

# SOCC47H3: Creative Industries

## Professor:

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Why did jazz quartets emerge in the early 1940s, and why did rock & roll emerge in 1955? Why do fashion models need to work for clothes in order to earn a living? Why did Thai restaurants pop up across Canada in the early 2000s, and why are Korean restaurants doing so today? When did TV shows become “art”? How do comedians regulate joke theft? Why do all movie tickets cost the same? This is a course about the creation, production, and distribution of culture. While you’re probably familiar with analyzing and evaluating media content as *texts* (e.g. was that a good book? Was this movie better or worse than that movie?), in this course we will be focusing on the *contexts* (i.e. the social, cultural, and economic relations) in which culture is created, produced, and distributed.



## Required Texts

All required readings are available on our course Quercus page

## Goals and Objectives

\*Students will be able to display comprehension of the intersection of the sociology of culture, economic sociology, and organizational sociology as they relate to the creation and production of culture.

\*Students will be able to apply theories from these subfields to real-world settings and examples.

\*Students will leave the course with an analytic “tool-kit” for studying creative industries and their related markets.

## Student Expectations

- Students **will** attend all scheduled meetings on time and prepared.
- Students **will not** falsify illness or injury to themselves, family, or friends if attendance is missed.
- Students **will** complete the readings assigned before class and to a level in which they would feel comfortable leading a group discussion.
- Students **will not** skip the reading, skim the reading, or give up on the reading if they find it initially confusing.
- Students **will** respect each other, and our collaborative learning environment in the course.
- Students **will not** plagiarize.

## Assignments and Grade Breakdown:

**Research Paper Proposal – 5%:** For your research paper you will first submit a proposal. See resources on our course blackboard page for details.

**Research Paper First Draft– 15%:** You will then submit a first draft of the paper. See resources on our course page for details.

**Research Paper Final Draft– 25%:** You will then submit a final draft. See resources on our course page for details.

**Mid-Term Exam -25%:** This will be a mix of multiple choice, fill-in-the-blank, and short answer questions. Some will involve definitions and others will involve paragraph-style answers that ask you to demonstrate understanding of the material. We will spend time preparing for the exam in class, and we’ll go over sample questions along the way to make sure you understand its format.

**Final Exam: -30%:** The final exam has the same format as the midterm exam.

### **University of Toronto: What Grades Mean**

All grading in this course abides by the University of Toronto's grading policy. Fractional final grades will be rounded up from the tenths column ( $\geq$ ). Save for this standardized adjustment grades will under no circumstances be changed for being "close." The standard grade cut-points can be found at <http://www.writing.utoronto.ca/advice/general/grading-policy>.

### **In-Class Expectations**

"Participation" – how much you do or don't talk, sit up or fall asleep – isn't really what most of us want from our students. Instead, participation comes in many forms. It includes *preparation* (e.g. reviewing readings and material before class), *focus* (avoiding distractions during class activities), *presence* (being engaged and responsive during group activities), *asking questions*, *listening* (hearing what others say, and also what they're not saying), *specificity* (referring to specific ideas from readings and discussions), and *synthesizing* (making connections between readings and discussions).

### **Cellphones and Laptops in Class**

Cellphones should be turned off or to vibrate. When facing the board laptops allowed to the furthest left side of the room. If there are no more seats available all the way to the left, please sit one-row over. If you are using a laptop and there are still seats to your right, I will ask you to move over.

The reason for this policy is because a wealth of research suggests that both directed and non-directed laptop use in post-secondary education significantly weakens student performance. The effect is large enough to drop the user's grade from a B+ to a B-. For directed use, the speed of typing on a laptop prevents students from processing and adjudicating main points in the note-taking process, thereby weakening their knowledge acquisition and retention. Hand-writing your notes is better for your grasp and retention of material.

### **Assorted Policies having to do with Email**

Email is a good tool for information or a question that requires two or less sentences to communicate, and two or less sentences to answer. For anything longer than this please speak to me during the break, before or after class, or during office hours. Email the TA with any questions about the course. Questions that are not emailed to the TA will either be forwarded to the TA or deleted. Questions that are answered in the syllabus will be responded to with the word "syllabus." Your emails will be responded to within 48 hours, not including weekends. If your question has not been responded to in 48 hours, please forward it to me after that period. Do not expect a response outside of normal business hours (e.g. a question emailed on Friday night will be responded to by the end of the working day on Tuesday).

### **Late Work Policy**

Late work without a medical exemption form from the registrar that has been filled out by your medical professional will, in all cases, be docked ½ grade (e.g. "A" to "A-" for each 24 hour period it is late, and starting at the time it is due).

### **Ouriginal**

Students will be required to submit their course essays to Ouriginal for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Ouriginal reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Ouriginal service are described on the Ouriginal web site.

### **Writing Standards**

Writing is an important skill that can be used to communicate effectively. As is the case with any skill, one gets better with practice. The UTSC Writing Centre is an excellent resource available to every UTSC student. I suggest that students make use of this valuable resource. Please look at the link:

[http://www.utsc.utoronto.ca/courses/calendar07/Writing\\_at\\_U\\_of\\_T\\_Scarborough.html#](http://www.utsc.utoronto.ca/courses/calendar07/Writing_at_U_of_T_Scarborough.html#)

### **Academic Integrity**

Academic integrity is essential to the pursuit of learning and scholarship in a university, and to ensuring that a degree from the University of Toronto is a strong signal of each student's individual academic achievement. As a result, the University treats cases of cheating and plagiarism very seriously. The University of Toronto's Code of Behaviour on Academic Matters (<http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>) outlines the behaviours that constitute academic dishonesty and the processes for addressing academic offences.

All suspected cases of academic dishonesty will be investigated following procedures outlined in the Code of Behaviour

on Academic Matters. If you have questions or concerns about what constitutes appropriate academic behaviour or appropriate research and citation methods, you are expected to seek out additional information on academic integrity from your instructor or from other institutional resources (see <http://www.utoronto.ca/academicintegrity/resourcesforstudents.html>).

### Access Ability Services

Students with diverse learning styles and needs are welcome in this course. If you have a disability/health consideration that may require accommodations, please approach Access Ability Services as soon as possible and keep me in the know about how this develops. Access Ability Services staff (located in Rm SW302, Science Wing) are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations at 416-287-7560 416 or email [ability@utsc.utoronto.ca](mailto:ability@utsc.utoronto.ca). The sooner you let them know your needs, the quicker you can obtain help in achieving your learning goals in this course. The Access Ability website is <http://www.utsc.utoronto.ca/~ability/>.

### Feedback on our Course

I value and seek your feedback on our course. To that end, I will distribute a mid-term evaluation near the halfway point of the course to hear from you anonymously. This assists me in making any necessary adjustments in my teaching practice for the rest of our time together.

### Possible Changes to the Syllabus

Every class is a bit different. As a result, unforeseen problems may emerge, and we may have to adjust the syllabus as we go. Over the term the syllabus may change. Make sure you are staying up to date on our course site.

### On Grading Curves:

Although typically not done, the professor reserves the right to curve final grades upwards or downwards based on historic curves and averages.

### Statement of Acknowledgement of Traditional Land

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Date	Assignments	Due
Sep 7 Welcome to the Course	N/A	
Sep 14 The Commerce of Art, The Art of Commerce	<p><b>Academic:</b> Peterson, Richard A., &amp; Anand, N. 2004. "The production of culture perspective." <i>Annual Review of Sociology</i>, 30, 311-334.</p> <p><b>Popular:</b> Schraf, Sarah. "The campaign to make you eat kimchi." <i>Priceonomics.com</i> July 26, 2016.</p> <p><b>Popular:</b> Felten, Eric. 2013. "How the taxman cleared the dance floor." <i>The Wall Street Journal</i> March 17, 2013.</p>	
Sep 21 What to do When Nobody Knows Anything	<p><b>Academic:</b> Ganti, Tejaswini. 2015. "Fuzzy numbers: the productive nature of ambiguity in the Hindi film industry." <i>Comparative Studies of South Asia, Africa and the Middle East</i> 35(3): 451-465.</p> <p><b>Popular:</b> Lindbergh, Ben, and Rob Arthur. "When do TV shows peak?" <i>The Ringer</i> July 31, 2018.</p> <p><b>Popular:</b> Gioai, Ted. "Is old music killing new music?" <i>The Atlantic</i> January 23, 2022.</p>	Assignment #1 (paper proposal) submitted on Quercus
Sep 28 The Ups and Downs of Being an Artist	<p><b>Academic:</b> Skaggs, Rachel. 2019. "Harmonizing small-group cohesion and status in creative collaborations: How songwriters facilitate and manipulate the cowriting process." <i>Social Psychology Quarterly</i> 82(4): 367-385.</p> <p><b>Watch:</b> "We tracked what happens after TikTok songs go viral" <i>Vox</i> May 31, 2022: <a href="https://www.youtube.com/watch?v=S1m-KgEpoow">https://www.youtube.com/watch?v=S1m-KgEpoow</a></p> <p><b>Popular:</b> Cooper, Duncan. "How TikTok gets rich while paying artists pennies." <i>Pitchfork</i> Feb 12, 2019.</p>	

Oct 5 A Worm's Eye View	<p><b>Academic:</b> Becker, Howard S. 1974. "Art as collective action." <i>American Sociological Review</i> 39(6): 767-776.</p> <p><b>Popular:</b> Sujong Laughlin, Alex. "Ghostwring" <i>Study Hall</i> Oct. 14, 2021.</p> <p><b>Popular:</b> Lindbergh, Ben. "Size matters: Inside the politics of festival posters." <i>The Ringer</i> April 15, 2022.</p>	
Oct 19 Midterm Exam	<b>In-Class Midterm</b>	
Oct 26 A Bird's Eye View	<p><b>Academic:</b> Ranganathan, Aruna. 2018 "The artisan and his audience: Identification with work and price setting in a handicraft cluster in Southern India." <i>Administrative Science Quarterly</i> 63(3): 637-667.</p> <p><b>Popular:</b> Mears, Ashley. "Hocus focus" <i>The Economist</i>. August 2, 2022.</p> <p><b>Popular:</b> Fox, Jesse David. "How funny does comedy need to be?" <i>Vulture</i> Sep. 4, 2018.</p>	
Nov 2 Authenticity	<p><b>Academic:</b> Gualtieri, Gillian. 2021. "Discriminating palates: Evaluation and ethnoracial inequality in American fine dining." <i>Social Problems</i>.</p> <p><b>Popular:</b> Nicolay, Franz. "The rise and decline of the "sellout." <i>Slate</i> July 28, 2017.</p> <p><b>Listen:</b> "Episode #274: Pub in a box" <i>Planet Money</i> April 11, 2017. Listen here: <a href="https://shorturl.at/bdQ36">shorturl.at/bdQ36</a></p>	Assignment #2 (first draft of paper) submitted on Quercus
Nov 9 Insiders and Outsiders	<p><b>Academic:</b> Reilly, P. 2018. "No laughter among thieves: Authenticity and the enforcement of community norms in stand-up comedy." <i>American Sociological Review</i> 83(5): 933-958.</p> <p><b>Popular:</b> Grossman, Claire, Stephanie Young, and Juliana Spahr. "Who gets to be a writer?" <i>Public Books</i> April 15, 2021.</p> <p><b>Popular:</b> Roberts, Soraya. "The Superficial Diversity of Canadian TV" <i>The Walrus</i>, May 30, 2022.</p>	
Nov 16 Stacking the Deck	<p><b>Academic:</b> Waguespack, David M., and Olav Sorenson. 2011. "The ratings game: asymmetry in classification" <i>Organization Science</i> 22(3): 541-553.</p> <p><b>Popular:</b> Leight, Elias. "Want to get on the radio? Have \$50,000?" <i>Rolling Stone</i> August 6, 2019.</p> <p><b>Popular:</b> Yoo, Noah. "Could Spotify's new discovery mode be considered payola?" <i>Pitchfork</i> November 9, 2020.</p>	
Nov 23 Genres and Categories	<p><b>Academic:</b> Erigha, Maryann. 2021. "Racial valuation: Cultural gatekeepers, race, risk, and institutional expectations of success and failure." <i>Social Problems</i> 68(2): 393-408.</p> <p><b>Popular:</b> Jenkins, Craig. "When genre becomes a prison." <i>Vulture</i> April 16, 2019.</p> <p><b>Popular:</b> McGrath, Laura B. "Comping white" <i>Los Angeles Review of Books</i> January 21, 2019.</p>	
Nov 30 Why Nobody Knows Anything	<p><b>Academic:</b> Salganik, Matthew J, and Duncan J Watts. 2008. "Leading the herd astray: An experimental study of self-fulfilling prophecies in an artificial cultural market." <i>Social Psychology Quarterly</i> 71(4): 338-355.</p> <p><b>Popular:</b> Butler, Oobah. "I made my shed the top-rated restaurant on TripAdvisor." <i>Vice</i> December 6, 2017.</p> <p><b>Popular:</b> Weingarten, Gene. "Pearls before breakfast" <i>Washington Post</i> April 8, 2007.</p>	Assignment #3 (second draft of paper) submitted on Quercus