

Course Instructor	Contact Information	Office Hours
Matt Stahl	mstahl@uwo.ca	TBA and by appointment

Course Overview and Important Dates:

Delivery Mode	Day	Time & Place
In person (ASAP)	Tuesdays	3:30-6:30 FNB 1270

- Attendance at face-to-face or synchronous sessions is required
- Missed work must be completed within 24 hours.
- Students are expected to obtain course material for missed classes.

Office Hours: Office hours will be held face-to-face or remotely, day/time TBA, or by appointment.

Technical or PPE Requirements: MASK

Students will be expected to wear triple layer non-medical masks at all times in the classroom as per university policy and public health directives. Students who are unable to wear a mask for medical reasons should seek accommodation through [Accessible Education](#). Students are expected not to eat or drink while in class to ensure masks stay in place. Students will be able to eat and drink outside of the classroom during scheduled breaks.

Course Description and Design

This class critically examines social, legal, discursive, and economic structures that characterize the production of music in commercial contexts. We will work with legal, economic, social, historical and other specialized approaches to the study of creative and musical labour.

Questions the course addresses include these: What kind of political, legal, economic, social actors are music-makers and other artistic performers? What kinds of systems do they work in and how do capitalists make money from their work? What kinds of legal frameworks shape their working lives?

How do artistic workers manage the balance of commercial pressures and self-expressive opportunities of cultural work? How do their employers/financiers balance their need for predictability with unpredictable audience tastes and the need for innovation?

How are the social relations of live performance related to those involved in making recorded performances? Why do some creative workers get to own what they create while others have to surrender their work to their employers? Why do some people in a given creative work relationship get to tell others what to do?

There are bigger questions that serve as themes and backgrounds to our study: the status of (artistic) labour and (intellectual) property in capitalist society; the workings of contract as a social institution and as private law; alienation as a continuum of experience with subjective and objective dimensions.

A very important part of the class is the analysis and discussion of representations of musical work; excerpts of fictional and documentary film and television about cultural workers (e.g. Rock Star) will be screened and discussed throughout the semester. Such material is to be treated as any other course text; students are advised to take notes as themes and interactions presented in these films will feature in essays and the final exam.

Another very important part of the class is studying music-making in practice, in a participant observation project that requires students in small groups to undertake fieldwork in a live music setting in London. Of course Covid-19 has made such learning experiences difficult to plan and impossible to be certain about. If conditions allow, the class will focus on this project in its latter weeks. If conditions do not allow, we will continue with reading, discussion, and writing. The fork in the road comes at the end of February/beginning of March.

Learning Outcomes

Upon successful completion of this course, students will be able to dissect the politics of contract and property in cultural work and beyond.

Course Content and Schedule			
Week	Date	required reading and viewing	assignment
1	Jan. 11	<u>Intro: Free, Unfree or something in between?</u> READ (in class): Philmore, "The Libertarian Case for Slavery"	Essay 1 assigned (see "Essay 1" below)
2	Jan. 18	<u>Contract & Control</u> FOR THIS WEEK READ: Arditi, "Non-disclosure Agreements" [12]; Cooper, "Opposition Paper" [15]	Essay 1 due at start of class
3	Jan. 25	<u>Commodification of (Creative) Labour</u> FOR THIS WEEK READ: Rutherford, "Professional Life" [29]; Fisk, "Property in Talent" (<i>Working Knowledge</i> pp. 160-162)	
4	Feb. 1	<u>Concrete and Abstract Labour</u> FOR THIS WEEK READ: Ryan, "Contradictions of the Art-Capital Relation" (pp. 33-50) [17]; Groce, "Occupational Rhetoric and Ideology" [21] VIEW: <i>Rock Star</i>	Essay 2 assigned
5	Feb. 8	<u>Value and Artistic Labour</u> FOR THIS WEEK READ: Meier, "Flexible Capitalism and Popular Music" (pp. 112-148) [36]	Essay 2 due at start of class
6	Feb. 15	<u>Streaming and Power</u> FOR THIS WEEK READ: O'Dair and Fry, "Beyond the Black Box" [12]; Caplan and Gillespie, "Tiered Governance and Demonetization" [10]	

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7	Mar. 1	<u>Artistic Property</u> FOR THIS WEEK READ: Hesmondhalgh, “Digital Sampling” [21]; Stahl, “Privilege and Distinction” [12]	
Decision time! Do we stay or do we go (outside)?			
Track A: Covid protocols enable us to do music observation project:			
8A	Mar. 8	<u>Performance in Context: Local Music Ethnographies</u> FOR THIS WEEK READ: Lee, “Escaping Embarrassment” [19]; Grazian. “Popular Music as a Confidence Game” [20]	
9A	Mar. 15	<u>Ethnography Practice and Technique</u> FOR THIS WEEK READ: Ogbu, <i>Ethnographic Research Manual</i> ; + TBA	
10A	Mar. 22	<u>Practice Observation</u> FOR THIS WEEK READ: Emerson, Fretz, & Shaw, “Fieldnotes in Ethnographic Research”	Observation project assigned
11A	Mar. 29	<u>Participant Observation – Progress Report and Workshop</u>	Meet with your group!
12A	Apr. 5	<u>Presentations of Findings I</u>	Group!
13A	Apr. 12	<u>Presentation of Findings II</u>	Group!
Track B: Covid protocols DO NOT enable us to do music observation project:			
8B	Mar. 8	<u>Subjectivity: Performance, Evaluation, and the Market</u> FOR THIS WEEK READ: Scarborough, “Making it in a K-Mart Level Scene” [23]	
9B	Mar. 15	<u>Contract I</u> FOR THIS WEEK READ: Pateman, “Wives, Slaves, and Wage Slaves” VIEW: <i>That’s the Way of the World</i>	Essay 3 assigned
10B	Mar. 22	<u>Contract II</u> FOR THIS WEEK READ: Swan, “Gender and Erotic Triangles in <i>Lumley v. Gye</i> ” [42]	Essay 3 due in class
11B	Mar. 29	<u>Alienation I</u> FOR THIS WEEK READ: Marx, “Estranged Labor” [11]; Blauner, “Alienation and Modern Industry” [21] VIEW: <i>Standing in the Shadows of Motown</i>	Essay 4 assigned
12B	Apr. 5	<u>Alienation II</u>	

		FOR THIS WEEK READ: Burawoy, “Toward a Theory of the Capitalist Labor Process” [20]	
13B	Apr. 12	<u>Wrap-Up: What’s Love Got to Do with It?</u> FOR THIS WEEK READ: Ross, “The Mental Labor Problem”	Essay 4 due in class

Evaluation

Assessment	Format	Weighting	Due Date
Essay 1	2-3 pages	15%	Jan. 18
Essay 2	2-3 pages	15%	Feb. 8
Participation		30%	---
Track A – music observation project			
Practice observation	TBA	10%	Mar. 22
Observation report	TBA	15%	Apr. 5/12
Observation presentation	TBA	15%	Apr. 5/12
Track B – no music observation project			
Essay 3	2-3 pages	15%	Mar. 22
Essay 4	4-6 pages	25%	Apr. 12

- All assignments are due before the start of class on the day specified in the assignment (unless otherwise specified)
- Written assignments will be submitted on paper, double-spaced, 12 pt. Times New Roman font, standard headers and margins, pages numbered (or if necessary via PDF or Word document, formatted as just described).
- After a marked essay or exam is returned, students should wait 24 hours to digest feedback before contacting their evaluator; to ensure a timely response, reach out within 7 days

Click [here](#) for a detailed and comprehensive set of policies and regulations concerning examinations and grading. The table below outlines the University-wide grade descriptors. Detailed FIMS specific descriptors are included in the Notes from the Dean’s Office appended to this syllabus.

A+	90-10	One could scarcely expect better from a student at this level
A	80-89	Superior work which is clearly above average

B	70-79	Good work, meeting all requirements; eminently satisfactory
C	60-69	Competent work, meeting requirements
D	50-59	Fair work, minimally acceptable
F	below	Fail

Information about late or missed assignments:

- Late assignments without illness self-reports will be subject to a late penalty of 10 % per day
- Late assignments with illness self-reports must be submitted within 48 hours of submission of the last illness self-report

Participation and Engagement

- Students are expected to have read all required readings (and viewed any required viewings) and to participate as much as possible during class by asking questions, actively engaging in group discussions with other students, offering observations and arguments related to the reading or class discussion, and by responding when called upon.

Communication

- Students should check the OWL site every 24 – 48 hours
- Emails will be monitored daily during the week; students will receive a response in 24 – 48 hours.

Professionalism & Privacy:

Western students are expected to follow the Student Code of Conduct. Additionally, the following expectations and professional conduct apply to this course:

- Students are expected to follow online etiquette expectations provided on OWL
- All course materials created by the instructor(s) are copyrighted and cannot be sold/shared
- Recordings are not permitted.
- Students may be expected to take an academic integrity pledge before some assignments

How to Be Successful in this Class:

Students enrolled in this class should understand the level of autonomy and self-discipline required to be successful. **This is your education, it is not a transaction; only you can do your learning.**

- **PRINT the course readings.** Using pencil or pen, mark the readings with your own underlines, notes, insights, questions, arguments. You may be asked in class to show your underlined, marked-up, printed readings.
- **READ and RE-READ** assigned readings before the class meeting for which they are assigned.
- Make it a daily habit to log onto OWL to ensure you have seen everything posted to help you succeed in this class.
- Connect with others. Form a study group, in person or online, to discuss the course material.
- Attend instructor office hours: you don't need to be in need – it can be fun and lively and add a lot to your learning.
- Do not be afraid to ask questions in class or in office hours.
- FIMS Undergraduate Services (fims@uwo.ca) and Western Student Experience are

resources to help students succeed.

ESSAY ASSIGNMENT 1:

In “The Libertarian Case for Slavery,” Philmore (1982) argues that our freedom of contract is constrained. In our society, we are not free to sell our labour by the lifetime—to enter into contracts of voluntary slavery (“warranteeism,” as he calls it).

Arditi (2020) and Cooper (1985) also have views on freedom of contract, even if they don’t spell them out as clearly as Philmore. Each author offers critiques of entertainment industry contracts that make distinct points with concrete examples.

In this paper, briefly explain Philmore’s argument and compare and contrast it with a specific point or argument of Arditi’s OR Cooper’s. How would Philmore respond to Arditi’s or Cooper’s argument? How would Arditi or Cooper respond to Philmore?

Details: no less than one full page, no more than two full pages; double-spaced, Times New Roman 12pt. font, standard margins, no title page, no title, just your student number at the top. Due via OWL before start of class January 18.

NOTES FROM THE FIMS DEAN'S OFFICE

Winter 2022

Rights and Responsibilities

The conditions governing a student's ability to pursue their undergraduate education at Western are ratified by Senate and can be found on the Academic Policies section of the University Secretariat:

http://www.uwo.ca/univsec/academic_policies/rights_responsibilities.html

Statement on Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism

Students must write their essays and assignments, including take-home exams, in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence. All papers may be subject to submission for textual similarity review to the commercial plagiarism detection software Turnitin under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system.

Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities](#)

Academic Consideration for Student Absence

Students will have two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment

for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- during exam periods,
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are NOT met, students will need to provide a Student Medical Certificate or equivalent documentation, if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact the FIMS Undergraduate Student Services Office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. **All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's home Faculty.**

For Western University policy on Consideration for Student Absence, see [Policy on Academic Consideration For Student Absences - Undergraduate Students in First Entry Programs](#) and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

In the event of a Covid-19 resurgence, it is possible that different procedures may need to be put in place on short notice.

Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Academic Calendar](#).

Grading at FIMS

- Normally, first year courses required for entry into an MIT or MPI module (MIT 1020E and MIT 1025F/G) are expected to have a course average between 68-72%.
- Normally, second year required courses (MIT 2000, 2100, 2200, 2500) are expected to have a course average between 70 and 75%.
- Normally, third year required courses (MIT 3000, 3100) are expected to have a course average between 72 and 77%.

Elective courses and 4th year seminars have no recommended course averages.

Support Services

Students who are in emotional/mental distress should refer to Mental Health@Western for a complete list of options about how to obtain help.

<http://www.uwo.ca/uwo.com/mentalhealth/>

SUPPORT SERVICES – LINKS

Office of the Registrar:

www.registrar.uwo.ca

Mental Health Support:

<https://www.uwo.ca/health/psych/index.html>

Accessible Education:

http://academicsupport.uwo.ca/accessible_education/index.html

Accessibility Information:

www.accessibility.uwo.ca/

Writing Support Centre:

<http://writing.uwo.ca/>

Learning Skills Services:

<https://www.uwo.ca/sdc/learning/>

Academic Learning and Support for Online Learning:

<https://www.uwo.ca/se/digital/types/academic-and-learning-support.html>

Indigenous Services:

<https://indigenous.uwo.ca/>

Western International:

<https://international.uwo.ca/>

Career Centre:

<http://careerexperience.uwo.ca/>

Appendix A: Suggested Grade Ranges in MIT, MPI and MTP

Guidelines to the MIT Grade Range

These guidelines are benchmarks, and are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. As well, competency in English language usage (including spelling and grammar) may be taken into account in the assignment of grades by individual instructors. Note that the 70-79 grade range is broken into two divisions, as this is the grade range into which a large number of students fall.

90-100 (Outstanding, A+)

The report shows sparkling originality and exhibits a high degree of critical analysis of the topic. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the writing and background research is exemplary.

80-89 (Excellent, A)

The report shows originality and exhibits a high degree of critical analysis of the topic; it gets to the heart of the matter with comments and/or questions. It is clearly focused and logically organized. The quality of writing makes the report immediately understandable. Mastery of complex material and ideas is demonstrated. The report is of appropriate length, while preserving the priorities and emphasis of the material, so that the result is meaningful, not simplistic.

75-79 (Very Good, B+)

The report shows above average analysis, critical thinking and independent thought. Claims are supported by ample evidence and the components of the topic are well-researched and presented. The topic is addressed in reasonable depth and/or breadth and covers material appropriate to the course. The analysis is organized around focal points and the argument is easily followed. The report demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material.

70-74 (Good, B)

The report shows an attempt at analysis and critical thinking. Claims are supported by reasonable evidence. The topic is addressed in some depth and/or breadth, with references to the appropriate literature and course material. The analysis is organized around focal points. The report is generally well written and well argued.

60-69 (Competent, C)

The report demonstrates adequate comprehension of the topic. The report is on topic and is a reasonable summary of material covered in the course, but goes no further. Facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the report.

50-59 (Marginal, D)

The report shows less than adequate comprehension of the topic and of the material covered by the course. The report is a less than adequate summary of sources and/or is considerably off-topic. Facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the report.

Below 50 (Unacceptable, F)

The report demonstrates a failure to comprehend the topic. The material is disorganized and unintelligible. The report clearly does not meet the minimal requirements of the assignment.

Appendix B: Guidelines of Academic Appeals for FIMS Students

Grounds for Appeal:

The Faculty of Information and Media Studies does not view the appeals process as an opportunity for students to solicit a second opinion on a grade assigned to a particular piece of work. Appeals must pertain to the final grade in a course, and will only be entertained if sufficient grounds for appeal can be met, including: medical or compassionate circumstances, a defect in the evaluation process, bias, inaccuracy or unfairness.

Stages in the Appeals Process:

The first stage of the process is a discussion of the disputed grade with the appropriate Teaching Assistant (if applicable), and subsequently, the course Instructor. For grades assigned to individual assignments, essays, lab reports, projects and tests completed throughout the term, the student first must appeal to the Teaching Assistant or Instructor of the course, within three weeks of the date on which the Instructor or Teaching Assistant returned the assignments to the class. The Appeals Committee will not hear any further appeals about the final grade in any course unless this first step has been taken.

If completion of the first stage has not resolved the matter, the student may appeal the final grade in the course to the FIMS Appeals Committee. Appeals of final grades must be **within the time frame indicated in the Undergraduate Calendar.** It is the student's responsibility to ensure that the appeal is submitted within the deadline. The student shall submit a formal letter to the FIMS Appeals Committee outlining the grounds for the appeal, the remedy sought and relevant materials including the information about when and with whom (Teaching Assistant and/or Instructor) the student met, as described in Stage 1. If the appeal involves a request for work to be regraded, the original marked work and a clean copy (if possible) must be included. If the appeal is commenced once the deadline has passed, it will not be considered either by the Appeals Committee or by the Associate Dean.

The FIMS Appeals Committee has the discretion to determine whether the grounds for appeal have been met.

If the Committee deems that the reasons for the appeal are not legitimate, the Associate Dean will be informed. The appeal will be terminated and the student will be informed.

If the Committee decides that the grounds for appeal have been met, the following steps will be taken:

1. the course Instructor will be shown the appeal letter and offered an opportunity to make a written response;
2. if work is to be regraded, a reader will be appointed who is competent in the area in question and was not involved in the assignment of the original mark. The reader will consider the work in question and will arrive at an independent evaluation. If there is a large discrepancy between the original mark and the regraded mark, a second reader may be appointed by the Committee. **If the appointed reader(s) arrive at a grade within five marks of the original, the original grade will stand.**

The FIMS Appeals Committee will review the evidence and will make a recommendation on the case to the Associate Dean Undergraduate.

The Associate Dean Undergraduate will consider the recommendation from the Appeals Committee, and will make a decision. The student and the instructor will be notified promptly and in writing by the Associate Dean of the decision and of the change in grade, if any. Within the Faculty of Information and Media Studies, the Associate Dean's decision on the matter is final.

Further appeals are possible under certain circumstances to the Senate Review Board Academic (for Undergraduate students) or to the Faculty of Graduate Studies (for Graduate students) but the student should carefully consult the guidelines regarding such Appeals.