

Course Title	:	Digital Media and Creative Commons 數字媒體與創新前沿
Course Code	:	CUS517
Recommended Study Year	:	Any
No. of Credits	:	3credits
Mode of Tuition	:	3 hours of lecture, 42 hours for the whole course
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	MCS (Core course for Digital Media and Culture (DMC) Concentration)
Discipline	:	Cultural Studies
Prerequisite(s)	:	N/A
Co-requisite(s)	:	N/A
Exclusion(s)	:	N/A
Exemption Requirement(s)	:	N/A

Brief Course Description

Culture and creative commons present an alternative mode of cultural production and provision and an alternative approach to cultural and creative industries. Practices of cultural and creative commons span a long history and a range of terrains. This course examines various forms of culture and creative commons in terms of their histories, designs, organisations, management and cutting-edge trends. As technology advances rapidly, we will thoroughly analyze the impact of emerging social media platforms, as well as initiatives in AI, AR, VR, and MR, on the challenges and goals for fostering inclusive and diverse communities in different parts of the global landscape. We will emphasize their importance for culture in Hong Kong, Mainland China, and beyond. Utilizing frameworks from media studies, we will investigate how digital communication influences identity formation and social interactions. We critically assess their relationships with digital technologies, their workers, the cultural market, the city, and the implications for creating a democratic and progressive culture for all. Policies around culture and creative commons will also be addressed so that students can understand the policy-making processes and the impact of public policy frameworks on cultural commoning.

Aims

- 1) To introduce to students major issues and critical theories around culture, society and digital media
- 2) To equip students with analytical tools of cultural innovation and commons to understand new developments of cultural production across various cultural sectors, particularly through digital media
- 3) To analyse different histories, technologies, practices, policies and trends of cultural and creative commons drawn from various local and international contexts, with a focus on digital media's impact
- 4) To familiarize students with alternative and grounded practices of cultural democracy, equality, and community sharing in the process of formulating various forms of cultural and creative commons, emphasizing the role of digital media

Learning Outcomes (LOs)

On completion of the course, students will be able to:

LO1. Analyse and synthesise the processes of culture, creative industries, cultural innovation, and cultural policies, critically examining the role of digital technologies, including insights gained from participant observations on trending social media platforms, and assessing their impact on cultural dynamics.

LO2. Critically evaluate debates on cultural commons as mechanisms for fostering cultural innovation and democratic practices, demonstrating a nuanced understanding of recent advancements in AI and VR/AR/MR technologies and their implications for cultural production and community engagement.

LO3. Employ digital technologies to conduct evidence-based analyses that raise meaningful questions in the realm of cultural and creative commons, exploring how digital media reshapes cultural interactions and identity formation.

LO4. Design and present comprehensive proposals for cultural and creative commons initiatives aimed at creating democratic, equitable, and collaborative cultural spaces, discussing their feasibility and implications in relation to digital discourse and the role of digital media in community sharing.

Indicative Contents

Conceptual underpinnings: commons, peer-to-peer (P2P), and commons transition

- commons, commoners, and commoning
- the myth of the tragedy of the commons and its rebuttals
- commons, peer-to-peer, and commons-based peer production (CBPP)
- CBPP as an alternative mode of (cultural) production
- the degrowth movement and commons transition

Innovative Use of AI and VR/AR/MR Technologies

- evaluate the potential of AI, virtual reality, augmented reality, and mixed reality technologies in cultural innovation and community engagement
- discuss the ethical implication of AI and immersive technologies in cultural production and sharing within creative commons frameworks

Exploring the Role of Digital Platforms

- analyze the impact of emerging digital platforms and social media on cultural dynamics and community engagement
- investigate how digital technologies shape cultural interactions and identities on trending new media platforms

Multiplicity of the commons

- common-pool resources and natural resource commons
- civic, social, and urban commons
- knowledge and digital commons
- culture as ordinary and cultural commons

Knowledge and digital commons: the quest to protect and sustain open culture

- knowledge production in historical, legal and comparative perspectives
- digital technologies and the rise of digital commons
- the organisation and management of cultural and creative commons
- decentralising digital technologies and cultural and creative commons

CBPP and cooperativism as a distinct mode of (cultural) production

- P2P dynamics and rise of peer production in the digital era
- owning is the new sharing
- platform cooperatives vs. open cooperatives
- open design and cosmocalism: design global, manufacture local

Commons Transition: Future of commons and its relations with state and market

- P2P and the Structure of World History
- degrowth, energy transition, and Zero Marginal Cost Society
- urban commons transition: cultural commons and urban dynamics
- practices and critiques of radical democracy of commonism

Teaching Methods

The course will be taught with lectures and class activities:

- Lectures facilitate students' learning of cultural and creative commons through theoretical discussions and the sharing of real-world examples.
- Discussion of selected topics and readings during meetings, student presentations, and through the planning and delivery of group projects

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Measurement of Learning Outcomes:

Assessment:	Class Discussion	Group Presentation	Group Project
LO:	(20%)	(20%)	(60%)
LO1	v	v	
LO2	v	v	v
LO3			v
LO4			v

Assessment

100% continuous assessment, including class discussion (20%), group presentation (in groups of 4-5) (20%) and group project (of approximately 7,000 characters in Chinese or 5,000 words in English, in groups of 4-5) (60%).

Assessment Rubrics

1. Class Discussion (20%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Level of participation (3%)	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.

Engagement with course materials (4%)	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion (10%)	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others (3%)	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

2. Group Presentation (20%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (15%)	Identifies clearly the main issues to be addressed Examines the issues from all important perspectives. Overall logic is clear.	Identifies most of the main issues to be addressed Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Identifies an issue area, but without specific delineation of the main issues to be addressed Examines the question/ issue/ problem from some of the important perspectives.	Fail to identify an issue area and the main issues to be addressed No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the	Presenter(s) seem to make little attempt to engage the audience.

	incorporate these insights into the final project in thoughtful ways	the final project	final project	
Team-work (5%)	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

3. Group project (60%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Level of effort (5%)	Production process and end-product demonstrates great effort and care.	Production process and end-product demonstrates sustained effort and care.	Production process and end-product demonstrates inconsistent effort and care.	Production process and end-product demonstrates little effort and care.
Critical Intervention (20%)	Production process and end-product demonstrates unique and thoughtful critique of social issues	Production process and end-product demonstrates creative and rather thoughtful critique of social issues.	Production process and end-product demonstrates in some respects creative and thoughtful critique of social issues	Production process and end-product demonstrates no critique of social issues
Use of resources & problem-solving skills (15%)	Production process and end-product demonstrates creative use of resources, and strong problem-solving skills.	Production process and end-product demonstrates careful use of resources, and good problem-solving skills.	Production process and end-product demonstrates some use of resources, and some problem-solving skills	Production process and end-product demonstrates little use of resources, and little problem-solving skills
Creativity in product-ion &	End-product demonstrates a	End-product demonstrates	End-product demonstrates some	End-product demonstrates little

social Intervention (15%)	unique sense of creativity in terms of media production that offers effective critical intervention to real-world issues.	considerable level of creativity in terms of media production and is clearly aimed for critical intervention to real-world issues.	level of creativity in terms of media production and aims at critical intervention to real-world issues.	creativity and without an intention for critical intervention to real-world issues.
Teamwork (5%)	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.
5. Students must adhere to the University’s guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents “*Guidelines for Using GAI Tools at Lingnan University*” and “*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*” can be found here: <https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices>.

Required/Essential Readings:

- Arvidsson, A. (2020). Capitalism and the commons. *Theory, Culture & Society*, 37(2), 3–30. Sage Publications.
- Arvidsson, A., Caliandro, A., Cossu, A., Deka, M., Gandini, A., Luise, V., Orria, B., & Anselmi, G. (2016). *Commons based peer production in the information economy* [Research report]. European Commission. <https://www.researchgate.net/publication/310624903>
- Barbrook, R., & Cameron, A. (1996). The Californian ideology. *Science as Culture*, 6(1), 44–72.
- Bauwens, M., Kostakis, V., & Pazaitis, A. (2019). *Peer to peer: The commons manifesto*. University of Westminster Press. https://www.academia.edu/52104608/Peer_to_Peer_The_Commons_Manifesto
- Bauwens, M., & Niaros, V. (2017). *Changing societies through urban commons transitions*. Heinrich Böll Foundation.
- Bauwens, M., & Pantazis, A. (2018). The ecosystem of commons-based peer production and its transformative dynamics. *The Sociological Review*, 66(2), 302–319. <https://doi.org/10.1177/0038026118758532>
- Benkler, Y. (2002). Coase’s penguin, or, Linux and “The nature of the firm”. *Yale Law Journal*, 112(3), 369–446.
- Bollier, D. (2014). *Think like a commoner: A short introduction to the life of the commons*. New Society Publishers.
- Bollier, D. (2002). *Silent theft: The private plunder of our common wealth*. Routledge.
- Brunčević, M. (2018). *Law, art and the commons*. Routledge.
- Dulong de Rosnay, M., & Stalder, F. (2020). Digital commons. *Internet Policy Review*, 9(4). <https://doi.org/10.14763/2020.4.1530>
- Fuchs, C. (2021). The digital commons and the digital public sphere: How to advance digital democracy today. *Westminster Papers in Communication and Culture*, 16(1). <https://doi.org/10.16997/wpcc.917>
- Fung, A., & Yin, Y. (2019). New productive culture: Shanzhai or second degree of creation? In J. de Kloet, Y. F. Chow, & L. Scheen (Eds.), *Boredom, shanzhai, and digitisation in the time of creative China* (Vol. 2.1, pp. [page range if known]). Amsterdam University Press.
- Hess, C., & Ostrom, E. (Eds.). (2007). *Understanding knowledge as a commons: From theory to practice*. MIT Press.
- Karatani, K. (2014). *The structure of world history: From modes of production to modes of exchange* (Preface). Duke University Press.
- Howarth, D., & Roussos, K. (2023). Radical democracy, the commons and everyday struggles during the Greek crisis. *British Journal of Politics and International Relations*, 25(2), 311–327. <https://doi.org/10.1177/13691481211067147>
- Kostakis, V., Niaros, V., Dafermos, G., & Bauwens, M. (2015). Design global, manufacture local: Exploring the contours of an emerging productive model. *Futures*, 73, 126–135. <https://doi.org/10.1016/j.futures.2015.09.001>
- Kostakis, V., Latoufis, K., Liarokapis, M., & Bauwens, M. (2018). The convergence of digital commons with local manufacturing from a degrowth perspective: Two illustrative cases. *Journal of Cleaner Production*, 197, 1684–1693. <https://doi.org/10.1016/j.jclepro.2016.09.077>
- Lindtner, S., & Li, D. (2012). Created in China: The makings of China’s hackerspace community. *Interactions*. <https://www.researchgate.net/publication/262404826>
- Manski, S., & Bauwens, M. (2020). Reimagining new socio-technical economics through the application of distributed ledger technologies. *Frontiers in Blockchain*, 2, Article 29.
- Papadimitropoulos, V. (2018). Reflections on the contradictions of the commons. *Review of Radical Political Economics*, 50(2), 317–331. <https://doi.org/10.1177/0486613417735660>
- Papadimitropoulos, V. (2021). Platform capitalism, platform cooperativism, and the commons. *Rethinking Marxism*, 33(2), 246–262.
- Papadimitropoulos, V. (2023). The digital commons, cosmopolism, and open cooperativism: The cases of P2P Lab and Tzoumakers. *Organization*. <https://doi.org/10.1177/13505084231156268>
- Rifkin, J. (2014). *The zero marginal cost society: The internet of things, the collaborative commons, and*

the eclipse of capitalism (Chapter 1). Palgrave Macmillan.

Rozas, D., Tenorio Fornés, A., Díaz Molina, S., & Hassan, S. (2021). When Ostrom meets blockchain: Exploring the potentials of blockchain for commons governance. *Sage Open*, 11(1).

Scholz, T. (2016). *Platform cooperativism: Challenging the corporate sharing economy*. Rosa Luxemburg Stiftung.

Standing, G. (2019). *Plunder of the commons: A manifesto for sharing public wealth*. Pelican.

Recommended/Supplementary Readings:

Benkler, Y. (2006). *The wealth of networks: How social production transforms markets and freedom*. Yale University Press.

Bertacchini, E., Bravo, G., Marrelli, M., & Santagata, W. (Eds.). (2012). *Cultural commons: A new perspective on the production and evolution of cultures*. Edward Elgar.

Bollier, D. (2005). *Brand name bullies: The quest to own and control culture*. John Wiley & Sons.

Bollier, D. (2008). *Viral spiral: How the commoners built a digital republic of their own*. New Press.

Bollier, D., & Helfrich, S. (Eds.). (2012). *The wealth of the commons: A world beyond market and state*. Levellers Press.

Bollier, D., & Helfrich, S. (Eds.). (2015). *Patterns of commoning*. Commons Strategies Group.

Bollier, D., & Helfrich, S. (2019). *Free, fair and alive: The insurgent power of the commons*. New Society Publishers.

Borch, C., & Kornberger, M. (Eds.). (2015). *Urban commons: Rethinking the city*. Routledge.

Han, B.-C. (2017). *Shanzhai: Deconstruction in Chinese*. MIT Press.

Harvey, D. (2009). *Cosmopolitanism and the geographies of freedom* (Chapter 9). Columbia University Press.

Harvey, D. (2010). *A companion to Marx's Capital* (Chapter 7). Verso.

Harvey, D. (2012). *Rebel cities: From the right to the city to the urban revolution*. Verso.

Hickel, J. (2021). *Less is more: How degrowth will save the world*. Penguin Books.

Karatani, K. (2014). *The structure of world history: From modes of production to modes of exchange*. Duke University Press.

Lessig, L. (2001). *The future of ideas: The fate of the commons in a connected world*. Random House.

Lessig, L. (2004). *Free culture: How big media uses technology and law to lock down culture and control creativity*. Penguin Books.

Lessig, L. (2008). *Remix: Making art and commerce thrive in the hybrid economy*. Penguin Books.

Macri, E., Morea, V., & Trimarchi, M. (Eds.). (2020). *Cultural commons and urban dynamics: A multidisciplinary perspective*. Springer.

Pélissier, M. (2021). *Cultural commons in the digital ecosystem*. John Wiley & Sons.

Rifkin, J. (2014). *The zero marginal cost society: The internet of things, the collaborative commons, and the eclipse of capitalism*. Palgrave Macmillan.

Schmelzer, M. (2022). *The future is degrowth: A guide to a world beyond capitalism*. Verso.

Scholz, T. (2023). *Own this! How platform cooperatives help workers build a democratic internet*. Verso.

Scholz, T., & Schneider, N. (Eds.). (2017). *Ours to hack and to own: The rise of platform cooperativism, a new vision for the future of work and a fairer internet*. OR Books.

Taylor, A. (2014). *The people's platform: Taking back power and culture in the digital age*. Metropolitan Books.

Turner, F. (2006). *From counterculture to cyberculture: Stewart Brand, the Whole Earth Network, and the rise of digital utopianism*. University of Chicago Press.

Zou, C. M., Huang, Y. Q., Liang, Z. Y., & Long, Z. W. (Eds.). (2016). *Zao zao Xianggang [Remaking Hong Kong]*. Yinxiang Wenzhi.

Qiu, L. C., & Ruan, Y. Q. (Eds.). (2018). *Pingtai dian hezuo* [Platform cooperation]. Yinxiang Wenzhi.

Peer Assessment Form :

Team: _____

Instruction: Evaluate your peer team members, on their participation in the group project. Due on submission day with the group project.

	Name	Criterion	Ratings (1-10)	Further comments (optional)
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1		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
2		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
3		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
4		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
5		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		

** peer assessment will be counted into the final mark.