



LUNDS
UNIVERSITET

Faculty of Social Sciences

Graduate School

Institution for Communication and Media

Digital Media Research SIMM 34

7.5 credits methods course, Spring 2019

Course leaders Dr Deniz Neriman Duru, Professor Annette Hill,

*Digital media research methods matter to a critical study of
digital environments*



Design Fredrik Schoug

About Lund University



Lund University seeks to be a world-class university that works to understand, explain and improve our world and the human condition. The University is ranked as one of the top 100 in the world. We tackle complex problems and global challenges and work to ensure that knowledge and innovations benefit society. We provide education and research in engineering, science, law, social sciences, economics and management, medicine, humanities, theology, fine art, music and drama.

Our 41,000 students and 7,500 employees are based at our campuses in Lund, Malmö and Helsingborg. The University has a turnover of around SEK 7 500 million (EUR 808 million), of which two thirds is in research and one third in education. We are an international university with global recruitment. We cooperate with 600 partner universities in over 70 countries and are the only Swedish university to be a member of the strong international networks LERU (the League of European Research Universities) and Universitas 21.

About the Graduate School



Graduate School at the Faculty of Social Sciences offers interdisciplinary programmes and courses at Master's level. We coordinate three interdisciplinary programmes in Global Studies, Development Studies and Social Studies of Gender, and offer courses in theory of science, research methodology and in interdisciplinary themes.

Graduate School was founded in 2007 in response to the Faculty of Social Sciences' need to offer interdisciplinary programmes in areas not covered by specific departments. There are currently about 150 programme students roughly distributed in groups of 20 to 40 students per programme. In addition, Graduate School has approximately 300 students taking our classes in theory of science and scientific methodology. We have students from every continent, all with a background in the social sciences. Our international teaching staff come from different departments at the Faculty of Social Sciences, as well as from outside the Faculty.

The Graduate School office is located on the 2nd floor in Gamla Kirurgen, Sandgatan 3.

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Digital Media Research Course Overview



Photograph Fredrik Schoug

Digital Media Research offers a broad approach to the qualitative methods that are useful to critical analysis of digital environments. We offer a range of perspectives and methods on how to understand and critically analyse digital media production, content and everyday practices. This course offers an introduction to digital media research methods, emphasising the significance of reliable, valid and situated research

in a critical study of digital environments. These environments include a wide range of contexts from business, public service and non commercial spaces, the architecture and content of participatory cultures, social media and social activism, and digital socialities.

Our guiding approach on this course is that digital media research methods matter to a critical study of digital environments. The course focuses on combining empirical qualitative 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 intellectual structure for the course is based on qualitative multi-methods within digital media. There are three specific methods we focus on in the craft of digital media research. The first method includes production studies, specifically the method of production interviews within the context of the architecture of digital media production. 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 is qualitative text analysis of social media analysis, including the qualitative analysis of Facebook and Twitter for selected case studies. This is useful for an analysis of small scale social interaction using these platforms as a means of digital communication. The third method includes aesthetics and communicative form of digital media content, specifically visual images, and the embedding of images in the digital environment. Visual methodology is useful for studying selected samples of digital texts and representations in a range of content, from mobile media to You Tube videos. These three social science methods are connected to key concepts of media industries and professional practices, media and social relations, and critical social optics.

We offer a perspective on the methods that is pragmatic and experiential, constructing the act of doing research as a valuable resource to draw on in this course. The knowledge you will gain from this course is practical, and in the final part of the course you will apply a selection of specialist methods in a group project. The foundation of theories and concepts that you learn in the first half of the course will build confidence in designing a project and applying the specialist methods in a real world case study. This is a short, intensive course that gives you the methods toolkit for designing and conducting research on digital media environments.

Our course is aimed at a diverse range of international postgraduate students who wish to study digital media research methods for the purposes of conducting empirical research for Masters theses, and also for professional skills in digital media methods for careers beyond postgraduate education.

Teaching and Examination

The course will combine lectures and seminars, with group workshops, where students will practice some of the skills required for the selected methods, exploring the craft of research and putting theory into practice with real world case studies in group projects. There will be a short essay based on critical reflections on digital media research methods and processes as related to the key critical concepts studied on the course.

The teaching consists of lectures, seminars and workshops that all student are expected to attend. Seminars will involve group work related to the course literature. In these seminars students are expected to present a synthesis and analysis of selected theories. Workshops will involve practical aspects of using methods and concepts concerning digital media research.

Student Learning Outcomes

On completion of the course, the student shall be able to:

- demonstrate knowledge and critical understanding 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
- demonstrate insights in the possibilities and limitations of qualitative research of digital media environments within the social sciences.
- evaluate the empirical claims of selected qualitative methods for different research issues associated with digital media in 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 various forms of verbal and written communication.

Assessment

- a 2500 word written essay related to the key methods, theories and approaches studied during the course as applied to a specific case study.
- oral presentations based on material from lectures and seminars.
- group based practical assignments for seminars and workshops.
- active participation in the lectures, 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 30 April 2019, following guidelines from Graduate School and course leaders.

Hand in your final essay via Live@Lund. The title of the assignment is Final Essay Digital Media Research. Be sure to include all appendices and references along with the essay in one PDF document. Hand in by 17.00, and print a final copy and hand in to the course leader Deniz Nerman Duru in her mail box (located outside A212 in SOL Centre, Lund University).

You can expect written feedback on your essay within three weeks of the original submission deadline. You will receive this feedback via email on Monday 20th May 2019, with opportunities for follow up discussions regarding your essay in face to face meetings on Tuesday 21st May 2019 in the course leaders offices in SOL Centre.

Grades

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, group

assignments and active participation is awarded with pass or fail, whereas the grade of the written essay determines the overall grade on the course. 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.

Teaching Team

Course leader Dr Deniz Nermian Duru

Co-course leader Professor Annette Hill



Photograph Michael Rubsamen

Annette Hill is a Professor of Media and Communication at Lund University, Sweden, and Visiting Professor at Kings 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 most recent books are *Media Experiences* (Routledge 2018), and *Reality TV: Key Ideas* (Routledge 2015). Other books include *Paranormal Media* (Routledge 2011), *Restyling Factual TV* (2007), *Reality TV* (2005), *The Television Studies Reader* (with Robert C Allen 2003), *TV Living* (with David Gauntlett 1999), and *Shocking Entertainment* (1997). Her next book is *Roaming Audiences* (Routledge 2020).

Schedule

Introduction to Digital Media Research (lecture and seminar mandatory):

Deniz Neriman Duru and Annette Hill

Monday 25th March 2019, room HuSR: time 1-3pm

Working with Skissernas (workshop)

Annette Hill

Monday 25th March 2019, room HuSR: time 4-5pm.

Production Research: Platforms and Producers (lecture and seminar):

Annette Hill and Deniz Neriman Duru

Tuesday 26th March 2019, room HuSR: time 10-12.

Doing interviews

Deniz Neriman Duru and Annette Hill

Tuesday 26th March 2019, room HusR: time 1-3pm

Social Media Analysis: Qualitative Approaches (lecture and seminar)

Deniz Neriman Duru

Wednesday 27th March 2019, room HuSR: time 10-12

Researching Migration and Social Media (lecture and seminar)

Deniz Neriman Duru

Wednesday 27th March 2019, room HuSR: time 1-3pm

Critical Social Optics (lecture and seminar):

Annette Hill

Thursday 28th March 2019, room HuSR: 240, time 10-12pm

Analysing Documentary and Strategic Impact Campaigns (lecture and seminar)

Annette Hill

Thursday 28th March 2019, room HuSR: 240, time 1-3pm

Doing Digital Media Research (lecture and seminar):

Deniz Neriman Duru and Annette Hill

Monday 1 April 2019, room HuSR: 240, time 1-3pm

Group project preparation

Deniz Neriman Duru and Annette Hill

Tuesday 2nd April 2019, room HuSR time 10-12pm

Tuesday 2nd April 2019, room HuSR, time 1-3pm

Group presentations

Deniz Neriman Duru and Annette Hill

Wednesday 10th April 2019, room, time 4-6pm

Thursday 11th April 2019, room, time 10-12

Group essay tutorials

Deniz Neriman Duru and Annette Hill

Thursday 11th April 2019, room, time 1-3pm

Essay deadline: Tuesday 30 April 2019 by 5pm.

Course Reading List

- Altheide, David and Schneider, Christopher. (2013) *Qualitative Media Analysis*, Sage. Pp168 ISBN 9781452230054
- Bazeley, Patricia. (2013) *Qualitative Data Analysis: Practical Strategies*, London: Sage. pp472 ISBN 1849203032
- 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). Pp131-146 ISBN 978-1-137-54194-9.
- Bruhn Jensen, Klaus. (2012) *A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies* (second edition), London, Routledge: pp431. ISBN 0415609666.
- Corner. John. (2011) *Theorising Media: Power, Form and Subjectivity*, Manchester: Manchester University Press. pp256. ISBN 978-0-7190-9656-3
- Edwards, R and Holland, J. (2013) *What is Qualitative Interviewing?*, London: Bloomsbury. Pp144 ISBN 9781849668026
- Hansen, A., & Machin, D. (2013). *Media and Communication Research Methods*. Basingstoke: Palgrave Macmillan. ISBN 9780230000070
- Hill, Annette. (2015) *Reality TV: Key Ideas*, London: Routledge. 183pp. ISBN 978-0-415-69176-5
- Mayer, Vicki, Banks, Miranda, and Caldwell, John Thornton. (2009) *Production Studies: Cultural Studies of Media Industries*, New York and London: Routledge. pp256 ISBN 9780415997966
- Olsson, Tobias ed. (2013) *Producing the Internet: Critical Perspectives of Social Media*, Gothenberg: Nordicom (PDF only). pp259 ISBN 978-91-86523-59-6
- Rose, Gillian. (2016) *Visual Methodologies (Fourth Edition)*, London: pp456. Sage. ISBN 978-1-4739-4889-1
- Seale, Clive, Silverman, David, Gubrium, Jaber, F. and Giampietro, Gobo (eds.) (2006) *Qualitative Research Practice*, London, Sage. pp 460 ISBN: 9780761947769

Also includes selected journal articles provided by course leaders.

Students should read approximately 1000 pages of the above selected books – details of journal articles in PDF form given by the course leaders.

Please read the detailed reading lists for each lecture and seminar for the specific chapters you are asked to read prior to class.

A Guide to the Reading for this Course

We have chosen readings for this course drawn from a selection of media and communications and social sciences books and journal articles. We draw on a range of reading because there is a multidimensional approach to studying digital media environments and there is no one set textbook that covers the various ways of researching this area.

When it comes to the books listed in the course literature, the readings are organised as primary and secondary readings. If you go to the information on the lectures and seminars in this course booklet, you will see the specific readings we want you to prepare before each lecture and seminar.

Primary readings relate to the basic reading you need to do before attending each lecture and seminar. The primary readings also relate to the key concepts we are studying and the reading group work. You will need the primary readings to really get the most from the course, to dialogue with each other about the methods and concepts and learn how to do research in practice.

From the primary readings, the core books that teach you how to do methods are Hansen and Machin (2013) *Media and Communication Research Methods*; and Rose (2016) *Visual Methodologies (Fourth Edition)*. These books offer practical guides in how to do methods, specifically in relation to the chosen methods on this course – production interviews and visual methodology. The book by Bazeley (2013) *Qualitative Data Analysis: Practical Strategies* is a useful book for the group projects about how to design and implement qualitative research. This is a good book if you are new to qualitative research and data analysis and want a practical guide in how to do methods and data analysis using this methodology.

The other primary readings offer examples of empirical and theoretical research on digital media research; the work of Olsson (2016) *Producing the Internet* offers an example of a critical approach to social media; the work of Hill (2015) *Reality TV* offers an example of cross-media audience research. The book by Corner (2011) *Theorising Media*, has an important section on communicative form and a chapter on critical social optics, that helps situate the methods in the broader concepts that inspire a critical approach to digital media research.

Secondary readings relate to the group work and individual essay; these readings are there to offer more detailed methods literature, and theories and concepts on digital media that can aid your own analysis of digital media environments. The second reading is significant for your individual essays, where you can select from the secondary reading more detailed academic references to support your essay.

Reading Schedule

Introduction to Digital Media Research (lecture and seminar mandatory):

Annette Hill and Deniz Duru

Monday 23rd March 2019, room, time 1-3pm

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). *Media and Communication Research Methods*. Basingstoke: Palgrave Macmillan. (Chapter One The Research Process).

Secondary Reading

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

Seale, Clive, Silverman, David, Gubrium, Jaber, F. and Giampietro, Gobo (eds.) (2006) *Qualitative Research Practice*, London, Sage. (Introduction)

Working with Skissernas (workshop)

Annette Hill

Monday 25th March 2019, room HuSR: time 4-5pm.

The Skissernas Museum and Graduate School collaboration focuses on digital media research and visual culture, enhancing academic research in public spaces. The initiative involves Annette Hill and Patrick Amsellem, (Director of Skissernas Museum) who have developed a model of collaboration that enhances the public impact of academic research. Selected students from this course collaborate with the Skissernas Museum on the role of public visual culture in digital environments. The museum's strategic emphasis on the sharing of knowledge on public visual culture with visitors to exhibitions and online visitors to the website made this institution a good site of study for digital media research. This workshop introduces the collaboration, showcases previous research and essays from the work, and is an invitation to students interested in the opportunity to choose this as their group work for the course.

Primary Reading

Hill, Annette. (2018) 'Skissernas Museum and Graduate School Collaboration', Graduate Newsletter. PDF

Production Research: Platforms and Producers (lecture and seminar):

Annette Hill and Deniz Neriman Duru

Tuesday 26th March 2019, room HuSR: time 10-12.

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). *Media and Communication Research Methods*. Basingstoke: Palgrave Macmillan. (Chapter Three Researching ownership and media policy)

Secondary Reading

Mayer, Vicki, Banks, Miranda, and Caldwell, John Thornton. (2015) *Production Studies: Cultural Studies of Media Industries* (second edition), New York and London: Routledge. (Introduction and selected chapters)
Olsson, Tobias ed. (2013) *Producing the Internet: Critical Perspectives of Social Media*, Gothenberg: Nordicom (PDF only). (Chapter 1 Producing Social Media Platforms. Power and Organization, Chapter 3 Social Media Platforms as Producers).

Doing interviews

Deniz Neriman Duru and Annette Hill

Tuesday 26th March 2019, room HusR: time 1-3pm

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

Secondary Reading

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

Talking about the 'Others' in Social Media: Qualitative Approaches (lecture and seminar)

Deniz Neriman Duru

Wednesday 27th March 2019, room HuSR: time 10-12

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

Mette Mortensen & Hans-Jörg Trenz (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, DOI: 10.1080/13183222.2016.1247331 PDF

Lopez, L. K. (2009). The radical act of "mommy blogging": redefining motherhood through the blogosphere. *New Media & Society*, 11(5), 729-747. <https://doi-org.ludwig.lub.lu.se/10.1177/1461444809105349> PDF

Kuckartz, U. (2014). *Qualitative text analysis: a guide to methods, practice and using software*. Los Angeles : SAGE, 2014. (Chapter 2, and Sections 3.2 and 3.3 in chapter 3). PDF

Secondary Reading

Julian Ernst, 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*, Pp 1-49 (2017), 1. PDF

Awan, I. (2016). Islamophobia on Social Media: A Qualitative Analysis of the Facebook's Walls of Hate. *International Journal of Cyber Criminology*, 10(1), 1-20. <https://doi-org.ludwig.lub.lu.se/10.5281/zenodo.58517> PDF

Qualitative text analysis in digital platforms (lecture and seminar)

Deniz Neriman Duru

Wednesday 27th March 2019, room HuSR: time 1-3pm

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.

Analysing Documentary and Strategic Impact Campaigns (lecture and seminar)

Annette Hill

Thursday 28th March 2019, room HuSR: 240, time 1-3pm

Critical Social Optics (lecture and seminar):

Annette Hill

Thursday 28th March 2019, room HuSR: 240, time 10-12pm

How to analyse audio-visual and textual content within digital media environments is a complex area to navigate as a researcher. There are multiple kinds of content, from still images and photographs, or short films, videos, and entire TV series, to music, podcasts, and even more creative expressions involving multi-media. Then, there are various contexts within which digital content is consumed, engaged with, or experienced, from public spaces to commercial ones, amateur and professional sites, content that is censored or manipulated into a certain format or style, and this content can be interpreted in the moment, or shared over a period of time, re-mediated in different settings, and archived for living memories, or heritage sites.

This lecture and seminar sets the scene for how to approach form and aesthetics in digital media environments, breaking down the different components and using specific methods to analyse content as embedded in digital environments. Methods range from moving image analysis, genre analysis, to visual methodology and semiotics. In this lecture we focus on the method of semiotics in visual methodology, and the key concept of critical social optics, in particular how to analyse a digital photograph within digital and social media environments.

Primary Reading

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 Eight Symbols, semiotics and spectacle: analysing photographs)

Corner. John. (2011) *Theorising Media: Power, Form and Subjectivity*, Manchester: Manchester University Press. (Chapter 1 on Power, Chapter 2 on Form, and Chapter Nine on Critical Social Optics and the New Audio-Visual Culture.)

Secondary Reading

Rose, Gillian. (2016) *Visual Methodologies (Fourth Edition)*, London: Sage, selected chapters on critical visual methodology.

Altheide, David and Schneider, Christopher. (2013) *Qualitative Media Analysis*, Sage. (Introduction)
Hansen, A., & Machin, D. (2013). *Media and Communication Research Methods*. Basingstoke: Palgrave Macmillan. Chapters Five and Seven, Measuring output: content analysis, Analysing narratives and discourse schema)

Analysing Documentary and Strategic Impact Campaigns (lecture and seminar)

Annette Hill

Thursday 28th March 2019, room HuSR: 240, time 1-3pm

This lecture uses the case study of documentary to analyse how visual communication can be used for a digital media campaign. We apply the method of semiotics to selected still photographs from the website related to a specific documentary on human rights, memory and violence. We also apply the concept of critical social optics to this case study and consider how the meaning of visible evidence in a documentary is put under pressure in digital media environments.

Doing Digital Media Research (lecture and seminar)

Annette Hill and Deniz Duru

Monday 1 April 2019, room HuSR: 240, time 1-3pm

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, Patricia. (2013) *Qualitative Data Analysis: Practical Strategies*, London: Sage. (Chapters One and Two).

Secondary Reading

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

Seale, Clive, Silverman, David, Gubrium, Jaber, F. and Giampietro, Gobo (eds.) (2006) *Qualitative Research Practice*, London, Sage. (selected chapters)

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 five references, forming five 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).

Kuckartz, U. (2014). *Qualitative text analysis: a guide to methods, practice and using software*. Los Angeles : SAGE, 2014. (Chapter 2, and Sections 3.2 and 3.3 in chapter 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. The second part of the presentation should take about 10 minutes.

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 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

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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.

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

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 <http://libweb.anglia.ac.uk/referencing/harvard.htm>. 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.^[SEP]

Non-attendance at lectures and seminars

All lectures and seminars are mandatory parts of the course. If you do miss a lecture or 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 April 30th 2019. It should be uploaded in Live@Lund under the title assigned to the lecture/seminar and/or extra assignment given by the course leaders.

Re-examination opportunities

If you miss or fail your exam assignment you will be offered two more chances later in the term.

The dates for re-examination include the 30th of May 2019, and the 15th August 2019.

Submission deadline 30th April 2019, following guidelines from Graduate School and course leaders.

Hand in your final essay via Live@Lund. The title of the assignment is Final Essay Digital Media Research. Be sure to include all appendices and references along with the essay in one PDF document. Hand in by 15.00, and print a final copy and hand in to the course leader Annette Hill in her mail box (located outside A212 in SOL Centre, Lund University).

Further re-examination opportunities will be offered later in the year.

Plagiarism

The aim of this course and the group project, presentation and written essay are to teach you how to do digital media research methods, and to think critically about how to embed these methods in your analysis of digital media environments. All the work for this course involves learning to do methods in a way that shows transparency in the research process, and academic integrity in your own work. This means we place a high emphasis on responsibility and trust in the research process. Your work must be original and a result of your research skills and intellectual efforts.

We follow the guidelines from the Graduate School and this means the following: all sources must be referenced clearly. Cutting and pasting from the Internet (or elsewhere) is not permitted, although Internet sources can be cited if referenced. If

you hand in an assignment that to a large part consist of material cut and pasted from the Internet or quote texts authored by others without references it is considered as intentional deception. Copying other students, helping someone to cheat or letting a fellow student copy your texts are other examples of intentional deception.

If you intentionally try to deceive the examiner you are reported to Lund University's Disciplinary Board and will be subjected to disciplinary action.