GCIN1001 Introduction to Global Creative Industries

Course Instructors:
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(Please contact us via this email address for any course-related issues)

Lectures: Tuesdays, 10:30 am - 12:20 pm, CPD-LG.34

Consultation hour: by appointment

Course Content

The course presents an introductory overview of the socio-economic organization of creative industries, and theories about them. It is taught primarily by lectures with some class work, and is attentive to creative industries in China, Hong Kong and Japan, comparing what we find there with standard readings on creative processes in Europe and the United States. It also looks at local/regional variations in how different creative industries function vis-à-vis business and cultural policies, globalization, and the strategic role of creativity in future competitiveness.

The term “creative industries” refers to a group of industries with a high level of cultural, creative or artistic input. They include film, music, design, fashion, dance, theatre and art, as well as architecture, advertising, television, and other media. In terms of management, they present a special challenge in coordinating the efforts of creative people, such as artists and designers, who are famous for being individualistic and devoted to their creative work, with the practical running of a project which may involve hundreds of people.

The course is intended as a platform for students starting a bachelor degree with global creative industries as either a major or minor. In the long-term, the course serves as a foundation for those of you who wish to pursue a career in a creative field by familiarising them with the special dynamics of these sectors, especially alerting them to the challenges of managing creative people and creative work.

Learning Objectives

The aim of this course is to introduce students to the concept of ‘creative industries’ and to examine and analyse how they are organized and function in different sectors of the economy. By the end of the course students should have gained an understanding of:

1. The economic properties that underpin all creative industries throughout the world;

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1 The course outline is adapted from the course syllabus developed by Professor Brian Moeran when he taught the course for the Global Creative Industries Programme at HKU.
2. The political agenda underpinning the rise of interest in creative industries and the relationship between culture and business;

3. The organizational differences to be found in different creative industries;

4. The meaning of ‘creativity’ in a variety of social and cultural contexts.

5. Sociological theories of ‘art world,’ ‘field,’ and ‘market.’

**Teaching Methods**

Lectures, case studies, and presentations.

**Assessment**

A. **Written assignments (50%)**: You are expected to complete two written assignments — one in the middle, and one at the end, of the semester. Each of these assignments will consist of an essay of around 1,500 words. In the first essay you will:

   1. Describe and analyse one creative industry of your choice in a particular region of Asia (for example: the Bollywood film, Hong Kong fashion, Japanese anime, or K-Pop industries),

   2. Making use of Richard Caves’s seven economic properties.

   *Due date: 5pm, 22 October 2018 (Monday)*

   In the second essay, you will:

   1. Analyse the same industry as in your first essay, this time making use of either an art world or a field theoretical approach.

   *Due date: 5pm, 7 December 2018 (Friday)*

   You should submit both essays electronically in Turn-it-in via Moodle, and as hard copies to the General Office of the School of Modern Languages and Cultures (5.01 Run Run Shaw Tower) by the stipulate time and date.

B. **Group presentation (30%)**

All of you are expected to deliver a group presentation based on the assigned readings. Each group will have 15 minutes to do the presentation in accordance with the schedule. You are expected to send the written presentation (such as PPT slides) within a week after the presentation to the course email.
C. **Class Participation (20%)**: All of you are expected to participate in class by answering questions put to you and by being ready to ask intelligent questions based on the lectures and readings. You are also expected to attend lectures and complete tasks assigned in class. Random attendance lists will be taken throughout the course. Failure to attend lectures will result in a percentage being deducted from your final assessment mark.

Further details of the assessment will be discussed in class.

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**Indicative literature**

**Recommended Readings**


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**Tentative Course Outline**

**Week 1: Invitation to the Study of Creative Industries (4/9/18)**

**Reading:**


**Week 2: From Cultural to Creative Industries: Cultural Policies (11/9/18)**

**General Readings:**


**Regional Readings:**


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2 The tentative schedule is subject to change.


**Week 3: The Economy of Creative Industries (18/9/18)**

**General Readings:**


**Regional Readings:**


**Week 4: Public Holiday (no class) (25/9/18)**

**Week 5: Art and Commerce (2/10/18)**

**General Readings:**


**Regional Readings:**


**Week 6: What Do We Mean by Creativity? (9/10/18)**

**General Readings:**


**Regional Readings:**


**Week 7: Reading Week (no class) (16/10/18)**

**Week 8: Creativity at Work (23/10/18)**

**General Readings:**


**Regional Readings:**


**Week 9: Art Worlds (30/10/18)**

**Required Readings:**


**Regional Readings:**


**Week 10: Fields of Cultural Production (6/11/18)**

*General Readings:*


*Regional Readings:*


*Other Readings:*


**Week 11: Celebrities/Stars (13/11/18)**

*General Readings:*


*Regional Readings:*


*Other Readings:*


2. Brian Moeran 2001 “Celebrities, culture and the name economy.” Copenhagen Business School Open Archive.
**Week 12: Marketing Events (20/11/18)**

*General Readings:*


*Regional Readings:*


**Week 13: Wrap up and review (27/11/18)**