local, global, and digital communities—from prop-masters in Germany, Chinese film auteurs, producers of children’s television in Qatar, Italian radio broadcasters, filmmakers in Ethiopia and Nigeria, to seemingly-autonomous Twitterbots. Case studies examine international production cultures across five continents and incorporate a range of media, including film, television, music, social media, promotional media, video games, publishing and public broadcasting.



286 Pages
ISBN 978-1-138-83168-1
[Publisher info link](#)

Bruhn Jensen, Klaus. (2012) *A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies* (second edition), London, Routledge.

From the blurb: *A Handbook of Media and Communication Research* presents qualitative as well as quantitative approaches to the study of media and communication, integrating perspectives from both the social sciences and the humanities. Taking methodology as a strategic level of analysis that joins practical concerns with theoretical issues, the Handbook offers a comprehensive and in-depth review of the field and a set of guidelines for how to think about, plan, and carry out media and communication studies in different social and cultural contexts.

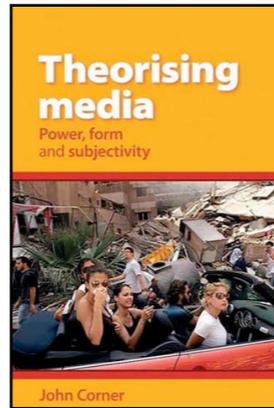


431 Pages
ISBN 978-0-415-60965-4
[Publisher info link](#)

Corner, John. (2011) *Theorising Media: Power, Form and Subjectivity*, Manchester: Manchester University Press.

From the blurb: In this book, John Corner explores how issues of power, form and subjectivity feature at the core of all serious thinking about the media, including appreciations of their creativity as well as anxiety about the risks they pose. Drawing widely on an interdisciplinary literature, he connects his exposition to examples from film, television, radio, photography, painting, web practice, music and writing in order to bring in topics as diverse as reporting the war in Afghanistan, the televising of football, documentary portrayals of 9/11, reality television, the diversity of taste in the arts and the construction of civic identity.

Theorising media brings together concepts both from Social Studies and the Arts and Humanities, addressing a readership wider than the sub-specialisms of media research. It refreshes ideas about why the media matter and how understanding them better remains a key aim of cultural inquiry and a continuing requirement for public policy.

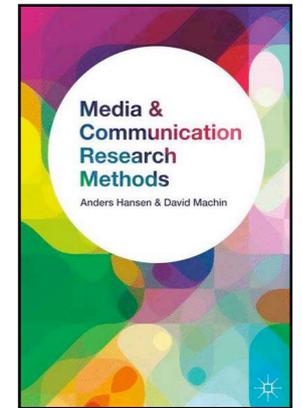


256 Pages
Chapters 2, 3, and 9.
ISBN 9780719082603
[Publisher info link](#)

Hansen, A., & Machin, D. (2013). *Media and Communication Research Methods*. Basingstoke: Palgrave Macmillan.

From the blurb: *Media and Communication Research Methods* provides a clear and authoritative introduction to qualitative and quantitative methods for studying media and communication. Written by two highly experienced researchers, the book draws on a wide range of media and communication research to introduce students to the relative strengths of the different research approaches.

Beginning with an overview of the changing contexts and trends in media and communication research approaches, the book demystifies 'research' and the 'research process' by offering practical and accessible guidance on how to design, plan and carry out successful research projects in media and communication. Featuring international case studies and a student-friendly glossary, the book provides guidance on how to ask the 'right' research questions and select the 'right' research method.



328 Pages
Chapters 1,3 and 8.
ISBN 978-0-230-00007-0
[Publisher info link](#)

Edwards, R and Holland, J. (2013) *What is Qualitative Interviewing?*, London: Bloomsbury.

From the blurb: *What is Qualitative Interviewing?* is an accessible and comprehensive 'what is' and 'how to' methods book. It is distinctive in emphasising the importance of good practice in understanding and undertaking qualitative interviews within the framework of a clear philosophical position. Rosalind Edwards and Janet Holland provide clear and succinct explanations of a range of philosophies and theories of how to know about the social world, and a thorough discussion of how to go about researching it using interviews. A series of short chapters explain and illustrate a range of interview types and practices. Drawing on their own and colleagues' experiences Holland and Edwards provide real research examples as informative illustrations of qualitative interviewing in practice, and the use of a range of creative interview tools. They discuss the use of new technologies as well as tackling enduring issues around asking and listening and power dynamics in research. Written in a clear and accessible style the book concludes with a useful annotated bibliography of key texts and journals in the field. *What is Qualitative Interviewing?* provides a vital resource for both new and experienced social science researchers across a range of disciplines.

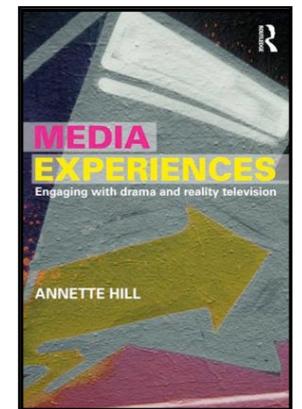


144 Pages
ISBN 9781780938523
[Publisher info link](#)

Hill, Annette (2018). *Media Experiences*. London: Routledge.

From the blurb: *Media Experiences: Engaging with Drama and Reality Television* travels across people and popular culture, exploring the pathways to engagement and the various ways in which we shape and are shaped by the media landscapes in which we move. This exploration includes the voices and bodies, sights and sounds of audiences as they experience entertainment through television drama, reality TV, at live events, and within digital television itself as actors, participants and producers. It is about the people who create the drama, live events and reality entertainment that we experience. This book traverses the relationships between producers and audiences in shared places of a media imagination.

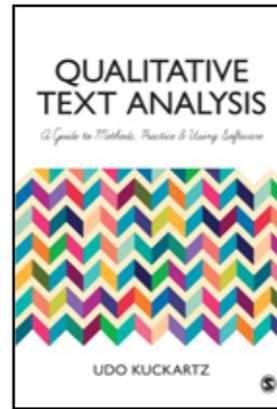
Annette Hill's research draws on interviews and observations with over 500 producers and audience members to explore cultures of viewing across different genres, such as Nordic noir crime drama *The Bridge*, cult conspiracy thriller *Utopia*, and reality television audiences and participants in global formats *MasterChef* and *Got to Dance*. The research highlights how trends such as multi-screening, catch up viewing, amateur media and piracy work alongside counter-trends in retro television viewing where people relish the social ritual of watching live television, or create a social media blackout for immersive viewing.



426 Pages
Chapters 1 and 6.
ISBN 041562536X
[Publisher info link](#)

Kuckartz, U. (2014). *Qualitative text analysis: a guide to methods, practice and using software*. Los Angeles: SAGE, 2014.

From the blurb: How can you analyse narratives, interviews, field notes, or focus group data? Qualitative text analysis is ideal for these types of data and this textbook provides a hands-on introduction to the method and its theoretical underpinnings. It offers step-by-step instructions for implementing the three principal types of qualitative text analysis: thematic, evaluative, and type-building. Special attention is paid to how to present your results and use qualitative data analysis software packages, which are highly recommended for use in combination with qualitative text analysis since they allow for fast, reliable, and more accurate analysis. The book shows in detail how to use software, from transcribing the verbal data to presenting and visualizing the results.



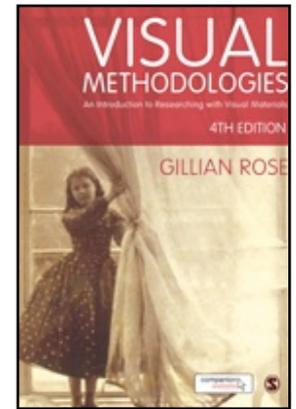
192 Pages
Chapters 2 and 3.
ISBN 978-1446267752
[Publisher info link](#)

Rose, Gillian. (2016). *Visual methodologies: an introduction to researching with visual materials*. (4th edition), London: Sage.

From the blurb: Now in its Fourth Edition, *Visual Methodologies: An Introduction to Researching with Visual Materials* is a bestselling critical guide to the study and analysis of visual culture. Existing chapters have been fully updated to offer a rigorous examination and demonstration of an individual methodology in a clear and structured style.

Reflecting changes in the way society consumes and creates its visual content, new features include:

- * Brand new chapters dealing with social media platforms, the development of digital methods and the modern circulation and audiencing of research images
- * More 'Focus' features covering interactive documentaries, digital story-telling and participant mapping
- * A Companion Website featuring links to useful further resources relating to each chapter.



456 Pages
Chapters 1, 2, and 11.
ISBN 9781473948907
[Publisher info link](#)

Leaver, Tama, Tim Highfield, and Crystal Abidin. (2020). *Instagram: Visual Social Media Cultures*. Cambridge: Polity Press.

From the blurb: Instagram is at the heart of global digital culture, having made selfies, filters and square frames an inescapable part of everyday life since it was launched in 2010.

In the first book-length examination of Instagram, Tama Leaver, Tim Highfield and Crystal Abidin trace how this quintessential mobile photography app has developed as a platform and a culture. They consider aspects such as the new visual social media aesthetics, the rise of Influencers and new visual economies, and the complex politics of the platform as well as examining how Instagram's users change their use of the platform over time and respond to evolving features. The book highlights the different ways Instagram is used by subcultural groups around the world, and how museums, restaurants and public spaces are striving to be 'Insta-worthy'. Far from just capturing milestones and moments, the authors argue that Instagram has altered the ways people communicate and share, while also creating new approaches to marketing, advertising, politics and the design of spaces and venues.

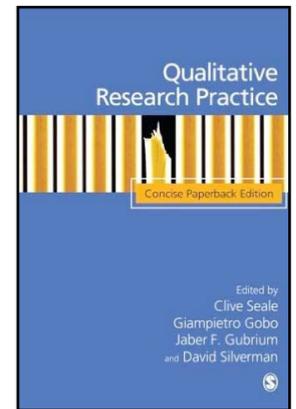


256 Pages
Chapters 1, 2, and 3.
ISBN 1509534393
[Publisher info link](#)

Seale, Clive, Silverman, David, Gubrium, Jaber, F. and Giampietro, Gobo. (Eds.). (2007). *Qualitative Research Practice*. Sage.

From the blurb: Learning to do good qualitative research occurs most fortuitously by seeing what researchers actually do in particular projects and by incorporating their procedures and strategies into one's own research practice. This is one of the most powerful and pragmatic ways of bringing to bear the range of qualitative methodological perspectives available. The chapters in this important new volume are written by leading, internationally distinguished qualitative researchers who recount and reflect on their own research experiences as well as others, past and present, from whom they have learned. It demonstrates the benefits of using particular methods from the viewpoint of real-life experience.

From the outside, good research seems to be produced through practitioners learning and following standard theoretical, empirical and procedural formats. But from the inside we learn that qualitative research (like other forms of scientific endeavour) is also a biographical engagement, rendering its scholarly and practical contributions in its own terms. Standards take on practical meaning as the distinct activities of qualitative research resonate throughout the enterprise, complicating its accountability to itself and to others. In an authoritative yet accessible manner, *Qualitative Research Practice* reveals the special features of this engagement, teaching us that qualitative research is as much a craft and practice as it is a way of knowing.



460 Pages
Chapters 1 and 2.
ISBN 978-1-4462-7573-3
[Publisher info link](#)

Course Resources – Articles & Book Chapters

If download links fail, articles will be locatable via [LUBSearch](#)

1. Awan, Imran. (2016). Islamophobia on Social Media: A Qualitative Analysis of the Facebook's Walls of Hate. *International Journal of Cyber Criminology*, 10(1), 1–20.
Download here
2. Bruhn, Hanne. (2015). The Qualitative Interview in Media Production Studies. In: *Advancing Media Production Research: Shifting Sites, Methods and Politics*, Chris Paterson et al. (eds). Basingstoke Hampshire: Palgrave Macmillan. pp.131-146.
Download from Canvas
3. Ernst, Julian; Josephine B. Schmitt; Diana Rieger; Ann Kristin Beier; Peter Vorderer; Gary Bente & Hans Joachim Roth. (2017). Hate beneath the Counter Speech? A Qualitative Content Analysis of User Comments on Youtube Related to Counter Speech Videos. *Journal for Deradicalization*, 10, 1-49.
Download here
4. Lopez, Lori Kido. (2009). The radical act of 'mommy blogging': redefining motherhood through the blogosphere. *New Media & Society*, 11(5), 729–747.
Download here
5. MacDowall, Lachlan John & de Souza, Poppy. (2018). 'I'd Double Tap That!!': street art, graffiti, and Instagram research. *Media, Culture & Society*, 40(1), 3-22.
Download here
6. Mortensen, Mette & Trenz, Hans-Jörg. (2016). Media morality and visual icons in the age of social media: Alan Kurdi and the emergence of an impromptu public of moral spectatorship. *Javnost - The Public*, 23(4), 343-362.
Download here

COURSE OVERVIEW

A detailed description of the course content, including work tasks.



Your course at a glance

TIME	COURSE ACTIVITY
22/3, 13-15 & 16-17	Lecture + Seminar Annette Hill, Hario Priambodho & Zaki Habibi Introduction to Digital Media Research Workshop Annette Hill, Hario Priambodho & Zaki Habibi
23/3, 10-12 & 13-15	Lecture + Seminar Hario Priambodho Production Research: Platforms and Producers Lecture + Seminar Hario Priambodho Doing Interviews
24/3, 13-15	Lecture + Seminar Hario Priambodho & Zaki Habibi Talking about the "Others" in Social Media: Qualitative Approaches
29/3, 13-15	Lecture + Seminar Hario Priambodho & Zaki Habibi Qualitative Text Analysis on Digital Platforms
30/3, 10-12 & 13-15	Lecture + Seminar Zaki Habibi Semiotics and Symbolic Meaning Lecture + Seminar Zaki Habibi Analysing Visual Content and the Use of Photography
31/3, 10-12	Lecture + Seminar Hario Priambodho & Zaki Habibi Doing Digital Media Research
1/4, 10-12 & 13-15	Group Work / Project Annette Hill, Hario Priambodho & Zaki Habibi Group Project Preparation
14/4, 9-13	Group Seminar / Presentation Annette Hill, Hario Priambodho & Zaki Habibi Group Presentations
15/4, 9-13	Group Seminar / Presentation Annette Hill, Hario Priambodho & Zaki Habibi Group Presentations
16/4, 9-13	Group Seminar / Workshop Annette Hill, Hario Priambodho & Zaki Habibi Essay Tutorials
29/4, 16.30-17.00	Deadline Essay Hand-in
21/5, 15.30-16.00	Re-examination Deadline Essay Hand-in
27/8, 15.30-16.00	Re-examination Deadline Essay Hand-in
NB. Regularly check the course lesson plan online for potential schedule alterations and to locate relevant classrooms	

Course details

Lecture 1: Introduction to Digital Media Research

(lecture and seminar) | *Teacher:* Annette Hill, Hario Priambodho & Zaki Habibi

This lecture and seminar introduces you to the ethos of the course: Digital media research methods matter to a critical study of digital environments. We say this because the course adopts a critical approach to digital media, for example the book by Tobias Olsson *Producing the Internet* shows critical perspectives towards social media; the work by Annette Hill in *Media Experiences* (2018) and *Reality TV* highlights how to ask critical questions about digital media without being critical towards people who watch, share and produce or participate in media across platforms. When we say critical we do not mean simply negativity; we mean that we ask critical questions of key issues such as who produces internet content for public and commercial spaces, or who is behind the power of algorithms, or how is a photograph meaningful in online news, for example. This means that our course critically examines production settings, content, and people's habits and practices as embedded within broader social and cultural contexts. We want to show you a range of methods for researching digital media that highlight the complexity and multidimensionality of this field of study.

At the end of this course we want you to feel confident in how you choose a topic of study, how to design research questions and what methods help your critical analysis of digital media. Crucially on this course you will be able to study aspects of digital media that matter to you, and it will be your goal to combine your choice of case study with the course aims and objectives and learning outcomes.

Primary reading

Hansen, A. & Machin, D. (2013): Chapter 1 – The Research Process

Secondary reading

Jensen, K.B. (2012): Introduction

Seale, C., et al (eds.) (2006): Introduction

What happens if you fail to attend this event?

What to hand in: A 500 word summary of Chapter 1 in Hansen and Machin (2013)

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

Workshop: Working with Digital Content

(workshop) | *Teacher:* Annette Hill, Hario Priambodho & Zaki Habibi

In this workshop, you will get a teaser of what researching digital media environments could look like. We will look at a theme or topic (announced on Canvas at a later date) that is relevant to today's societal and/or cultural issues. You will then bring your own digital content examples based on the themes and we will work with them and identify aspects that establish the cases as appropriate for digital media research. Talking points may include for example, notions on media platforms, media content, conversations around the theme, modalities, materialities, and others.

What happens if you fail to attend this event?

What to hand in: Select a case study appropriate for this course. Write a 500 word text describing how the case study is relevant for digital media research. Utilize some of the concepts that we have covered in the introductory lecture (e.g. enactment, materiality, representation, and/or assemblage).

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

Lecture 2: Production Research: Platforms and Producers

(lecture and seminar) | *Teacher:* Hario Priambodho

The lecture and seminar on platforms and production research offers an overview of this area of study and how it relates to digital media environments. Production studies is a broad area, involving the study of producers of a wide range of media and culture, including production studies of film industries, television, radio, news and journalism, art and music, sports, to name just a few of the existing studies. We relate production studies to digital media, showing how this area involves previously existing knowledge of media production with new aspects of digital environments. To study platforms involves an awareness of political economic factors within digital media environments, including the big platform players in what is often described as a platform society. Different platforms and websites, and the labour of people who produce software, content and services afford a range of ways of engaging and experiencing digital media.

Primary reading

Hansen, A. & Machin, D. (2013): Chapter 3 Researching ownership and media policy

Leaver, T., Highfield, T., and Adibin, C. (2020): Chapters 1, 2 and 3

Secondary reading

Banks, M., Coner, B., Mayer, V., eds. (2016)

Lecture 4: Talking about the "Others" in Social Media: Qualitative Approaches

(lecture and seminar) | *Teacher:* Hario Priambodho & Zaki Habibi

Social Media provide platforms where people can write about, talk about, reflect on and engage with people from different religious, ethnic, national, class backgrounds and genders. For this lecture and seminar, we will look at works on how migrants and refugees are perceived and talked about by the social media users. The topics will include the so-called 'refugee crisis', hate speech, hate crime, and islamophobia, where scholars explore different reactions and emotions (e.g. empathy, solidarity, hostility, hate) by investigating the user comments in different social media platforms (e.g. Reddit, Youtube, Facebook). We will pay attention to the analysis of written texts and the different types of qualitative analysis (e.g. qualitative content analysis, interpretive text analysis) that are used to explore these platforms.

Primary reading

Mortensen, M. & Trenz, H. (2016)

Ernst, J., et al. (2017)

Kuckartz, U. (2014): Chapters 2 and 3

Secondary reading

Awan, I. (2016)

Lopez, L. K. (2009)

What happens if you fail to attend this event?

What to hand in: A 500 word summary of Ernst et al. (2017).

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

What happens if you fail to attend this event?

What to hand in: A 500 word summary of Chapter 1 in Leaver, Highfield, and Abidin (2020)

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

Lecture 3: Doing Interviews

(lecture and seminar) | *Teacher:* Hario Priambodho

Methods within production studies range from political economics, to observations, creative production itself, industry analysis, and policy analysis. We focus on one method that is helpful in examining the actors who produce digital media content. This qualitative interview method involves a process of designing, and conducting interviews, and then analysing the interview data. Production interviews is a method that can help you dig deeper into the decisions behind the making of content, a strategy for a campaign, for example, or the creative values within a documentary film, or the taking of a photograph. In this lecture and seminar we discuss practical strategies for interviewing producers. We discuss research on producers of literature and film within Istanbul in order to understand ideas of diversity and conviviality; and we discuss research on producers of drama and entertainment in order to understand ideas of media engagement within industry and academic settings.

Primary reading

Bruhn, H. (2015)

Hill, A. (2019): Chapter 2 and Chapter 6.

Secondary reading

Edwards, R. and Holland, J. (2013): Introduction.

What happens if you fail to attend this event?

What to hand in: A 500 word summary of Chapter 2 in Hill (2019)

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

Lecture 5: Qualitative Text Analysis on Digital Platforms

(lecture and seminar) | *Teacher:* Hario Priambodho & Zaki Habibi

Building on the previous readings (see above), during this lecture and seminar, we will focus on how to conduct qualitative text analysis for written text on digital platforms, such as blogs, and comments.

Primary reading

Mortensen, M. & Trenz, H. (2016)

Ernst, J., et al. (2017)

Kuckartz, U. (2014): Chapters 2 and 3

Secondary reading

Awan, I. (2016)

Lopez, L. K. (2009)

What happens if you fail to attend this event?

What to hand in: A 500 word summary of Chapter 3 in Kuckartz (2014)

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

Lecture 6: Semiotics and Symbolic Meaning

(lecture and seminar) | *Teacher:* Zaki Habibi

Visual images are ubiquitous materials in current digital media environments. These images can take form as digital photographs, advertisements, TV or web-series, short movies, compiled videos of personal daily records, and even mixed elements of creative artistic expressions in multimedia forms. This lecture and seminar touch upon a set of analytical tools called semiotics (or, semiology) that can guide researchers to make sense of the visual images that are socially relevant. Semiotics, as the study of signs, is one prominent approach within interpretative research practices that can lead to the understanding of a broader system of meanings. Drawing insights from the seminal works of several prominent semioticians, in particular Roland Barthes, this lecture introduces the key concepts of semiotics, including the notion of sign, signifier, signified, representation, meaning, and code/myth/ideology. The focus of this lecture and seminar is on these key concepts and the way in which one can build its methodological steps informed by semiotic approach for researching visual images in digital media as part of meaning-making processes.

Primary reading

Rose, G. (2016): Chapter 6

Bruhn Jensen, K. (2012): Chapter 2 (the section of "Semiotics", pp.31-34)

Secondary reading

Hansen, A. & Machin, D. (2013): Chapter 8

What happens if you fail to attend this event?

What to hand in: A 500 word summary of Chapter 6 in Rose (2016)

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

Lecture 7: Analysing Visual Content and the Use of Photography

(lecture and seminar) | *Teacher: Zaki Habibi*

As a continuation of the previous lecture and seminar, this lecture maintains its focus on doing research that deals with visual images. The shifting point, however, is from working with found images (e.g., analysing them with semiotic approach) to working with images that are made as part of a research process. Photography is a prominent departure point here, both as the tool to which these visual images are created as well as the very form of which the photographs can be used in analysis. In this lecture and seminar, the discussions revolve around the potential features of the aesthetics and the form of a photography-based media platform (in this case, Instagram) as a guide to design relevant research method. Then, it combines with any potential data collecting and analytical tools informed by the characteristics of photography. The latter includes some possible ways to use photo-documentation and photo elicitation in both researching digital media practices and presenting the research visually.

Primary reading

Rose, G. (2016): Chapter 12

Leaver, T., Highfield, T. & Abidin, C. (2020): Chapters 2 and 7

Secondary reading

MacDowall, L. & de Souza, P. (2017)

Rose, G. (2016): Chapter 13 (13.1 – 13.3)

What happens if you fail to attend this event?

What to hand in: A 500 word summary of Chapter 2 in Leaver, Highfield, & Abidin (2020)

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

Lecture 8: Doing Digital Media Research

(lecture) | *Teacher: Hario Priambodho & Zaki Habibi*

Our approach to digital media research takes a qualitative, reflexive and interpretive position, where you are asking critical questions of digital media and using qualitative methods to critically analyse your topic of study. This lecture and seminar builds on the previous teaching throughout the course, pulling all the components together into a discussion of how to do digital media research. The course teaches you the craft of research and to that end we now move to the all important part of the course architecture where you learn by doing methods.

We offer concrete examples of how we have designed, conducted and analysed digital media using qualitative methods, highlighting choices we have made about our research topics, the questions we designed, the ways we have analysed the material for academic publications and research reports. We show how transparency in methods, and reflection on the research process is crucial to the rigour of digital media research and how this can contribute to broader issues in society and culture. After examples of digital media research, you will start planning and designing your own case study, in groups. Please see the detailed information on group work, your case studies, and how to conduct specific methods for the final parts of the course.

Primary reading

Bazeley, P. (2013): Chapters 1 and 2

Rose, G. (2016): Chapter 11

Secondary reading

Jensen, K. B. (2012): selected chapters

Seale, C. et al. (eds.) (2006): selected chapters

What happens if you fail to attend this event?

What to hand in: A 500 word summary of Chapter 2 in Bazeley (2013)

How to hand in: Send a pdf file to Hario (hario.priambodho@kom.lu.se)

When to hand in: 16 April 2021, by 15:00

Reading Groups

Selected seminars will involve discussion of key reading from the course.

Groups will work on selected reading that relates to the digital media research methods studied on this course, see below. Please form a reading group in order to prepare for this.

You can select from the following six references, forming six reading groups.

Bruhn, Hanne. (2015) 'The Qualitative Interview in Media Production Studies' in *Advancing Media Production Research: Shifting Sites, Methods and Politics* (eds Paterson et al), Basingstoke Hampshire: Palgrave Macmillan (PDF only).

Leaver, Tamer, Highfield, Tim, and Adibin, Crystal. (2020) *Instagram*. Cambridge: Polity. Chapter 1 and selected chapters from book.

Kuckartz, U. (2014). *Qualitative text analysis: a guide to methods, practice and using software*. Los Angeles: SAGE, 2014. (Chapters 2 and 3). PDF

Corner, John. (2011) *Theorising Media: Power, Form and Subjectivity*, Manchester: Manchester University Press, chapter on Power, and chapter on Critical Social Optics.

Rose, Gillian. (2016) *Visual Methodologies* (Fourth Edition), London: Sage. Chapter 1 and 2 on critical visual methodology, and chapter 11 on digital images).

Hansen, A., & Machin, D. (2013). *Media and Communication Research Methods*. Basingstoke: Palgrave Macmillan. (Chapter on semiotics)

Student Tips on How to Do a Reading Group Presentation - Debora Martini, Christine Sandal, Hario Priambodho and Magnus Johansson

What to do and what not to do

The purpose of the reading groups is to discuss key concepts of various course literature - first in small groups and then with the class as a whole. The goal is not to give a summary of a book, but to understand a key concept and present it to the class. Also, a small power-point presentation can help the audience to follow the presentation more easily.

How to organise the group work

It works well if one person is in charge of each reading group. This helps structuring the whole process (getting together the group members, organising a time and place to meet, dividing chapters if necessary) and also the person in charge will make sure that the presentation is kept short and sticks to the key concept. If available, the person in charge can be a mentor or a second-year student who already knows how reading groups work.

How to structure the presentation

As the most important thing with the reading groups are the discussions, the presentation of the key concept should be kept short - preferably 5 minutes. This is also a way for the group to make sure the concept has been understood, as it is necessary to find the essence of the concept and boil that down to a few minutes. After the presentation of the concept the group can present a small case in order to illustrate the concept and/ or come up with discussion questions.

Group Project: Checklist for team research

Choose a case study

Find a case study that helps illuminate the key ideas from the course. Your case study can be about a particular group of people (eg international students), a particular website (eg Podcast Criminal), or a particular everyday life setting (eg daily social media habits). Find a case study that is easy to analyse in a short time-frame, where the members of the team will be able to share knowledge of the case you are studying.

Read methods literature

Read the literature on methods, in particular read more widely on your selected methods, choosing from one or two of the methods we have studied including producer interviews, qualitative textual analysis, and visual analysis. Read the literature on qualitative research as a methodology, and the literature on how to design a research project, from initial ideas to the research questions, aims and objectives, and project design. There are many books in the library on qualitative research and research design, please read widely to have a secure knowledge base for this project.

Manage team research

You are conducting team research on a limited time scale. Work out a team structure where there are one or two group leaders. Maintain a strong group structure by working together, discussing and reflecting on the qualitative research and project design. Please remember that a group project relies on participation of all members of the group, do not let your colleagues down, take responsibility for your part in the team research. The group project is an experiential process, where you can learn, make mistakes, and try out how to design, conduct and analyse a digital media research project.

Designing a project

You are doing a digital media research project using one OR two methods, and choosing from either production interviews, qualitative textual analysis or visual analysis. Our priority is quality of design and data, not scale of data. We are looking for a well designed project where the method(s) fits into the jigsaw puzzle of a qualitative research project based on digital media environments.

Here is a checklist for doing a student project on this course

1. Craft your research project on digital media environments by thinking about a focused case study that is appropriate for the qualitative methods we have studied on the course. This first step involves thinking through topics, theories, going back to the readings from the course, in order to help the ideas flow. Be prepared to be flexible and open to different ways of researching a case study, and ask tough questions about how the project can work in practice.
2. Decide on your research question, or questions, for the project on digital media environments. The questions relate to the qualitative approach, the choice of methods, and key concepts you choose. Focused questions will help your project. Use the key concepts to think through the choice of questions and the wording. For example, if you think about the key concept of systemic and symbolic power within digital media environments you may choose to include production interviews in your case study of a charity and their campaigns within digital and non-digital spaces. How does your research question help you think through the topic, and issues you wish to explore? How does your research question relate to the overall aims and objectives of your research project?
3. Address any ethical considerations for your project, including researching people, or sensitive topics. Think about ethical guidelines regarding informed consent, confidentiality, protection of data, and academic integrity, looking at research methods books in this area and Lund University ethical guidelines for academic research.
4. Plan your sampling frame, whether you are sampling for people to take part in interviews, or choosing social media comments, or visual content to analyse. The recruitment of people connects with your chosen case. The sampling of social media text, or visual content connects with your case.
5. Design the methods, for example if you are using interview methods then design an interview guide, or if you are using qualitative text analysis consider all the steps in the process, or if you are using visual analysis design all the different elements of the site of analysis, from the production of the image, to the site and circulation of the image. Use the methods books to help follow a check list for your chosen method(s).
6. Reflect on the design overall, thinking about the next step in piloting and revising interviews, or refining analysis of textual and visual content. What are the strengths and weaknesses of your project design, how can you remain flexible and reflexive to qualitative methods within a study of digital media environments?

Collecting and Analysing Data For Production Interviews

1. Recruit people who are significant to the area you wish to study, who have professional expertise, and/or have knowledge and experience that is important to your project. All interviewees must be over 18 years of age. Do not use adverts or open calls on social media. Approach your interviewees with an email explaining the group project and the reasons for why the interview is important to the knowledge you are gathering about digital media. Do not interview your own friends, but do interview friends of friends if you have contacts that are relevant to the project. Arrange the interviews in a public setting, the University or a café for example, or via telephone or Skype. You are aiming to recruit professionals and amateurs who are producing content, so use your network to help you. Recruit enough people so that everyone in your group has the experience of conducting one interview.
2. Design an interview guide with approximately four to five questions, or themes to discuss. Keep your questions short and relevant to the professional area of expertise, or knowledge of the person you are interviewing. Avoid any assumptions on behalf of the team. Each interview should last around 30 minutes.
3. Design a simple consent form, explaining the purpose of the interview, what the data will be used for in an academic setting, and confirming use of the name of the interviewee if they wish to be named, or confirming confidentiality of all information about the interviewee. If your interviewee wishes to be named then send a transcript of the interview for their commentary as a matter of professional academic integrity.
4. One or two persons from the group need to pilot the interview guide. Once the pilot interview is done the group needs to meet to discuss what worked, what did not work about the interview guide. Think about problems to address, what the interviewees told you, revise your interview guide on the basis of what you learned from the pilot phase. Finalise the interview guide for the group.
5. Two persons from the group can interview one participant. Everyone in the group needs to be part of at least one interview. Conduct the interviews in English for the group project. Use an audio recorder, and have a back up audio recording on your phone or laptop.
6. The persons who conducted the interviews need to transcribe the audio file to a word document. When every interview is transcribed put them together in a folder and share the word files amongst the group. Read and read again all the transcripts. Meet as a group and decide on a basic coding scheme. The codes ought to be easy to understand and something everyone in the group can agree on as possible to find in the data. Pilot your codes together to check their validity. Change codes based on what you learned during this process. The persons who conducted and transcribed their interviews ought to code their own interview, and code one other interview to compare the coding. Meet up as a group again and discuss the codes which can now be in a coding scheme, or grid, in a word document.
7. Now analyse the data as findings. What do the codes tell you about the findings of the data? Think about how the codes link to emergent themes, and the case study you have chosen. What

themes arise from the codes, for example analytical themes that connect with the key ideas and readings on the course. Make a list of your findings, summarise the findings into a narrative and connect the findings with core approaches on the course, for example the key concept of media industries and professional practices.

Collecting and Analysing Data for Qualitative Textual Analysis

1. Think about a blog, a Youtube video, a website, or a public Facebook page, where there is a written text, which could be in different forms, (e.g. comments, blog entry, story). Read all the content and then talk about which issues and themes are interesting to investigate and decide on a research question that can be answered by using qualitative textual analysis.
2. As this is a small project, decide on a feasible sample. Social media and digital platforms contain a lot of data, texts and comments. Bear in mind that we have a qualitative research approach, and we prioritise a small sample that can represent the core elements of the data. Think about how a small representative sample can give you insights into the case, and justify why qualitative textual analysis can give the answers to the questions you are interested in. For instance, if you are exploring a Youtube video's comments, first transcribe the speech in the Youtube video, so that you can make a textual analysis on the video content. Then read all the comments and decide on the sample of the comments under that Youtube video. Let's say that it has 1000 comments, you can take the most commented 20-50 comments (depending on how long they are or how many sub-comments they have), by arguing that you are interested in the comments that generated the most discussion. Or, you can take every 5th comment and have a random sample. If you are interested in a blog, read all the blog entries, sharing the reading of the blog amongst each other, to get a sense of the whole content. Depending on how long and how many the blog entries there are, decide on a feasible sample. Justify why you have chosen these blog entries. In any kind of sampling, it is important to avoid cherry picking.
3. Once you have a sample to work on, follow the qualitative text analysis as outlined in chapter 3, especially sections 3.2, 3.3 and 3.4 of Kuckartz's book on qualitative textual analysis. Divide/share (the total sample) the texts or comments among each other and follow the initial text analysis on page 51. Make an open coding by using inductive category construction (as discussed in Kuckartz's book). Talk together and make any changes to the codes based on your discussion and decide together on a coding scheme/schedule/protocol. Throughout the whole process, keep memos (any ideas, assumptions, questions, anything particular or peculiar) in the form of post-it papers.
4. Make a test coding all together (a few comments, or a blog entry) and check reliability and validity and make necessary changes to your coding scheme.
5. Now analyse the data as findings. What do the codes tell you about the findings of the data? Look at your memos. Think about how the codes link to categories, emergent themes, and the case study you have chosen. What themes arise from the codes, for example analytical themes that connect with the key ideas and readings on the course. Make a list of your findings,

summarise the findings into a narrative and connect the findings with core approaches on the course (e.g. talking about 'Others' in social media).

Collecting and Analysing Data for Visual Methodology

1. Think about what visuals you will choose for research; photographs, short videos, memes, and consider where these visuals are situated, on one digital platform, or across a range of distribution sites. You may choose to look at photographs in the news on a particular world event, or you may choose to look at a range of visual content related to a specific website or organisation and their digital communications. You can also consider particular videos that are part of a political or environmental protest, or videos made by fans in relation to a television series. There are many choices to make, and you want to be sure that you have access to the visual content you wish to study and a good rationale for why these visuals matter in a critical approach to digital media research.
2. Follow Gillian Rose's approach to the study of visuals by thinking about four elements that make up your method. You will need to consider the site of the production of the image, this means the people, institution, or company behind the making of the image. There is the site of the image itself, and this means the place where you originally can see the image. There is also the site of the circulation of the image, and this refers to the spreadability of your image across digital media environments, including any mediation or re-mediation of the original image. And finally there is the site of audiencing, which means the kinds of audiences who will engage with this image. For the last site, audiencing, you only need to briefly consider who the image is aimed at, or who is circulating the image; there is no time to conduct audience research, we only want to know how the image relates to its intended audiences, or market reach. Your focus for this course is on the first three sites of analysis.
3. As you are working through Gillian Rose's sites of visual analysis you will see that the choice of sample of visual data is crucial to this method. For the group work, you will want to choose a range of visuals to ensure breadth and depth of qualitative visual analysis. You need enough visual content so that every person in the team analyses at least 3-4 images each, looking across the sites of production, image, and circulation.
4. Pick your style of analysis of the visual content. You will need to pick from the qualitative approaches outlined in the reading for this method, including semiotic analysis, or discourse analysis of text and context, and/or institutions. Study the methods literature and pick your analysis that relates to the overall project you have chosen.
5. Meet as a group and pilot the method and analysis, taking into account the sample size, the sites of analysis, and the chosen style of analysis for your project. Everyone needs to share their interpretation of the visual content; pick one image and all the group can analyse this image using your chosen style; discuss what you have found. Then pick several different images and start to see patterns of interpretation and meaning from the visual analysis.

6. Use techniques from qualitative data analysis to map your findings, such as spider maps, conceptual think bubbles, or lists of key findings. Work across the sites of analysis, from the production of the image, to the site of the image and the circulation of the image, comparing your findings in all these areas. Situate your findings within the context to your images and the project overall. This is about embedding your images in the digital world, for example understanding the mobility of visuals, or the symbolic and systemic power relations of visuals in digital environments. Use Corner's concept of critical social optics for a situated analysis of your chosen images.
NOTE: If you are analyzing videos, keep in mind we are NOT analyzing motion pictures. You must utilize and demonstrate your understanding of the methods that we have taught you during this course. Film analysis is not one of those methods.

Present your group project

Plan for a 15 minute presentation, where each member of the group has a part to play in the oral presentation. Introduce your case, and explain what it is, and why you chose it for this course. Tell us about your research design, implementation and analysis and the step by step process. Show us your planning from the initial ideas to the method design, fieldwork and analysis. And finally connect the project to the core concepts from the course. What does your empirical research project tell us about digital media? You can use visual aids, show clips, and give us handouts, the most important thing is that you make the project design, data collection and analysis transparent to your audience and that you analyse and reflect on the research process in relation to key concepts from the course and relate it to selected literature.

Guide to the Essay Work

You are expected to write a 2500 word essay. This essay is based on an analysis of digital media research, using the case study from the group project. Remember that your case study in the group project needs to demonstrate the perspectives on digital media research that we have studied during the course, which include the critical approach to digital media research, and the methods of production interviews, qualitative textual analysis, and (or) visual analysis. The methods you chose in your group project will connect with a selection of the key concepts we studied on the course of media industries, platforms and professional practices, interviews, qualitative textual analysis, visual methodologies and critical social optics. You can select the key concepts that work best in relation to your case study.

You will present the case study and methods work in the group presentation and receive feedback on the research process, looking at strengths and weaknesses in the research overall. After the group presentations, you will receive feedback on your essay in smaller group discussions that relate to the group work.

Your essay will be assessed on your ability to **critically reflect** on the craft of methods research as applied to your case study, relating the digital media research methods you used to a selection of the core concepts we studied on the course. Your case study includes empirical research of digital media. Go through each step in the process; details are important, transparency is important. You need to explain, analyse and reflect on the research process, from the design stage, to the selection of sample, piloting, data collection and analysis, and the findings from your empirical research. You need to offer critical reflection on the group work and your individual role in this work. We want you to include detailed information on the methods, for example sampling, consent form, interview guide, data coding, data analysis, in the appendices. This will allow you to provide all the information we need to examine your work, and make space in the main essay for your critical reflection and critical analysis of the methods process in relation to your case study. We also want you to briefly relate your method(s) and case study to selected key concepts of the course. You do not need to explain the theories we have studied. Rather, you need to link selected theories and approaches that are most relevant for understanding your methods and chosen case study.

A recommended structure to your essay includes the following: an introduction to the essay where you consider the case study, you address how the case study is relevant to the study of digital media research within this course, and you provide a rationale for your choice of method(s). After the introduction you can include a methods section that contains information and critical reflection on qualitative methodology (in brief), and the methods you used in the case study, including brief discussion of your sampling, ethics, design, data analysis and so forth. When you discuss the research process we are looking for critical reflection on the practice of your chosen methods. Avoid description or repetition of information; remember that you can include detailed appendices that give full information about your methods. We are also looking for critical reflection on the group process and your individual role within this. Provide a brief analysis of the methods you used in relation to a selection of the key concepts you studied on the course. For your conclusion, critically reflect on the

chosen methods and case study, as this relates to the way we have studied digital media research. Please provide full appendices and references.

For references, please use the Harvard referencing system (the author date system). See the Lund University library information on this system, and also see the link <https://awelu.srv.lu.se/sources-and-referencing/quick-guides-to-reference-styles/harvard/>. You need to include a minimum of five academic references from the course literature. Press material, or other media content counts as extra sources to the academic references.

Your essay will be assessed on your ability to:

- * demonstrate knowledge of qualitative methods and contexts for understanding digital media empirical research in the social sciences.
- * demonstrate an understanding of selected research design and research methods to digital media research.
- * demonstrate understanding of the importance of reliable, valid and situated research in a critical study of digital media, society and culture.
- * demonstrate insights in the possibilities and limitations of qualitative research on digital media environments within the social sciences.
- * produce, analyse and present research methods information using written communication.

The grades awarded use the international A-F scale. The highest grade is A and the lowest passing grade is E. The student's performance is assessed with reference to the learning outcomes for this course, please see the course information for further details.

APPENDIX I

ACADEMIC WRITING AND PLAGIARISM

Academic honesty

Academic honesty means that you as an author are responsible for your work and that you must be able to support the statements you make. Likewise, citation and referencing must be done correctly and it is never allowed to copy, fabricate or manipulate your data. This means that everything you hand in has to be made and written by you and nobody else. If that is not the case you can be accused of plagiarism, a serious offence. The penalties for plagiarism at LU are for example suspension between 2 weeks and 6 months.

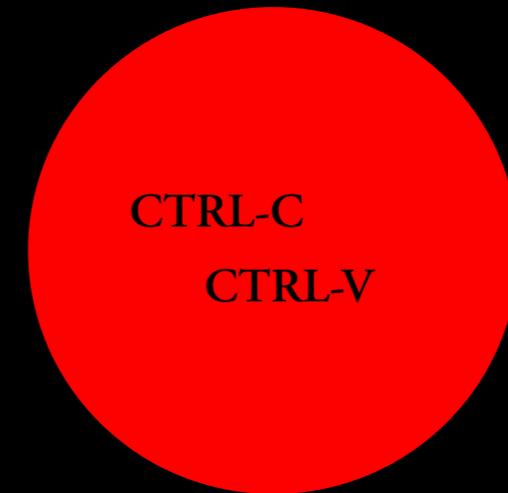
Plagiarism – and how to avoid it

If you copy, paraphrase or translate materials from websites, or library or other sources in your written assignments or thesis without giving full and proper credit to the original author(s), you are committing plagiarism. Accusations concerning plagiarism are taken very seriously and the consequences for your academic career and professional future may be disastrous, involving not only the loss of credit for courses in which the offence occurred, but even suspension for a certain time from your degree programme, not to mention having to live with a lingering reputation for dishonesty. Submitting the work of others as if it were your own is unacceptable. Plagiarism must be understood and avoided at all costs.

Students should expect to have their papers checked for plagiarism electronically. Whenever you use the words or ideas of others, fair academic practice requires that you identify your sources fully and accurately. Simply mentioning an author's work at the beginning of a paper does not mean that you are then free to copy or paraphrase from that work; specific references must be given each time you quote or paraphrase. The fair use of evidence from primary and secondary sources is the basis of academic discourse, and abuse of this fairness undermines the very nature of scholarly research. Although plagiarism is not always illegal (since copyright laws usually presume a financial motive), it is nevertheless a form of intellectual theft and fraud. By committing plagiarism you show disrespect for the fundamental values of the academic community.

If you find yourself in doubt about quotations or your use of sources, it is always a good idea to provide full information.

To learn more about LU policy about Academic honesty visit LUB's page on Academic conduct:
libguides.lub.lu.se/mastersprogrammes/academicwriting



Tech system note

Urkund is an automated plagiarism control system used throughout the university. It is integrated in Canvas, and will warn you if its pattern-matching algorithms has been detected something suspect (warnings will appear in Canvas when you prepare to download student assignment texts).

APPENDIX II

PROCESSING

STUDENT

COMPLAINTS

It is actually relatively rare, but it does happen that students complain about what happens in a course to the point when it is hard to know what to do. The Faculty has set up a common process for these occasions, so both students and teachers know the options. In this appendix we present the faculty guidelines in full.



Processing of complaints from students concerning first and second cycle education at the Faculty of Social Sciences

The present document describes the processing of education-related complaints from students at the Faculty of Social Sciences.

Before students proceed with a complaint, they should find out what rules apply in various situations. Students' rights and obligations at Lund University (LU) are described in the List of students' rights (see link below). For example, the list describes what applies to the study environment, course syllabi and timetables, exams and assessment, degree projects and course evaluation. Another important document that governs education is the relevant course syllabus. It is also possible to obtain information by contacting the study advisor at the department.

Students with a complaint can primarily turn to the relevant lecturer/course director or to the programme director. In many cases the problem can be solved closest to where it arose. For further processing of a complaint, please see the flow chart below.

At LU there is a student representative to whom students with a complaint can turn for support and help. The student representative is not part of the University administration, but an independent party whose role is to support and guide the students' unions and the students in their case. The students can also obtain support and advice from the Social Sciences Students' Union. Support from the student representative or the Social Sciences Students' Union does not require membership in the students' union.

The flow chart below aims to clarify the work flow and contact people in cases of student complaints at the Faculty of Social Sciences. The fundamental principle is that a case is to be processed promptly, documented and registered according to the usual procedures. All student complaints that become cases are to be registered at LU (official document).

The description of the procedure does not prevent a student from appealing a decision pursuant to Chapter 12 of the Higher Education Ordinance (see below) or reporting LU to the Swedish Higher Education Authority. At LU, it is also possible to turn directly to the vice-chancellor according to guidelines approved on 12 March 2015 (see link below).

The procedure description/flow chart does *not* cover:

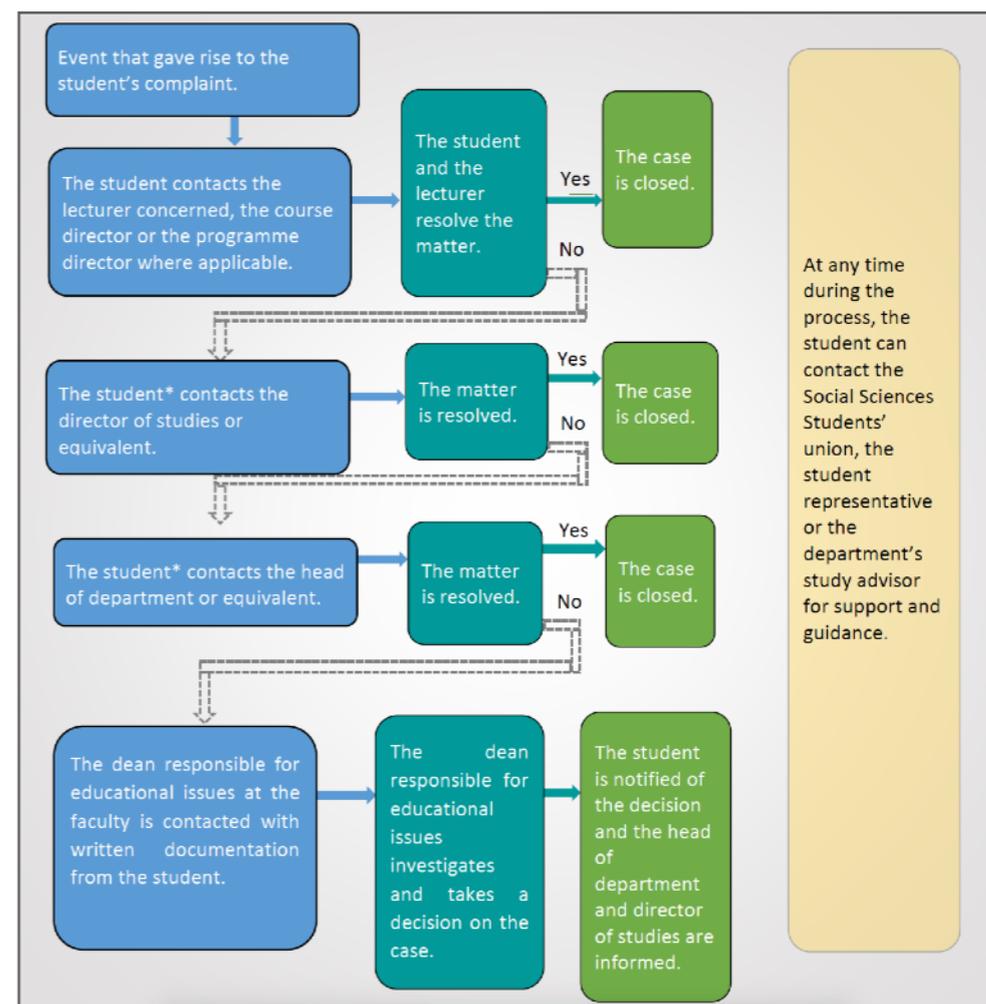
- Cases dealing with discrimination or harassment (pursuant to the Discrimination Act 2008:567 and the Work Environment Act 1977:1160). Information on where to turn for these issues is available separately (see link below).
- Cases that concern Chapter 12 of the Higher Education Ordinance: assessment of qualifications and admission, approved leave from studies, deferred entry, credit transfer

of previous studies, requests for exemption from study components and applications for degree certificates. If the decision on such matters goes against the applicant, he or she can apply to the Higher Education Appeals Board. Information on how to do this is to be attached to the decisions.

- Disciplinary matters, that are to be processed by the vice-chancellor/disciplinary board (pursuant to Chapter 10 Section 3 of the Higher Education Ordinance).
- Changes to grading decisions (pursuant to information approved on 2 December 2015, see link below).

The present document is to be published on each department's website and information about the document should be disseminated to new students at the Faculty of Social Sciences in connection with course/programme introductions. The document was produced in collaboration with the Social Sciences Students' Union.

Processing of students' complaints at the Faculty of Social Sciences



* The lecturer or the director of studies concerned can also choose to take unresolved issues to the next level.

Relevant links

List of rights for students at Lund University

www.lunduniversity.lu.se/sites/www.lunduniversity.lu.se/files/list-of-rights-lund-university.pdf

Guidelines on handling complaints from students concerning first, second and third cycle studies at Lund University (LU central document regulating these matters). Document approved on 12 March 2015.

www.staff.lu.se/sites/staff.lu.se/files/guidelines-on-handling-complaints-from-students-concerning-first-second-and-third-cycle-studies-at-lund-university.pdf

How to process cases of discrimination or harassment

www.staff.lu.se/employment/work-environment-and-health/health-and-wellness/victimisation-and-harassment

Changes to grading decisions (official document approved on 2 December 2015).

sam.lu.se/internt/sites/sam.lu.se.internt/files/information_om_andring_av_betyg_-_2015-12-02.pdf

APPENDIX III

GRADUATE SCHOOL: A BRIEF HISTORY

An innovative organisational solution to the problem of managing and exploring interdisciplinarity is now a teenager, and an established part of the Faculty of Social Sciences.



A brief history

Graduate School's story began with a push for internationalisation at Lund University prompted primarily by Sweden's adoption of the *Bologna Process* regulations. In 2004, Sweden began the process of reforming the preexisting higher education structure to follow a common European model. The Bologna Process inspired a number of new developments here at the Faculty of Social Sciences. The Faculty Leadership sought to create two-year Master's programmes in accordance with Bologna regulations as well as creating international programmes and courses on the faculty level, and it was decided that the Faculty of Social Sciences should create international master programmes at the faculty level. There already were two international master programmes in existence at the faculty – Welfare Policies and Management and International Development and Management, but those belonged to the Political Science and Human Geography departments respectively. Coordinating master programmes at the faculty level was something that had not been done before.

An advisory board comprised of representatives, usually Directors of Study from nearly every subject at the faculty, was assembled to decide which subject areas should be chosen to become international programmes and courses that might best serve the needs and interests of Social Sciences students. The response to the proposed additions was positive, particularly from departments with lower student rates. A common, faculty level master programme could be more cost effective to run than one at a single department and could even offer courses in theory and method to not only its own programme students but also to students in smaller master programmes elsewhere within the faculty, thereby allowing departments to offer a wider variety of programmes to students.

Developing Interdisciplinarity

While the intention for the programmes to be international was a primary focus from the start, the interdisciplinary aspect of the proposed programmes came later.

The advisory board discussed the issue of how to create a faculty-wide, interdisciplinary master programme at length and decided that such programmes should be theory-based, designed to focus on a major – a primary field of study within the programme subject – and also require applicants to meet the eligibility requirements for their major. Fulfilling major requirements in one field on the bachelor's and subsequently the master's level would then allow a graduate to have the possibility to continue to a PhD.

11 different programme topics were suggested and of those, three were ultimately selected and are still the backbone of Graduate School today: the MSc Programmes in *Development Studies*, *Global Studies*, and *Social Studies of Gender*. These would be led by a Director of Studies with individual Programme Directors for each of the three programmes and a board made up of the departments participating in the interdisciplinary cooperation. Once the subject areas were decided upon, the advisory board for deciding upon faculty-level international master's education became the steering committee for the three new programmes. Among those in that committee was Kjell Nilsson, who

became the first Director of Studies of Graduate School. Franz-Mikael Rundquist would become the Programme Director for Development Studies, Catarina Kinnvall the Director for Global Studies, and Sara Goodman the Director for Social Studies of Gender.

The name “Graduate School” was decided upon, with the intention that the name should communicate its offerings to international students, and to indicate that international master level programmes and courses as well as a few international PhD courses were available there.

Graduate School welcomed its first programme students in the Autumn of 2007. Located in the Eden building, Graduate School was made up of its Director of Studies Kjell Nilsson, two administrative staff, and 9 students in Social Studies of Gender, 26 students in Global Studies, and 23 students in Development Studies.

Although the general opinion towards the newly created international, interdisciplinary programmes and courses was enthusiastic, some at the faculty were still unsure about the idea of international programmes, particularly with regards to having to teach courses in English. Initially, Graduate School sought to incentivise potentially reluctant teachers to lecture on its courses by offering them a few more teaching hours, but as time went by Graduate School was able to find more and more teachers who simply enjoyed working with international students and teaching in English.

Director of Studies Kjell Nilsson's ability to network within the faculty, garner support for and subsequently structure three unique, ambitious interdisciplinary master programmes helped to bring the concept of Graduate School to life. He and the steering committee set the stage for the next level of development for the organisation. In this period, Kristina Jönsson became the new programme director for Development Studies.

In September 2010, Lena Örnberg took the reins as Graduate School Director of Studies. The numbers of programme students had decreased since the programmes' first year, which led to some criticism as to the perceived success of the interdisciplinary programmes. Lena sought to improve both the student experience as well as numbers of students in the programmes by placing emphasis on student events and administrative structure. Teaching and administrative staff would have increased contact, such as at teaching team wrap-up meetings at the end of courses, to create more cohesion between the two groups and to relieve teaching staff of unnecessary administrative tasks. The number of students began to grow and an additional third full time administrative position was added.

Finding (and Creating) a Physical Home

It was at this time that Graduate School moved from the Eden building to Gamla Kirurgen. There the programme would have its own classrooms and study area, separate from other departments. This fostered a feeling of “home” and a sense of belonging among Graduate School students. Events like programme introduction day, potlucks, fika, and information lunches that include both students and staff bring class cohorts together and familiarise them with staff, so students know who to turn to when in need of support.

Seeking to further improve structure and processes, the Graduate School team traveled to the University of Amsterdam in Spring 2011 to meet with colleagues there working with their interdisciplinary Master Programme in International Development Studies. While comparing programme structure and administrative processes with their Amsterdam colleagues, the Graduate School team were somewhat surprised (and pleased) to discover that their Dutch counterparts were impressed by Graduate School's thoroughness in interdisciplinarity. The difference was that the interdisciplinary focus was not limited to the makeup of the student body or the teachers – even the courses were interdisciplinary, down to mixed, interdisciplinary teaching teams on a single course. University of Amsterdam staff thought mixing teaching teams was incredibly ambitious and would not be possible at their university. Lena later remarked that this difference was a testament to the efforts made by the original steering committee that made a truly interdisciplinary Graduate School possible. This practice of interdisciplinary teaching teams continues at Graduate School today and is seen as a strength by staff and students alike.

A Maturing Organisation

By the time Lena left her post as Director of Studies in late 2014, student numbers had risen dramatically and a place in a Graduate School programme became highly sought after by international students. Around that time Lena left, programme directors Kristina Jönsson (Development Studies) and Sara Goodman (Social Studies of Gender) stepped down from their posts. Karin Steen took over for Development Studies and Rebecca Selberg took over for Social Studies of Gender. In 2017, Rebecca stepped down and the role has now been taken on by Marta Kolankiewicz.

After Lena's departure, the remaining admin team members successfully managed programme admissions until Mikael Sundström was installed as the new Director of Studies in the spring of 2015. Since then, Graduate School has looked for complementing ways to develop, further increasing its reach by way of communications material and processes and improved overall quality of courses, particularly methods courses. Programme and course guides and the very handbook you are reading now have been designed, reworked and reformulated to provide comprehensive information with a unique, signature style. Students are kept up to date with a bi-weekly *Newsflash* email with an overview of upcoming important Graduate School information as well as interesting events and activities around the faculty and the university.

In the last five years we have also been placing extra focus on our theory and methods courses offerings. A *Methods Director* position (currently held by Shai Mulinari after a productive stint by our current programme director Chris Swader) has been introduced to keep track of and develop the various courses in theory of science and methods. The aim is to further develop the quality, design, and variety of the method courses that are offered to Graduate School students as well as many other master and PhD students. In addition, we have set about documenting all available theory and method courses at the Faculty of Social Sciences, providing a clearer overall picture of the state of theory and method courses at the faculty.

A New Growth Period

In 2018 two momentous decisions were rendered. First, Graduate School would become the new home of the *Middle Eastern Studies* programme from 2019, with Rola El-Husseini as the designated Programme Director.

Second, Graduate School was to develop a brand new master programme, labelled *MSc in Social Scientific Data Analysis (SSDA)*, slated to start in 2021. Chris Swader is the designated Programme Director for the SSDA.

When these developments have concluded, Graduate School will have grown from 180 full-time student equivalents (*Helårsstudent*, HÅS) to 280!

Graduate School – Our House!

Graduate School is housed in what is now known as “the old surgery clinic” (Gamla Kirurgen). Our two lecture halls (236 & 240) used to be ten-bed wards with an observation room (238) and pantry (237) sandwiched in-between. From the observation room, nurses could keep a watchful eye on recovering patients through two windows that have since been removed. The Student Lounge still has a vaguely religious look to it, and was indeed used as a church room in the past.

In 1868, the house we now inhabit finally opened for business as Lund’s main open surgery clinic. The famous and prolific architect Helgo Zettervall designed the building’s late gothic style, and although it has undergone substantial renovations in 1905, 1928 and 1978, many of his original ideas remain intact. The most notable changes in the intervening years was probably the installation of many more windows than Zettervall had opted for, and the wing extensions to increase floorspace.

Inside, changes have been much more far-reaching. Among other things, what is now the stairwell in the third floor used to be the very heart of the building as it housed the central operation theatre.

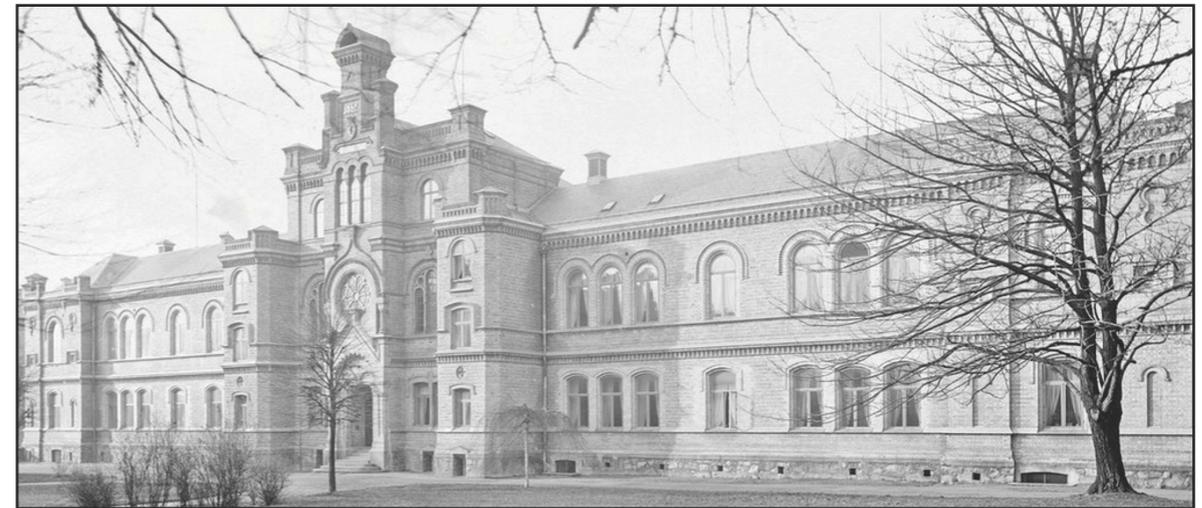
When the hospital moved to its current location in the 1970s, the old buildings were transferred to Lund University which urgently needed more space. The open surgery clinic itself was handed over in 1972, and was at that point listed as an architectural heritage structure to prevent potentially intrusive changes (this status was removed in 2005).



Helgo Zettervall (1831–1907)

Renowned architect who designed the open surgery clinic along with many other buildings around Lund, including the main university building

Over the years, the building has housed a range of University units, notably the “UB3” University Library branch on the top floor. Today it is predominantly a social science building, with the central Faculty Administration, the International Office, Graduate School and the School of Journalism as main anchors. The 150-year old is still going strong!



Picture of the surgical clinic by Per Bagge in 1906. Reproduction: University Library, Lund University.

