

Graduate School

FACULTY OF SOCIAL SCIENCES

SIMM35

Digital Ethnography

Version 1.0 – Spring 2021

GRADUATE SCHOOL METHODS COURSES

SPRING 2021



1. WELCOME

Contact info

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Lund University

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

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Welcome to the Spring term's course

Digital Ethnography.

Digital ethnography focuses on the various ways in which social interaction and social worlds intersect across online and offline environments. This approach uses various qualitative ethnographic methods to critically reflect on traditional social scientific concepts and distinctions and how these are articulated in new ways within contemporary everyday lives. Digital ethnography offers an ethnographic perspective of understanding what it means to be human in a digital age.

Our point of departure is that the digital is understood as an expansion of spaces where everyday lives are played out, as well as something that affects the way we conduct research. In this way, digital ethnography highlights not only what we study, but also how we study it.

The course is based on a digital ethnographical approach in order to study how social interaction and social worlds today are played out in online and offline environments. Thereby traditional social scientific concepts and distinctions are articulated in new ways. It follows the inductive and iterative principle of ethnographical methods, which means that it starts off in the concrete methodological practices, and will thereafter move the focus to theoretical aspects, necessary for the analytical craft. Essential here is that the course is practice-led, meaning that the critical social and cultural theories will be approached through digital ethnographical practice. The timetable may seem to contain few occasions. Yet it is important to note that you are expected to work in your projects the days between the lectures and seminars; that is the method training. The course is loosely structured in four parts. The aim of the introductory part is to define and outline digital ethnography as a method and as a research field. The next part focuses on socialities; how they are expressed and how they can be studied across online and offline contexts. It is linked to work that runs through almost the entire course. The third part, 'Observation, thick description and poetic writing', is about the craft of observation and the aesthetic aspects of presentation.

In the final part we will focus on particular digital ethnographical tools to study selves and social interaction. Overall, the course critically examines how digital ethnography offers a reflexive knowledge about the intersections between online and offline realms, subjective and material relations, the interplay between the private and the public, as well as potential to shed light on socio-cultural differences due to gender, ethnicity and class.

Our course is aimed at a diverse range of international postgraduate students who wish to study digital ethnography, as a set of methods and as tradition, for the purposes of conducting empirical research for Master or PhD theses, and also for professional skills in digital ethnography for careers beyond postgraduate educations.

Formal learning outcomes for the course

On completion of the course, the student shall:

Knowledge and Understanding

- demonstrate understanding of the particular characteristics of online and offline environments – including the intersection, and their implications for ethnographical methods.
- demonstrate knowledge of the digital ethnographical practices and an understanding of their epistemological background.

Competence and skills

- produce, analyse and present digital ethnographies using various forms of verbal and written communication.
- evaluate the empirical claims of digital ethnographies for different research issues, especially associated with the intersection of online and offline.

Judgement and approach

- demonstrate critical evaluation, including the potentials and limits, of digital ethnographical approaches to online and offline environments within the social sciences.
- assess empirical research in terms of how reliable, valid and situated it is in relation to critical studies of digital media, culture and society.

Assessment

Overview

Assessment is based on the following:

- an empirically based, individual written, essay related to a selected method, literature and area as studied during the course. The essay has a focus on methodological reflection and evaluation as well as analytical depth,
- group based oral presentations on course literature for seminars,
- group based assignments for seminars and workshops.

Essay

You will be asked to write an individual essay, based on a digital ethnographical case study that uses the concepts, theories and approaches studied during the course. This is to show that you master digital ethnography; that you can set up a relevant research question, design a methodological framework, conduct a study and write an analysis. The essay project will be discussed in tutorials with detailed information on assessment criteria.

This essay, which will be an ongoing project during the course, makes up the full grade for your course. In other words, the aim of the fieldwork is primarily to learn through practice. This is related to our belief that method courses should be based on experiential learning and focusing the craft of research methods.

Deadline for submission is 4 June 2021 at 12.00, following guidelines from Graduate School and course leaders. You can expect written feedback on your essay within three weeks of the original submission deadline.

Grades

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

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 final grade is based the individually written essay. The oral presentation, group assignments, and active participation are exempt from the grading scale above. The grades for these components are Pass or Fail. For the grade of Pass, the student must show acceptable results. For the grade of Fail, the student must have shown unacceptable results. 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 assignments.

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 on the course.

Non-attendance at lectures and seminars

All seminars are mandatory parts of the course. If you do miss a seminar you may have to conduct an extra assignment where you analyse the readings related to the specific lecture and seminar. If this is the case then the course leaders will inform you of the precise details of this extra assignment.

The group project preparation and presentations are mandatory parts of the course. You are learning to do a method and thus the knowledge skills of the group project are vital to this course. If you do miss the group project work then you will have to conduct an extra assignment and the course leaders will inform you of the precise details of this.

The hand in for any extra assignments will take place at the end of the course, by the date of the final essay deadline June 4th 2021. It should be uploaded on Canvas under the title assigned to the lecture/seminar and/or extra assignment given by the course leaders.

Re-examination opportunities

The course includes opportunities for assessment at a first examination, a re-sit close to the first examination and a second re-sit for courses that have ended during that school year. Two further re-examinations on the same course content are offered within a year of the end of the course. 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

Magnus Andersson is Associate Professor at the Department of Communication and Media, Lund University. His research focuses on people's everyday life and how it is shaped by mediation and social interaction. He is particularly interested in the meanings of media in relation to work, home and mobilities. He is editor (together with Annette Hill and Maren Hartmann) of *Routledge Handbook of Mobile Socialities* (to be published in May 2021).



Magnus Andersson
(course coordinator)

magnus.andersson@kom.lu.se

Mia-Marie Hammarlin is Associate Professor in Ethnology and works at the Department of Communication and Media, Lund University. She has written several books and articles about mediated scandals, as in her latest book *Exposed: Living with Scandal, Rumour, and Gossip* (Lund University Press/ Manchester University Press). Her new 4-year long research project Rumour Mining, financed by Riksbankens Jubileumsfond, concerns the anti-vaccination movement. The growing vaccination hesitancy in Sweden, characterized by extensive rumouring on the internet, constitutes the empirical focus. The project also has a method developing purpose in examining how quantitative (language technology) and qualitative (ethnographic) method can be combined to an effective tool for exploring how rumours are established, emitted and circulated on the internet.



Mia-Marie Hammarlin
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Deniz Neriman Duru is an Assistant Professor at the Department of Communication and Media, Lund University. She wrote her Ph.D. dissertation in Social Anthropology at the University of Sussex on Coexistence and Conviviality in Multi-Faith, Multi-Ethnic Burgazadası, Istanbul and worked afterwards as a postdoctoral research fellow in EU-funded projects at the Sociology Department at the University of York and at the Media, Cognition, and Communication Department, at Copenhagen University. Her research interests include multiculturalism, diversity, conviviality, media anthropology, anthropology of Turkey, and migrants in Europe.

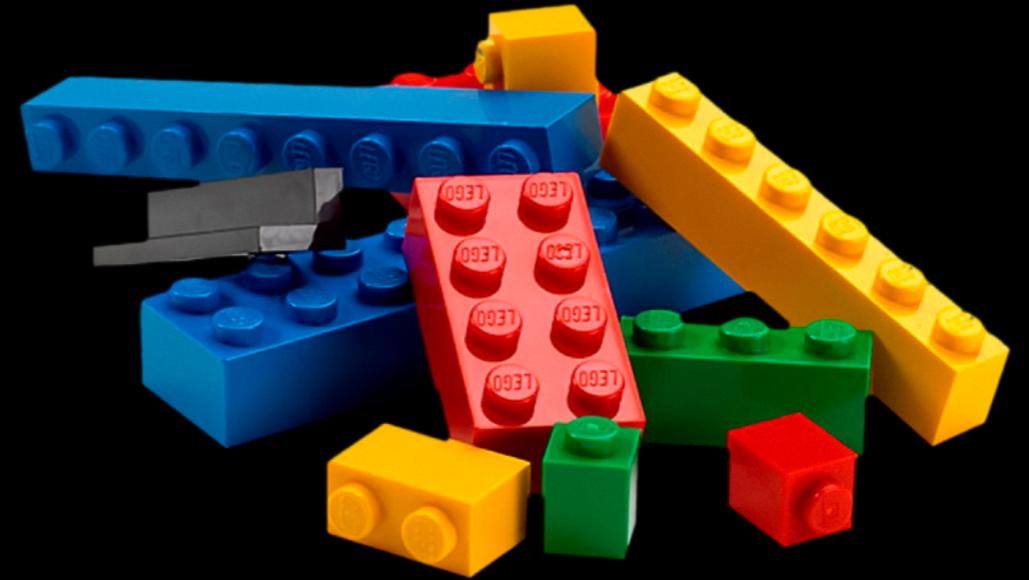


Deniz Neriman Duru
deniz.neriman_duru@kom.lu.se

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.

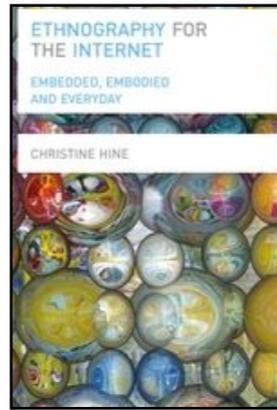
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Hine, Christine (2015) *Ethnography for the Internet: Embedded, Embodied and Everyday*. London: Bloomsbury Academic.

From the blurb: The internet has become embedded into our daily lives, no longer an esoteric phenomenon, but instead an unremarkable way of carrying out our interactions with one another. Online and offline are interwoven in everyday experience. Using the internet has become accepted as a way of being present in the world, rather than a means of accessing some discrete virtual domain. Ethnographers of these contemporary Internet-infused societies consequently find themselves facing serious methodological dilemmas: where should they go, what should they do there and how can they acquire robust knowledge about what people do in, through and with the internet?

This book presents an overview of the challenges faced by ethnographers who wish to understand activities that involve the internet. Suitable for both new and experienced ethnographers, it explores both methodological principles and practical strategies for coming to terms with the definition of field sites, the connections between online and offline and the changing nature of embodied experience. Examples are drawn from a wide range of settings, including ethnographies of scientific institutions, television, social media and locally based gift-giving networks.



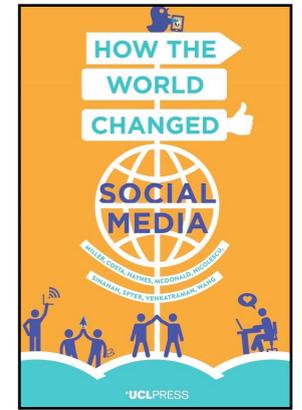
221 Pages

ISBN 9780857855701

[Publisher info link](#)

Miller, Daniel, Elisabetta Costa, Nell Haynes, Tom McDonald, Razvan Nicolescu, Jolynna Sinanan, Juliano Spyer, Shriram Venkatraman & Xinyuan Wang (2016) *How the World Changed Social Media*. London: UCL Press.

From the blurb: *How the World Changed Social Media* is the first book in *Why We Post*, a book series that investigates the findings of anthropologists who each spent 15 months living in communities across the world. This book offers a comparative analysis summarising the results of the research and explores the impact of social media on politics and gender, education and commerce. What is the result of the increased emphasis on visual communication? Are we becoming more individual or more social? Why is public social media so conservative? Why does equality online fail to shift inequality offline? How did memes become the moral police of the internet? Supported by an introduction to the project's academic framework and theoretical terms that help to account for the findings, the book argues that the only way to appreciate and understand something as intimate and ubiquitous as social media is to be immersed in the lives of the people who post. Only then can we discover how people all around the world have already transformed social media in such unexpected ways and assess the consequences.



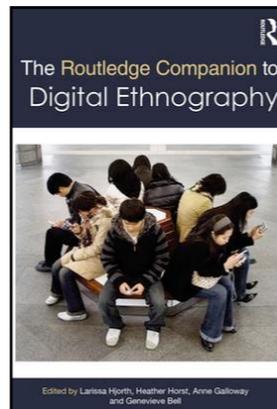
262 Pages

ISBN 978-1-910634-48-6

[Publisher info link](#)

Hjorth, Larissa et al (eds) (2017) *The Routledge Companion to Digital Ethnography*. London: Routledge

From the blurb: With the increase of digital and networked media in everyday life, researchers have increasingly turned their gaze to the symbolic and cultural elements of technologies. From studying online game communities, locative and social media to YouTube and mobile media, ethnographic approaches to digital and networked media have helped to elucidate the dynamic cultural and social dimensions of media practice. *The Routledge Companion to Digital Ethnography* provides an authoritative, up-to-date, intellectually broad, and conceptually cutting-edge guide to this emergent and diverse area.



494 Pages

ISBN 9781315673974

[Publisher info link](#)

Course Resources – Articles & Book Chapters

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

1. AoIR chart for considering ethics.
Download here
2. boyd, danah (2015) “Making Sense of Teen Life: Strategies for Capturing Ethnographic Data in a Networked Era”, in Hargittai, E. & C Sandvig (eds) *Digital Research Confidential: The Secrets of Studying Behaviour Online*. Cambridge: MIT Press.
Download here
3. Chambers, Deborah (2017) “Networked Intimacy: Algorithmic Friendship and Scalable sociality”, *European Journal of Communication*, vol 32(1): 26-36.
Download here
4. Duru, Deniz Neriman (2021) “Workaway: Cultivating conviviality within mobility, sociality and daily living” in Hill, Annette, Maren Hartmann and Magnus Andersson (eds) *The Routledge Handbook of Mobile Socialities*. London: Routledge.
5. Duru, Deniz N. & Hans-Jörg Trez “Diversity in the Virtual Sphere: Social Media as a Platform for Transnational Encounters”, in Sicakkan, Hakan (ed.) *Integration, Diversity and the Making of a European Public Sphere*. Cheltenham: Edward Elgar Publishing.
Download here
6. Internet Research : Ethical guidelines 3.0. *Association of Internet Research* (2019)
Download here
7. Marcus, George (1995) “Ethnography in/of the World System: The Emergence of Multi-Sited Ethnography”, *Annual Review of Anthropology*, vol 24: 95-117.
Download here
8. Miller, Daniel (2008) *The Comfort of Things*. Cambridge: Polity. [extract:10 pages]
9. Møller Jørgensen, Kristian (2016) “The Media Go-along: Researching Mobilities with Media at Hand”, *MedieKultur*, vol 60: 32-49.
Download here
10. Nansen, Bjorn et al. (2015) “Digital Ethnographic Techniques in Domestic Spaces: Notes on Methods and Ethics”, *Visual Methodologies*, vol 3(2): 86-97.
Download here
11. O’Reilly, Karen (2012) *Ethnographic Methods: The Practice of Ethnography* (Second edition). London: Routledge.
Download here
12. Polson, Erika (2015) “A Gateway to the Global City: Mobile Place-Making Practices by Expats”, *New Media & Society*, vol 17(4): 629-645.
Download here
13. Richardson, L. (1994) “Writing: A Method of Inquiry”, in Denzin, N. K. & Y. Lincoln (eds) *Handbook of Qualitative Research*. Thousand Oaks (CA): Sage.
14. Robards, Brady & Lincoln, Siân (2017) “Uncovering Longitudinal Life Narratives: Scrolling Back on Facebook”, *Qualitative Research* Vol 17(6): 715-730.
Download here
15. Stewart, Kathleen C. (1996) “An Occupied Place”, in Feld, Steven & Keith H. Basso (1996) *Senses of Place*. Santa Fe (NM): School of American Research Press.

Course Resources – Other Resources

Beside the course literature there are other internet resources to draw from. Depending on orientation, these sources might be very valuable when conducting your own empirical case studies.

- Burgess, Jean et al (2018) *The SAGE Handbook of Social Media*. London:Sage.

* This very recently published book contains a variety of themes and approaches in relation to social media. Available as an e-book via the library.

There are a number of websites linked to scholars, research projects or departments that contain texts, blogs and films related to Digital Ethnography. Here are some relevant examples:

<http://www.ucl.ac.uk/why-we-post>

<https://twitter.com/DigEthnogLSE>

<http://ethnographymatters.net>

<http://digital-ethnography.com> Centre for Digital Ethnography at RMIT University, Australia.

<http://nancybaym.com> Nancy Baym's webpage

<http://www.tiara.org> Alice Marwick's webpage

<http://www.danah.org> danah boyd's webpage

COURSE OVERVIEW

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



Your course at a glance

TIME	COURSE ACTIVITY
6/5, 13-14.00	Lecture 1 Magnus Andersson Introduction: an overview of the course
7/5, 10-12.00	Lecture 2 Magnus Andersson Digital ethnography: an introduction to the field
10/5, 09-10.00, 14.00-15.15, 15.30-16.45	Workshop 1 Magnus Andersson Digital ethnography: what can be studied?
11/5, 13-16.00	Lecture 3 Deniz Neriman Duru Digital Ethnography and Socialities
12/5, 13-16.45	Workshop 2 Deniz Neriman Duru Research design: Online and Offline Intersections
17/5, 13-16.00	Lecture 4 Mia-Marie Hammarlin Thick Description and Poetic Writing
24/5, 10.00-12.00 & 13.00-15.00	Seminar 1 Magnus Andersson, Deniz Neriman Duru & Mia-Marie Hammarlin Presentations: Socialities
25/5, 13-16.00	Lecture 5 Magnus Andersson Social Interactions and Selves
26 & 27/5, tba	Supervision Magnus Andersson, Deniz Neriman Duru & Mia-Marie Hammarlin
4/6, 11.30-12.00	Deadline Submission of essay
NB. Regularly check the course lesson plan online for potential schedule alterations and to locate relevant classrooms	

Course details

Lecture 1: Introduction: an overview of the course

(lecture) | *Teacher:* Magnus Andersson

The aim of this introduction, is to provide you with contextualized information about the course; especially regarding the syllabus, organization, the structure, lectures, literature resources, examinations.

Primary reading

The Course Guide

Lecture 2: Digital ethnography: an introduction to the field

(lecture) | *Teacher:* Magnus Andersson

Digital ethnography has emerged as a methodological approach as well a tradition with a particular focus on the intersection of online and offline. In this introduction, we will define what we mean by digital ethnography, outline the tradition and discuss it in relation to preceding methodological concepts. Hence, we pay attention to technological as well as epistemological developments. The lecture will also focus on the theoretical grounds and foundational principles of ethnographical research: the inductive and open character of the research process; the oscillation between participation and analysis; the ongoing research design; the craft of observing, listening and sensing, etc.

Primary reading

Hine, Christine (2015) Ch.1-2.

Hjort, Larissa et al (eds) (2017)

Secondary reading

Miller, Daniel, Elisabetta Costa, et al (2016)

Nansen, Bjorn et al. (2015)

O'Reilly, Karen (2012)

Workshop 1: Digital ethnography: what can be studied?

(workshop) | *Teacher:* Magnus Andersson

As a follow up to the introduction, we will have a one-day workshop with the purpose of getting an understanding of digital ethnography. *The Routledge Companion to Digital Ethnography* is a relatively recent published anthology on Digital Ethnography which give a very good overview of an approach/tradition in the making. During the day you will work in groups focusing on one chapter which you will present for the class in the afternoon. The class will be divided in two at the presentation seminar in the afternoon (since listening to many online presentations is pretty tiring). Schedule for the presentations will be published on canvas.

Workshop assignment:

Your group should choose one chapter from the themed sections in the *Routledge Companion to Digital Ethnography* (chapter 8-39). Give a short summary of it to the class (for example, what aspect of digitalization is it about? in what way is it ethnographical?), and address what the chapter says about digital ethnography. Make use of a summarizing power point document – that will be collected, assembled and shared with the class afterwards, working as a quick guide to the anthology.

Total time for presentation: 8-10 minutes

Primary reading

Selected chapters of *The Routledge Companion to Digital Ethnography*

Hjort, Larissa et al (eds) (2017)

Lecture 3: Digital Ethnography and Socialities

(lecture) | *Teacher:* Deniz Neriman Duru

This lecture focuses on groups and socialities and how they can be studied. Online environments are important for already established groups, such as activists, colleagues, circles of friends, expats or cultural communities. Socialities may also emerge in online environments, for example gamers. To fully understand contemporary socialities of different kinds, one has to study offline as well online environments, to analyse social interaction in forums and to understand the meaning of the interaction for those involved.

Primary reading

Hine, C. (2015) Chapters 4 & 6

Duru, D (2021)

Polson, E. (2015)

Secondary reading

Duru, Deniz N. & H-J Trenz

Workshop 2: Research design

(workshop) | *Teacher:* Deniz Neriman Duru

This workshop is an exercise in research design within digital ethnography. We will start with exploring the digital platforms of different social networking sites in groups. In order to investigate the ways in which digital ethnography helps us understand how the online and offline are related, we will then propose different methods to be used, for example interviews (distant/online and face-to-face), participant observation online and offline, text analysis etc., online and offline surveys, media diary etc. Further details will be presented on Canvas.

Primary reading

Same as previous occasion.

Lecture 4: Thick Description and Poetic Writing

(lecture) | *Teacher:* Mia-Marie Hammarlin

This lecture concerns creative ways of writing as a student. To be able to write a rich and vibrant fieldwork diary, a researcher needs to use the language as a tool in a freer manner than traditional social science academic writing usually provides. We use Richardson (1994) to explore “writing as a method of inquiry”. An assignment, which is a part of the final examination, will also be introduced (see assignments in the end of the document).

Primary reading

Marcus, George (1995)

Miller, Daniel (2008)

Stewart, Kathleen C. (1996)

Richardson, L. (1994)

Seminar 1: Presentations: Socialities

(seminar) | *Teachers:* Magnus Andersson, Deniz Neriman Duru & Mia-Marie Hammarlin

In this seminar you will present your individual project that was introduced by Deniz in the lecture on socialities. This work is an important part of your final essay/main examination.

What happens if you fail to attend this event?

What to hand in: a written summary of two pages

How to hand in: to the responsible teacher

When to hand in: before the end of the course

Lecture 5: Social Interactions and Selves

(lecture) | *Teacher:* Magnus Andersson

Digital ethnography in general is above all an approach for grasping social and cultural phenomena, ie collectivities and socialities of different kinds. Nevertheless, this lecture highlights methods for grasping individual online practices, experiences and feelings. We will discuss different theoretical takes on media and everyday life, considering commercialization as well as social agency. Scrolling back methods and go-along method will be particularly important tools in this context. This kind of data is a relevant supplement in your individual project.

Primary reading

boyd, danah (2015)

Chambers, Deborah (2017)

Hine, C. (2015)

Møller Jørgensen, Kristian (2016)

Robards, Brady (2017)

Individual supervising

(supervision) | *Teachers:* Magnus Andersson, Deniz Duru, Mia-Marie Hammarlin

This is an opportunity to get supervision in relation to your ongoing individual fieldwork, which will constitute your final examination (see below). The supervision will be focused on relevant ways to complete your project. The supervising slots will be short, 10-15 minutes with one of the teachers. Details will be published on Canvas.

Seminar and assignment instructions

About the Group Projects

Classes and literature are not enough when it comes to digital ethnography; you have to practice it in order to understand and learn it. Here follows some general recommendations regarding the assignments.

- Deliberately, the main assignment is formulated quite vaguely, without a clear research question. The openness is in line with the inductive character of the method; the question and the conduct should be developed along the way. In other words, let your findings guide you!
- You are encouraged to use a variety of methods in the group works: observation, participation, interviews and multi-modal textual analysis of digital media forms.
- Use the literature. The text book on methods gives you concrete advice on how to conduct your studies and the articles based on empirical studies are inspiring for design as well as analysis.
- Digital ethnography means coming close to people. It also means that research ethics is very significant. You should consider the ethical aspects of your study.

Assignments

Note that the formulations of these assignments and exercises are preliminary, provided in order to make the course as transparent as possible. Hence, it might very well be that their final formulations are slightly revised. Further information will be given during the course.

Introduction to Digital Ethnography: Group Exercise (10 May 2021)

Choose one chapter from the themed sections in the *Routledge Companion to Digital Ethnography* (chapter 8-39). Give a short summary of it to the class (for example, what aspect of digitalization is it about? in what way is it ethnographical?), and address what the chapter says about digital ethnography. Make use of a summarizing power point document – that will be collected, assembled and shared with the class afterwards, working as a quick guide to the anthology.

Total time for presentation: about 10 minutes (depending on how many groups there will be).

Good luck!

Magnus

The assignment: An empirical case study for an individual project on digital ethnography. (This is the first part of the final examination)

- Take a phenomenon, a social issue, an event, a case related to some sociality or collectivity, a practice that can be explored by conducting digital ethnography that can be explored during this course length.
- You should formulate a research question relevant for digital ethnography, that is feasible.
- Make a research design to answer your question. Which combination of methods will be used? Why?
- Conduct the study, gather different kind of data, exploring the online/offline connection/relation. Due to the pandemic, depending on where you are, your health condition and due to social distancing rules, you might not be able to make offline observations (people might not be willing to meet you face-to-face). This is completely fine. You are not required to do any face-to-face data collection. In your reflections, comment of the pandemic situation and how it affected/hindered your research design. What are the limitations of doing digital ethnography during a pandemic? What are the added value or strength of doing digital ethnography during the pandemic? While reflecting, you can think of how the design would have been different when there would not be a pandemic. For instance, if you are not able to attend and do participant observation in a social event or conduct a face-to-face interview, what kinds of methods you decided to use in order to compensate for this lack and understand the sociality surrounding digital media use?
- Data analysis
- Methodological reflections: e. g. What are the potentials/strengths/added value as well as the limits of unobtrusive methods, autoethnography?
- What are your reflections on digital ethnographic method as a whole?
- Analytical reflections: what kinds of socialities do people engage with? What preliminary conclusions can you draw? (e.g. temporality, discontinuity, depth, types of activities, interactions)
- How is the online and offline connected/related? (also disconnections distractions, conflicts) Due to the pandemic, the online and offline connection might in fact be dismissed by the people who use digital/social media and most social/political activities might have moved online. Reflect on the changes that the informants articulate regarding how their use of digital media changed during the pandemic.

Assignment: Observation and Poetic Writing

In this assignment you will practice poetic writing, introduced by Mia-Marie, often used when writing fieldwork diaries. It is a freer way of writing than usually taught and trained in most social sciences, and can therefore be perceived by students as challenging or stimulating or both. Nevertheless, this explorative approach is very much needed to become a good ethnographer.

So, what you will do is the following:

1. Find a particular place, outside or inside a building, or both. In one way or another the place should be connected to the subject you chose to write about in your final essay.
2. Spend approximately an hour there. Use all your senses while there. How does the place smell? Which sounds do you hear? What happens if you close your eyes? How do people move around you (if there are any)? What do you feel, being there? Describe subjective experiences. Use the word 'I' as much as you like. Notice the things around you. Describe them in detail. What do they look like? How are they being used? By whom?
3. Make field notes with pen on paper. Be rich in details. Feel free. Please, do not be self-critical at this moment.
4. Relying upon these fieldnotes, now allow yourself to write poetically on the computer, 1/2–1 page. Read your text aloud for yourself. Edit if necessary. Submit it as an appendix to your individual final essay. If you want to you may also use this technique in the essay, all the way through or in chosen parts of it.

Final Examination: Individual Essay

The main examination of this course is a **3000 word individually written essay** – a continuation of your individual work on socialities (including poetic writing). Hence, it is an empirical case study in several stages where both methodological design and analysis are important aspects. It is a matter of showing that you master digital ethnography and its inductive, reflexive and flexible character where you design and 'build' a project along the way. Put more concretely, on the basis of a previous study, you are going to set up an (new) elaborated research question, add suitable empirical elements (i.e. collect new data) and make an analysis. And all of it should be done individually.

A strongly recommended structure to your essay includes the following: (1) an introduction where you summarize and evaluate the first stage, the work on socialities; (2) a section that shows the development of the project, i.e. where you come up with an elaborated research question (why is it important to study this topic?) and describe the methodological design of the second stage of the project; (3) a final section where you analyse your data and come up with your analytical and methodological conclusions. In addition, you should also submit two appendices, not included in the 3000 words: (a) descriptive details of your data and methods (max 5 pages). (b) one page of poetic writing according to previous assignment.

The pandemic context will affect the project, both regarding what you will be able to do methodologically, and your results (people's experiences, feelings, practices, etc). It is important that you reflect on these aspects in your essay; what the pandemic meant for your the method design and the potential impact of your results.

Independence, creativity and reflexivity will be overarching criteria in the assessment. More specified, the assessment will be focused on your ability to:

- Demonstrate an understanding of digital ethnography as a flexible research approach and tradition in times when digital media co-constitute all social contexts and phenomenon (for example, the formulation and motivation of a research question)
- Demonstrate methodological reflexivity and awareness, including designing an ethnographical approach adapted to a specific research question.
- Draw analytical conclusions (your reflexive interpretation of the empirical data)
- Demonstrate a critical evaluation of your empirical research, including the potentials and limits of digital ethnographical approaches, to online and offline environments (ability to reflect on what worked well and what did not work well, what are you able to say?)

For references, please use the Harvard referencing system – see the Lund University Library information on this system. It is mandatory to include *Hine's Ethnography for the Internet* and a minimum of six academic references from the course literature in total.

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.

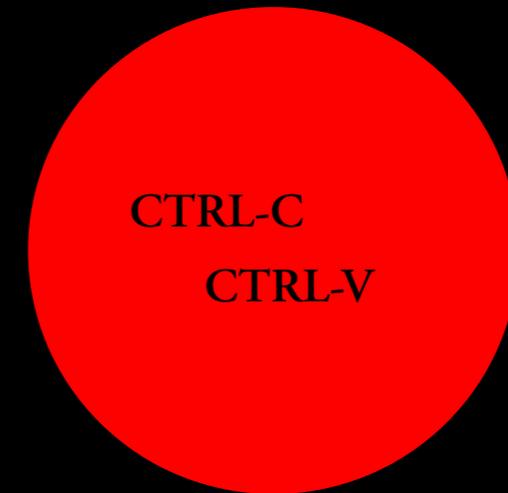
Plagiarism – and how to avoid it

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:

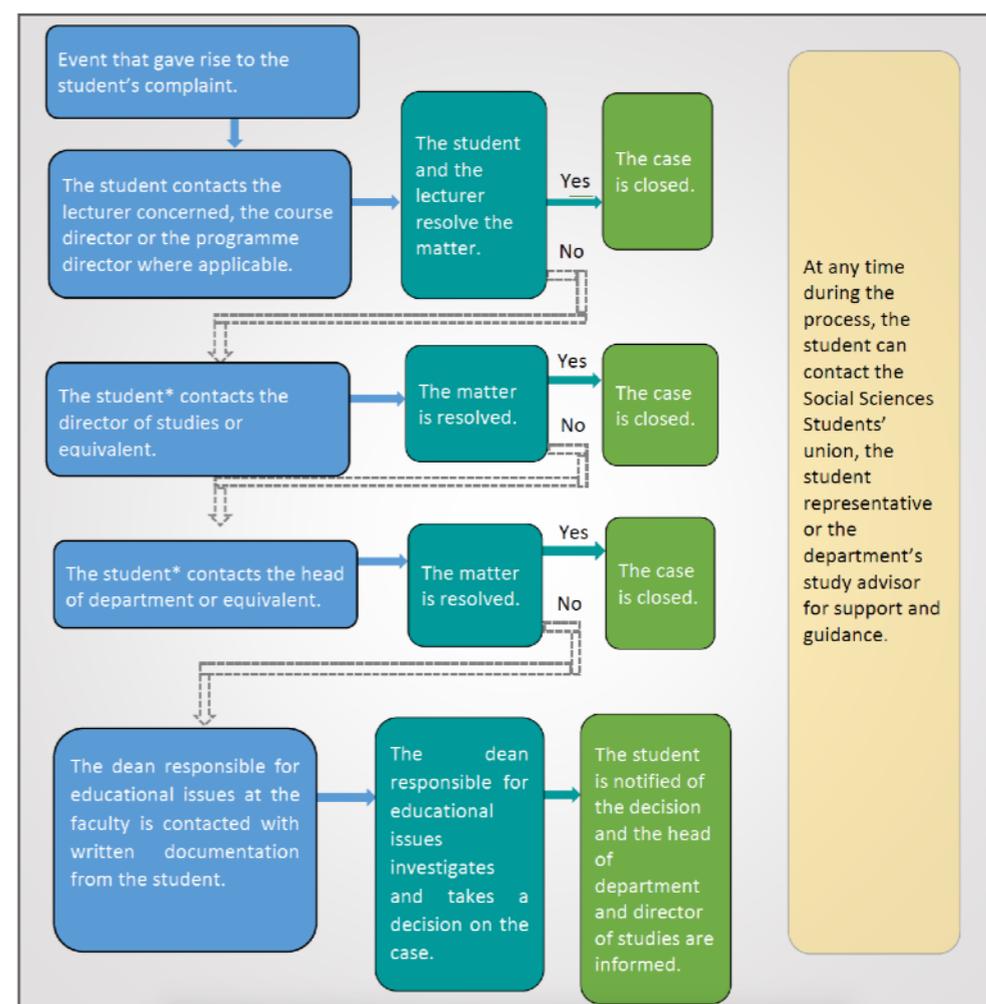
- Cases dealing with discrimination or harassment (pursuant to the Discrimination Act 2008:567 and the Work Environment Act 1977:1160). Information on where to turn for these issues is available separately (see link below).
- Cases that concern Chapter 12 of the Higher Education Ordinance: assessment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

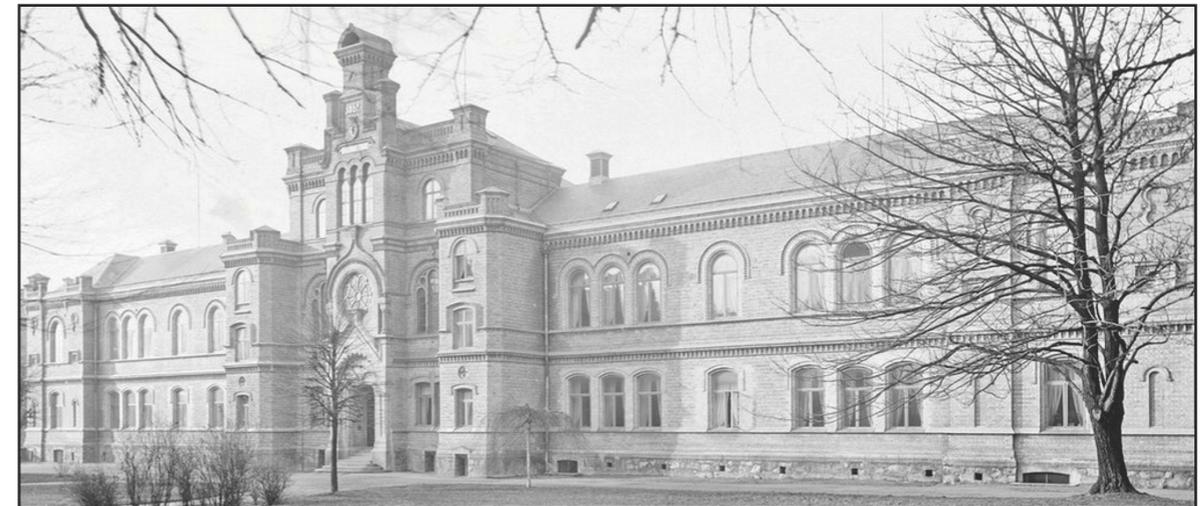
When the hospital moved to its current location in the 1970s, the old buildings were transferred to Lund University which urgently needed more space. The open surgery clinic itself was handed over in 1972, and was at that point listed as an architectural heritage structure to prevent potentially intrusive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

