UNIVERSITY OF OTAGO
DEPARTMENT OF MEDIA, FILM AND COMMUNICATION

MFCO317: DIGITAL CULTURE
Semester 2 2018

Course Coordinator: Dr Anne Begg

- ☐ Office: R6C20
- ☐ Email: anne.begg@otago.ac.nz
- ☐ Office hours: Thursday 13:00-14:00, or by appointment

Lectures: Tuesday 15:00-15:50
                   Thursday 15:00-15:50
Tutorials: Please check your eVision timetable

Contents

This outline includes:

- ☐ Information sheet—**Please review carefully for important information on departmental policies.**

Introduction

This paper develops ideas and issues around digital culture, focusing on the social process of communication and how it is influenced by the confluence of tools, institutions and practices. This paper is focused on the future of digital culture and how ideas and preconceptions shape practices, developments, and behaviour.

Aims

This paper aims to develop student's ability to reflect on and critique the digital culture around them, to speculate on the future of digital developments, and to apply theoretical concepts to current cases and practices.

Objectives

At the successful completion of this paper, students should have achieved the following objectives:
- ☐ be able to communicate complex ideas effectively in a variety of modalities
- ☐ be able to engage critically with key theories and concepts, and apply them to appropriate case studies
- ☐ be able to conduct sustained, self-directed research in the area

Expected workload

[based on 180 hours for an 18-point paper]:

lectures 26 x 1hr	26
tutorials 10 x 1hr	10
readings and other preparation	60
case study report	14
peer reviewed research exercise	20
research essay	50
Total	180

Important resources

Course readings and supplementary materials will be made available online. Students are expected to check frequently for updates and to access materials.

Course assessment

Pre-class Preparation & In-class Participation	10%	
Assignment 1: Case Study Report	20%	due: week 7 [dropbox]
Assignment 2: Research Draft (peer-review in-class) Research Exercise (reviewed write-up)	20%	due: week 9 due: week 10 [dropbox]
Assignment 3: Research Essay	50%	due: week 13 [dropbox & safe assign]

Meaning of grades

Grade	Percentage Range	Meaning
A+	90-100	Very good to outstanding work, meeting all the main requirements to a high standard and demonstrating a sound intellectual grasp of ideas. This grade may also recognize particular creativity, wide reading and original choice of material to exemplify an argument.
A	85-89	
A-	80-84	
B+	75-79	Moderate to good work, covering the main objectives of the assignment but without displaying those features describe above.
B	70-74	
B-	65-69	
C+	60-64	Acceptable to satisfactory work, representing a serious attempt to meet the requirements of the assignment but not necessarily succeeding in all areas.
C	55-59	
C-	50-54	
Fail D	40-49	Unsatisfactory work. The mark will reflect the extent to which the objectives of the assignment have not been met.

Course assignments

Pre-class preparation and in-class participation   **10%**

Assignment 1: Case Study Report   **20%**
Due: Friday 24 August, 4pm [dept dropbox]
Length: 1500 words
Research depth: course readings & field observations

A number of experiential fieldwork options will be introduced in the first seven weeks of this course. Students are encouraged to attempt them all, and select **ONE** on which to base a field report. In this report, you are expected to reflect upon the activity through the lens of one or more of the course readings or topics. Students are encouraged to be critical, self-reflexive, and to discuss the activity in light of their critical engagements. This is not a description of the task or activity, but in-depth analysis. Good work will demonstrate a burgeoning critical and theoretical sophistication, and the ability to apply that to practice.

Assignment 2: Peer-Reviewed Research Exercise   **20%**
Due: (Part 1) Research Draft for in-class exercise (tutorial) week 9, 12 September
Due: (Part 2) Research Exercise (incl. peer-review notes) week 10, 21 September [dropbox]
Length: 1000 words
Research depth: course readings, engagement with *Wikipedia* or *Media Studies 101* & relevant literature

In this two-stage assessment task, you will be asked to identify a Wikipedia page or Media Studies 101 entry (https://mediatexthack.wordpress.com) relating to a topic in the broad field of digital culture which could use **scholarly** improvement. You are then asked to write a research-supported contribution to that page of approximately 1000 words (you may break your contribution into a **maximum** of two separate passages within the same topic) which improves or expands upon the content. You will bring a copy of your draft to class, during **week 9**, where you will be teamed up to peer-review each other's work, using a peer-review framework supplied. You will then improve your contribution based on that feedback, and submit as a package your original draft, the peer review notes, and your final draft. You may also elect to upload your contribution publicly. You will be graded on the development of your ideas and writing based upon reflection and review. Please be aware that students who do not complete the in-class review exercise in week 9 may face a grade deduction. Excellent work will use basic ideas, critical concepts and theories to improve or expand upon current content, and good peer-reviews will critically identify weaknesses in argument, rationale or structure and help identify pathways to improvement. Students are encouraged to choose to work on a topic that relates or feeds into their chosen research essay question.

Assignment 3: Research Essay   **50%**
Due: 4 pm, Friday, 12 October [safe assign & dropbox]
Length: 3000 words
Research depth: extensively researched, referencing primary sources and essential theories

For the major assessment for this paper students are asked to work on and develop a response to **ONE** of the four options on the following page. Students may suggest an alternative question, but variations must be approved in writing by the Course Coordinator no later than 4 August. Regardless of which question is chosen, excellent work will engage with the wider literature in the field, including primary sources and key theorists, and demonstrate a strong grasp of the key theoretical concepts and critical ideas, and an ability to use them to persuasively develop a detailed response to the question asked.

Research Essay Topics [Select One]

Option One: *Representations of Digital Culture*

For this option, students are asked to explore a specific media text (movie, TV show, podcast, etc.) that explicitly engages with an aspect of broader digital culture, and discuss the assumptions or influences regarding perceptions of digital culture as they are seen to shape and constrain that cultural narrative. For example, you might wish to discuss a film whose plot revolves around surveillance, and explore how its narrative demonstrates cultural fears around cyberterrorism.

Excellent work will **avoid being a film review, recap or opinion piece**. Instead, it will engage with the wider cultural narratives represented through the text, and use the text as a way of entering into those **wider cultural issues**. Excellent work will engage and draw extensively on the wider critical literature, and situate their text within the current cultural and critical debates.

Option Two: *Ownership Debates*

For this option, students are asked to develop a well-argued, and theoretically sound argument that persuades the reader **for <u>or</u> against the claim that 'ownership is an outmoded concept in a digital culture'**. Your essay may develop issues of ownership in relation to crowdsourcing, open source, creative commons, synthetic economics, or copyright/left debates in order to strengthen and develop specific claims.

Excellent work will avoid describing the debate; instead it will demonstrate a **critical understanding of the key debates** and the ability to deploy these concepts towards a substantiated conclusion. Students may develop one or more specific case studies in order to illustrate their claims and conclusions.

Option Three: *Commodification of Identities*

For this option, students are asked to discuss, using key theories and examples where appropriate, the online maxim that **'if you can't see the price tag, you are the thing being sold'**. Essays should engage with the issues of digital identity and commodification, and may draw upon specific case studies as appropriate.

Excellent work will engage with both the economic and the personal factors inherent in this statement, and will avoid descriptive statements and unsubstantiated claims. Rather, it will develop a holistic and **research-based argument** unpacking this claim. Specifically, for this essay, students are reminded that the plural of 'anecdote' isn't 'data'.

Option Four: *Surveillance Societies*

For this option, students are asked to argue **either for <u>or</u> against the claim 'if you have nothing to hide, you have nothing to fear'**. Essays for this option should engage with the wider debates of surveillance, and may chose to focus on **either governmental <u>or</u> agential, <u>or</u> corporate surveillance debates** to further focus and refine their arguments.

Excellent work will engage with specific theoretical or critical debates around surveillance, and demonstrate an ability to use those ideas to unpack a specific model or case of surveillance in the wider social context. Essays should not be polemical or moralize (i.e.: surveillance is good/bad) but should debate on critical and logical grounds.

CASE STUDY REPORT
The following criteria are an integral part of a successful case study.
  • Appropriate choice of topic and subject
  • Engage critically, and move beyond description into analysis
  • Demonstrate an understanding of both theory and practice, and synthesise both to develop theoretical understanding of the exercise
  • Be clearly written and well-set-out
  • Be extremely succinct, concise and focused
  • Will not over-extend either limits of theory, or experience of practice, beyond what the evidence will support.

PEER REVIEW TASK
The following criteria are an integral part of a successful peer review task.
  • Appropriate choice of topic to develop
  • Uses wider literature to develop and support original article or content
  • Critical engagement in the peer-review process
  • Articulates theory or concept in a clear, concise manner for a general audience
  • Excellent spelling, grammar, punctuation and style.

ESSAY
The following criteria are an integral part of a successful essay.

TOPIC AND INSTRUCTIONS
  • Appropriate choice of topic
  • Follows the instructions on the assignment sheet
  • Follows the essay guidelines

ARGUMENT
  • Clear and succinct introduction
  • Thesis precisely formulated
  • Thesis well substantiated
  • Logically developed argument (well-defined paragraphs)
  • Paragraphs clearly focused and introduced by topic sentence
  • Strong justification of argument
  • Clear conclusion
  • Analytical presentation
  • Original & creative thought

STYLE AND PRESENTATION
  • Legible & well set-out
  • Fluently expressed
  • Succinct & concise
  • Correct grammar & syntax
  • Correct spelling & punctuation
  • Reasonable length

CRITICISM/METHODOLOGY
  • Appropriate use of lecture notes, textbook, and readings
  • Accurate use of terminology
  • Good use of quotations
  • Good acknowledgement of sources
  • Clear and precise footnoting style
  • Good bibliographical style

Dr Anne Begg
June 2018

Safe Assign

Students enrolled in MFCO 317 will be required to submit the research essay both electronically and in hard copy. Electronic copies must be submitted via Blackboard. To do this, click on the assignments tab and follow the instructions for uploading your assignment. Electronic copies should be uploaded to Blackboard within 48 hours of submission of the hard copy version to the Department's assignment drop box. Assignments must still be submitted in hard copy to the Department assignment drop box (6th floor, Richardson). Failure to submit a hard copy of your assignment to the Department's assignment drop box will result in a zero.

Assignments submitted electronically may be checked through the software "Safe Assign" for evidence of copied material. A match with other written material may be interpreted as plagiarism if it is not properly cited according to departmental bibliographical standards. Submission of an assignment requiring your student ID and password is an admission that what you have submitted is your own work.

Students should make sure that all submitted work is their own. Plagiarism is a form of dishonest practice and is defined as copying or paraphrasing another's work, whether intentionally or otherwise, and presenting it as one's own (approved University Council, December 2004). In practice this means plagiarism includes any attempt in any piece of submitted work (e.g. an assignment or test) to present as one's own work the work of another (whether of another student or a published authority).

Any student found responsible for plagiarism in any piece of work submitted for assessment shall be subject to the University's dishonest practice regulations which may result in various penalties, including forfeiture of marks for the piece of work submitted, a zero grade for the paper, or in extreme cases, exclusion from the University.

For the full policy refer to: http://www.otago.ac.nz/study/plagiarism.html

External examination

There is no external examination for this paper.

Lecture and tutorial schedule

COURSE INTRODUCTION

Week	Date	Lecture	Required Reading(s)	Tutorial
1	9-13 July	**1.1: Introduction**	Paper Outline: please note key dates	
		1.2: Being Digital	Chayko, M 2014, 'Techno-social Life: The Internet, digital technology, and social connectedness', *Sociology Compass*, vol. 8, no. 7, pp. 976-991 **AR**: Hung, ACY 2016, 'Beyond the player: a user-centered approach to analyzing digital games and players using actor-network theory, *E-Learning and Digital Media,* vol. 13(5-6), pp. 227-243	
Part One: Structures of the Internet				
2	16-20 July	**2.1 Critical Internet Infrastructure**	Bowker, GC, Baker, K, Miller and, F & Ribes, D 2010, 'Toward Information Infrastructure Studies: Ways of knowing in a networked environment', in Hunsinger, J, Klastrup, L & Allen, M (eds.), *International handbook of Internet research*, Springer, London & New York, pp. 97-117. Available from: http://link.springer.com/chapter/10.1007/978-1-4020-9789-8_5/fulltext.html	**One**
		2.2 Structures and Structuration	Jones, M & Karsten, H 2008, 'Gidden's structuration theory and Information Systems research', *MIS Quarterly*, vol. 32, no. 1, pp. 127-157. Available from: http://search.ebscohost.com/login.aspx?direct=true&db=iih&AN=29978394&site=ehost-live&scope=site	
3	23-27 July	**3.1 Agents and Networks**	Jackson, S 2015, 'Toward an Analytical and Methodological Understanding of Actor-Network Theory', *Journal of Arts and Humanities*, vol. 4, no. 2, Maryland Institute of Research, pp. 29–44 Doolin, B & Lowe, A 2002, 'To reveal is to critique: Actor-network theory and critical information systems research', *Journal of Information Technology*, vol. 17, no. 2, pp. 69-78.	**Two**

		3.2 **Critical Code Studies**	Marino, MC 2006, 'Critical Code Studies', *Electronic Book Review*, Available from: http://www.electronicbookreview.com/thread/electropoetics/codology **AR:** Webster, JG 2011, 'The Duality of Media: A Structurational Theory of Public Attention', *Communication Theory*, vol. 21, no. 1, International Communication Association, pp. 43–66	
Part Two: The (in)tangible web				
4	30 July-3 August	4.1 **Digital Mythologies**	Korstanje, ME & Skoll, G 2013, 'An essay in the social costs and benefits of technology evolution', *Human and Social Studies: Research and Practice*, vol. 2, no. 2, pp. 13-39, <10.2478/hssr-2013-0002>.	**Three**
		4.2 **Ambient Awareness**	Reichelt, L, 2007, *Ambient intimacy*, *disambiguity*, viewed 27 January 2016, http://www.disambiguity.com/ambient-intimacy/	
5	6-10 August	5.1 **Augmented Realities**	Liao, T & Humphreys, L 2015, 'Layar-ed places: Using mobile augmented reality to tactically reengage, reproduce, and reappropriate public space', *New Media & Society*, vol. 17, no. 9, pp. 1418-1435.	**Four**
		5.2 **The Internet of Things**	Atzori, L, Iera, A, and Morabito, G 2014, 'From 'smart objects' to 'social objects': the next evolutionary step of the Internet of Things', *IEEE Communication Magazine*, January 2014, pp. 97-105.	
Part Three: Virtual Economies				
6	13-17 August	6.1 **The Gin Surplus History**	Pigg, S 2014, 'Coordinating Constant Invention: Social media's role in distributed work*', Technical Communication Quarterly*, vol. 23, no. 2, pp. 69-87.	**Five**
		6.2 **Ownership: a history**	Castronova, E, Knowles, I & Ross TL 2015, 'Policy questions raised by virtual economies', *Telecommunications Policy*, vol. 39, no. 9, pp. 787-795.	
7	20-24 August	7.1 **Ownership: a future**	Zimmerman, DL 2002-3, 'Authorship without ownership: Reconsidering incentives in a digital age', *DePaul Law Review*, vol. 52, pp. 1121-1170.	**Six**
		7.2 **Copyright/left & the Commons**	McGuire, M 2014, 'Copyright and Creative Commons in New Zealand', *MEDIANZ*, vol. 14, no. 2, viewed 27 January 2016, http://dx.doi.org/10.11157/medianz-vol14iss2id101	
Case Study Report Due: Friday, 24 August, 4 pm				

			Mid-semester Break: 27 August—31 August	
8	3-7 September	**8.1** **Remix Redux Reclaimed**	Taylor, TL 2002, '"Whose game Is this anyway?": Negotiating corporate ownership in a virtual world', in Mäyrä, F (ed.), *Computer Games and Digital Cultures conference proceedings*, Tampere University Press, Tampere, pp. 227-242.	**Seven**
		8.2 **The Interactive Audience**	Jennes, I., Pierson, J. & W. van den Broeck. (2014). User Empowerment and Audience Commodification in a Commercial Television Context. *The Journal of Media Innovations*. 1(1), 71-87.	
Part Four: Who's Watching?				
9	10-14 September	**9.1** **Surveillance**	Fuchs, C 2015, 'Social media surveillance', in Coleman, S & Freelon, D (eds.), *Handbook of digital politics*, Edward Elgar, Cheltenham, pp. 395-414.	**Eight**
		Bring Research Draft to Tutorial Eight, 12 September, for peer-review (hard copy)		
		9.2 **Digital Citzenship**	Mossberger, K, Tolbert, CJ & Hamilton, A 2012, 'Measuring digital citizenship: mobile access and broadband', *International Journal of Communication*, vol. 6, pp. 2492–2528.	
10	17-21 September	**10.1** **Omnigoogle**	Introna, L & Nissenbaum, H 2000, 'Shaping the web: why the politics of search engines matters', *The Information Society*, vol. 16, no. 3, pp. 169-185.	**Nine**
		Bring Peer-review Report to Tutorial Nine, 19 September (hard copy)		
		10.2 **Commodifi-cation of You**	Kang, H & McAllister, MP 2011, 'Selling you and your clicks: examining the audience commodification of Google', *triple: journal for a global sustainable society*, vol. 9, no. 2, pp. 141-153.	
		Revised Research Exercise Due: Friday, 21 September, 4 pm		
Part Five: Identities				
11	24-28 September	**11.1** **Presentation of Self(ies)**	Davis, JL 2014, 'Triangulating the self: Identity processes in a connected era', *Symbolic Interaction*, vol. 37, no. 4, pp. 500-523.	
		11.2 **Will the real body please stand up?**	Zhao, S 2005, 'The Digital Self: Through the looking glass of telecopresent others', *Symbolic Interaction*, vol. 28, no. 3, pp. 387-405.	

12	01-05 October	**12.1 Performing Bodies**	Pasquale, F 2015 The Algorithmic Self *The Hedgehog Review*. Vol. 17 No. 1 (Spring 2015)	**Ten**
		12.2 Performing Bodies II	*The Transparency Society* by Byung-Chul Han, 2015, ebook, Stanford University Press (translated by Erik Butler) https://ebookcentral-proquest-com.ezproxy.otago.ac.nz/lib/otago/detail.action?docID=3568955	
13	08-12 October	**13.1 Research Essay Discussion**		
		13.2 Recap and Review		
Research Essay due: Friday, 12 October, 4 pm				

Important information for all students taking papers in the Department of Media, Film and Communication, Semester Two, 2018

1. Internal Assessment Policy (including policy on deduction of marks for late work)
2. Student email
3. Class Representatives
4. Library Services
5. Academic Grievance Procedures
6. General University Requirements
7. Academic Integrity
8. Disability Information and Support
9. OUSA Advocacy/Student Support Centre
10. SupportMäori Centre - Te Huka Mätauraka
11. Kaiäwhina Mäori (Te Kete Aronui)
12. Media, Film & Communication Department Kaiäwhina Mäori
13. Pacific Island Students' Support
14. International student support

1. **Internal Assessment Policy**

Dates and due times for internal assessment are included in the course outline of each paper.

Except for in-class tests all internal assessment work must be placed in the assignment collection box located in the department foyer outside the elevators. (6th Floor Richardson Building). Unless otherwise advised, assignments should be submitted by 4 p.m. on the due date. In addition, you may be required to submit your assignment electronically via Blackboard. Refer to your course outline to determine if this is required.

The submission of all work is recorded and forwarded to markers – do not hand work directly to lecturers or tutors.

All assignments must be typewritten unless otherwise stated. Unless specifically directed otherwise, use the Harvard citation style, http://www.otago.ac.nz/library/quicklinks/citation/index.html

You must include a departmental cover sheet on your assignment with the following details:

Your full name

Paper Identification

Your Tutorial Group and your lecturer's name

Your Student ID Number

Signed plagiarism declaration

Note: Cover sheets are available beside the collection box and on the MFCO-All Blackboard page and on the department website www.otago.ac.nz/mfco

Deduction of marks for late work. All work handed in late will receive a penalty of 5 percent of the total marks available for the task, per day for each day that an assignment is overdue. A weekend counts as two days, incurring a 10 percent penalty. Any work handed in after 5 working days may not be accepted for marking, unless an extension has been granted (see below).

Students are responsible for retaining a copy of marked assignments until final results have been confirmed. Assignments submitted electronically will NOT be accepted, unless you have made prior arrangements with your paper coordinator. IF the paper coordinator has given you permission to submit an assignment electronically, the assignment must be sent to the paper coordinator AND mfco@otago.ac.nz. The office will confirm receipt of your email and attachments. If you do not receive confirmation that your email has been received, please contact the office at 479.3724.

Students are responsible for keeping hard/back up copies of all assignments submitted.

Application forms for extensions can be obtained from the department office or downloaded from the MFCO-All page on Blackboard or from the department website www.otago.ac.nz/mfco. Deadlines are firm and extensions will be given only in exceptional circumstances. Extensions must be sought from the course coordinator/lecturer, and – except in the case of emergency – before the due date for the assignment.

Extensions are unlikely to be granted unless the student is facing a documentable family crisis (in the case of a bereavement of a close friend or family member, a death notice will be required), an illness, or participating in a national or international sporting, cultural or academic event. A Health Declaration form is required in cases of illness (see below).

Heavy workload, computer crashes or printing problems do not constitute an excuse for failing to hand in assignments by the prescribed due date.

An extension cannot be given beyond the time allocated for the marking and return of all essays. No written work will be accepted after marked work has been returned to the class. No written work can be accepted after the end of the teaching semester.

Health Declaration Form
The university requires that work submitted late for medical reasons be accompanied by a Health Declaration for Special Consideration Application Form, found at
http://www.otago.ac.nz/study/exams/otago058822.html

In general terms, the level of certification required will relate to the weighting placed on the piece of work in question. For example, should the assignment or internal assessment test count significantly towards the final result then Part B of the Health Declaration form will be required. On the other hand, if the weighting is minor, Part B of the form is not required, unless the Head of Department decides otherwise. (Note: as a guideline, an assignment or internal assessment component which counts for 20% of the final result would be considered to be significant whereas something counting for less than 10% is likely to be considered as minor).

If Part B is required, the form should be signed by a practitioner at the Student Health Centre or by your own general practitioner, and should specify the dates involved.

Collecting marked work
Assignments will be returned to students in lectures/tutorials for two weeks, after which time they will be distributed from the department office.

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2. **Student Email**
Please use your student email address (eg xyzja15@student.otago.ac.nz) in any email correspondence with your lecturer/tutor/the department. This is the address used for university emails and it is important that you check it regularly.

3. **Class Representatives**
Class reps promote constructive communication between students and staff. They give lecturers access to students' opinions on the teaching and delivery of papers. Representatives give confidential feedback to their department, reporting on positive aspects and identifying any potential areas for improvement.
Class reps will need to seek feedback prior to meeting with the Head of Department in Weeks 4 and 9. For additional information go to the Class Reps link at http://www.ousa.org.nz.

4. **Library Services**
Learn how to use the Library and improve your research skills, refer:
http://otago.libguides.com/selfhelp
Media, Film and Communication Subject Guide for quality resources
http://otago.libguides.com/mfco
Blackboard Study Smart tab for MFCO students:
MFCO_ALL_FYDNS_2014: A site for all Media, Film and Communication students

For all general enquiries ask staff at a Library help desk or send an email to ask.library@otago.ac.nz

For in-depth enquiries contact the Media, Film & Communication Librarian:
Subject Librarian – Alexander Ritchie
Robertson Library, 135 Union Street East, Dunedin.
alexander.ritchie@otago.ac.nz   ph: 03 479 7827 www.library.otago.ac.nz

5. Academic Grievance Procedures

If you have academic problems with your course you should talk to the tutor or lecturer concerned within a reasonable timeframe. If you are not satisfied with the result of that meeting you should put your concerns to the Head of Department. If you do not wish to approach the Head of Department directly you may do so through the student representative for this paper. See the University Calendar (Policies and Statutes) for more information.

6. General University Requirements

Students should familiarize themselves with the University's requirements, particularly those regarding assessment and course of study requirements, and formal academic grievance procedures, contained in the University Calendar. The Calendar also contains a section on Policies and Statutes which ensures that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The section contains information on what is acceptable conduct and what steps can be taken if there is a complaint.

7. Academic Integrity

Academic integrity means being honest in your studying and assessments. It is the basis for ethical decision-making and behaviour in an academic context. Academic integrity is informed by the values of honesty, trust, responsibility, fairness, respect and courage. Students are expected to be aware of, and act in accordance with, the University's Academic Integrity Policy.

Academic Misconduct, such as plagiarism or cheating, is a breach of Academic Integrity and is taken very seriously by the University. Types of misconduct include plagiarism, copying, unauthorised collaboration, taking unauthorised material into a test or exam, impersonation, and assisting someone else's misconduct. A more extensive list of the types of academic misconduct and associated processes and penalties is available in the University's Student Academic Misconduct Procedures (http://www.otago.ac.nz/administration/policies/otago116850.html)

It is your responsibility to be aware of and use acceptable academic practices when completing your assessments. To access the information in the Academic Integrity Policy (http://www.otago.ac.nz/administration/policies/otago116838.html) and learn more, please visit the University's Academic Integrity website (www.otago.ac.nz/study/academicintegrity) or ask at the Student Learning Centre or Library.

8. Disability Information and Support

The Department of Media, Film and Communication encourages students to seek support if they are having difficulty with their studies due to a disability, temporary or permanent impairment, injury, chronic illness or Deafness.

For further information:
Tel: 03 479 8235
Email: disabilities@otago.ac.nz
Web: www.otago.ac.nz/disabilities/

9. OUSA Student Support Centre

OUSA's Student Support Centre exists to make the student experience as trouble-free as possible. It is a free and confidential and services include financial support and advice, advocacy, queer support pastoral care, accommodation pastoral care, education quality support network and other pastoral care.
For further information:
Tel: 03 479 5448
5 Ethel Benjamin Place
help@ousa.org.nz

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10. **Mäori Centre - Te Huka Mätauraka**

Tënei rä te mihi atu ki a koe, otirä, ki a koutou katoa kua tae mai ki tënei wähanga o te ipurangi kimi körero ai mö ngä mahi e haria ana i Te Whare Wänanga o Otägo. Nö reira,nau mai, haere mai . Kia kaha mai ki te kimi i ngä whakamärama mö ngä akoranga e pïrangi ana koe. Ko tö mätou hiahia kei tö mätou nei Whare Wänanga ngä akoranga e hängai ana ki täu e hiahia ai.

The Mäori Centre is a support service for all students of iwi descent. The Centre aims to encourage Iwi Mäori to participate and succeed in tertiary education. The Centre offers support for academic, cultural and social needs from pre-enrolment through to graduation and operates from a kaupapa Mäori base (Mäori philosophy) and provides services such as:

Liaison	Academic	Resources
Recruitment/school visits	Supplementary tutorials	Library books
Student support groups	All subjects/papers	Old examination papers
Welfare advice	Study skills	Lecture notes
Iwi/Community networks	Exam preparation	TV, Video & OHP
Scholarships/Grants	Peer study groups	Study & seminar rooms

The Mäori Centre will also give you the opportunity to meet other Mäori students and whanaunga studying at Otago. http://www.otago.ac.nz/maoricentre

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11. **Kaiäwhina Mäori (Te Kete Aronui) Mäori Student Support Officer** (Division of Humanities)
Ana Rangi (Ngäti Porou, Ngäti Kahungunu, Whakatöhea, Ngäti Kuia, Ngäti Koata)
Tel: 03 479 8681
Email: ana.rangi@otago.ac.nz
Office: Room 5C9
5th Floor, Arts Building, Albany Street

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12. **Media, Film & Communication Department Kaiäwhina Mäori Student Support**
Dr Kevin Fisher
Tel: 03 479 8472
Email: kevin.fisher@otago.ac.nz
Office: Room 6C24, 6th Floor, Richardson Building, Albany Street

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13. **Pacific Islands Students' Support Officer**
Inano Walter
pacificsupport.humanities@otago.ac.nz, Office Room 5C9a, Fifth Floor, Arts Building.
Phone 479 9616

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14. **International Student Support**
The Department of Media, Film and Communication encourages international students to seek support if they are having difficulties with their studies or meeting other challenges while they are a student at Otago.

The department's contact is:
Dr Davinia Thornley

Tel: 03 479 4182
Email: davinia.thornley@otago.ac.nz
Office: Room 6C14, 6th Floor, Richardson Building, Albany Street

Students can also contact International Student Support:
Telephone: 479 8344
Email: international.support@otago.ac.nz
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