

# **GCIN2001 Creative Industries in Practice: Labour, Organization and Management<sup>1</sup>**

## **Course Instructors:**

Dr. Wendy W. Wei (wwendy@hku.hk)

Ms. Karin L. F. Chau (karinclf@hku.hk)

**Course email:** gcin200120181stsem@gmail.com

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

**Consultation hour:** by appointment

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

---

## **Course Description**

This course examines the actual operation and practices of the cultural and creative industries, and is required of all students intending to major in Global Creative Industries. It investigates the roles of the cultural worker and the complex organizational networks of the industries concerned, as well as the management principles surrounding people, resources and creativity embedded in the production system. In so doing, the course analyzes and explains the social logics of a variety of prevailing business models of public and private cultural enterprises. It discusses theoretical and practical issues facing entrepreneurs, artists and managers in the industries, as well as those surrounding work, gender, and careers in fashion, film, music, television, and new media. The goal is to help you understand the concrete details of the division of labour, institutional arrangements, and business principles of the global creative industries, and to challenge you to discover how they affect those working in these industries in Hong Kong and other parts of the Asian region, as well as to seek new solutions to existing problems.

---

## **Learning Objectives**

The aim of this course is to extend your knowledge of the actual operation and practices of the cultural and creative industries. By the end of the course you should have gained an understanding of:

1. The key features of cultural or creative industries in the 21<sup>st</sup> century;

---

<sup>1</sup> 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 government and governance of these industries by means of regulations and policies;
  3. The complex relations between industries, markets, and the organization of cultural production;
  4. Structures of power and the different forms of labour and employment found in creative industries;
  5. The organization and management of creativity, knowledge, and taste; and
  6. The relation between creative contents (cultural genres and texts) and the organization of time and place in different forms of cultural production.
- 

## Teaching Methods

Lectures, case studies, class discussion

---

## Assessment

### A. Essay (50%)

The written assignment consists of **an essay of around 2000 words in length**. You are asked to analyze the actual operation and practices of a particular creative industry in the Asian region. You should **conduct interviews** with the workers concerned and incorporate your findings in a theoretical analysis which makes use of the course lectures and reading materials, and which focuses on such issues as affective labour, gender, the management of creativity, project-based careers, the organization of taste, and so on. You will be assessed on your **fieldwork, understanding of the industry concerned, and theoretical issues applied in your analysis**.

The assignment should include a summary of your field notes (in English) as an Appendix. Everything should be handed in as a **hard copy** to the office of the School of Modern Languages and Cultures (5<sup>th</sup> Floor, Run Run Shaw Tower), and as a **soft copy** on Moodle by **5pm on 14 December 2018 (Friday)**.

### B. Short written assignments (30%)

During the semester, you will periodically be asked to write **short assignments** summarizing the content of the course readings and lectures. These assignments will consist of no more than 500 words each.

### **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 will be given presentation assignments periodically. You are also expected to attend lectures regularly, and random attendance lists will be taken throughout the course. Failure to comply fully with these expectations will result in a percentage being deducted from your final assessment mark.

Further details of the assessment will be discussed in class.

---

### **Tentative Course Outline<sup>2</sup>**

#### **Week 1: Overview (5/9/18)**

#### **Week 2: Introduction (12/9/18)**

##### *General Reading*

David Hesmondhalgh 2013 "Cultural industries in the twentieth century: key features." Chapter 2 in *The Cultural Industries* (3<sup>rd</sup> Edition). Los Angeles and London: Sage.

##### *Regional Reading*

Doobo Shim 2008 "The growth of Korean cultural industries and Korean wave." In Chua Beng Huat and Koichi Iwabuchi (eds.) *East Asian Pop Culture*. Hong Kong: University of Hong Kong Press.

#### **Week 3: Policy (19/9/18)**

##### *General Reading*

Susan Christopherson 2004 "The divergent worlds of new media: how policy shapes work in the creative economy." *Review of Policy Research* 21 (4): 543-58.

##### *Regional Readings*

Jin Dal Yong 2016 "Cultural politics in the new Korean wave era." Chapter 2 in his *The New Korean Wave: Transnational cultural power in the age of social media*. Chicago, IL: University of Illinois Press, pp. 20-39.

---

<sup>2</sup> The tentative schedule is subject to change.

Lei-Lei Li 2010 "Understanding the Chinese animation industry: the nexus of media, geography, and policy." *Creativity Industries Journal* 3 (3): 189-205.

Yoshitaka Mōri 2011 "The pitfall facing the Cool Japan project: the transnational development of the anime industry under the condition of post-Fordism." *International Journal of Japanese Sociology* 20: 30-42.

#### **Week 4: Place (26/9/18)**

##### General Reading

Terry Flew 2010 "Toward a cultural economic geography of creative industries and urban development." *The Information Society* 26: 85-91.

##### Regional Readings

Lily Kong 2013 "Improbable art: the creative economy and sustainable cluster development in a Hong Kong industrial district." *Eurasian Geography and Economics* 53 (2): 182-196.

Anthony Fung and John Nguyet Erni 2013 "Cultural clusters and cultural industries in China." *Inter-Asia Cultural Studies* 14 (4): 644-656.

#### **Week 5: Time (3/10/18)**

##### General Readings

Gernot Grabher 2002 "Cool projects, boring institutions: temporary collaboration in social context." *Regional Studies* 36 (3): 205-214.

Beth A. Bechky 2006 "Gaffers, gofers, and grips: role-based coordination in temporary organizations." *Organization Science* 17 (1): 3-21.

Gina Neff, Elizabeth Wissinger, and Sharon Zuki 2005 "Entrepreneurial labor among cultural producers: 'cool' jobs in 'hot' industries." *Social Semiotics* 15 (3): 307-34.

#### **Week 6: Industries (10/10/18)**

##### Regional Readings

Nissim Kadosh Otmazgin 2014 "Japan's popular culture powerhouse." Chapter 4 in his *Regionalizing Culture: The Political Economy of Japanese Popular Culture in Asia*. Honolulu: University of Hawai'i Press, pp. 51-89.

Solee Shin and Lanu Kim 2013 "Organizing K-pop: emergence and market making of large Korean entertainment houses, 1980-2010." *East Asia* 30 (4): 255-272.

Hiro Izushi and Yuko Aoyama 2006 "Industry evolution and cross-sectoral skill transfers: a comparative analysis of the video game industry in Japan, the United States, and United Kingdom." *Environment and Planning A* 38 (10): 1843-1861.

Anthony Fung 2016 "Comparative cultural economy and games industries in Asia." *Media Australia International* 159 (1): 43-52.

### **Week 7: Reading Week (no class) (17/10/18)**

### **Week 8: Markets (24/10/18)**

#### General Reading

Robert R. Faulkner and Andy B. Anderson 1987 "Short-term projects and emergent careers: evidence from Hollywood." *American Journal of Sociology* 92 (4): **879-893 only**.

#### Regional Readings

Wai-chun Ho 2003 "Between globalisation and localisation: a study of Hong Kong popular music." *Popular Music* 22 (2): 143-157.

Mok-Kin Wai 2006 "In search of the market in China: the regional dimension of Hong Kong's creative industries." *International Journal of Cultural Studies* 9 (3): 333-345.

Jin Dal Yong 2016 "Critical discourse of K-Pop within globalization." Chapter 6 in his *The New Korean Wave: Transnational cultural power in the age of social media*. Chicago, IL: University of Illinois Press, pp. 111-130.

### **Week 9: Technology (31/10/18)**

#### General Reading

David Hesmondhalgh 2013 "The impact of the Internet and digitalisation on existing cultural industries." Chapter 10 in *The Cultural Industries* (3<sup>rd</sup> Edition). Los Angeles and London: Sage

#### Regional Reading

Chua Beng Huat and Sun Jung 2014 "Social media and cross-border cultural transmissions in Asia." *International Journal of Cultural Studies* 17 (5): 417-422.

Sumiko Asai 2008 "Firm organization and marketing strategy in the Japanese music industry." *Popular Music* 27 (2): 473-485.

## **Week 10: Labour (7/11/18)**

### General Readings

Michael Hardt 1999 "Affective labour." *boundary 2* 26 (2): **93-98 only**.

Joanne Entwistle and Elizabeth Wissinger 2006 "Keeping up appearances: aesthetic labour in the fashion modelling industries of London and New York." *The Sociological Review* 54 (4): 774-794.

David Hesmondhalgh and Sarah Baker 2008 "Creative work and emotional labour in the television industry." *Theory, Culture & Society* 25 (7-8): 97-118.

### Regional Readings

Daisuke Okeda and Aki Koike 2010 "Working conditions of animators: the real face of the Japanese animation industry." *Creativity Industries Journal* 3 (3): 261-271.

Juniya Kawamura 2006 "Japanese teens as producers of street fashion." *Current Sociology* 54 (5): 784-801.

## **Week 11: Gender (14/11/18)**

### General Readings

Angela McRobbie 2002 "Fashion culture: creative work, female individualization." *Feminist Review* 71: 52-62.

Ashley Mears 2014 "Aesthetic labor for the sociologies of work, gender, and beauty." *Sociology Compass* 8/12: 1330-1343.

### Regional Reading

Rowan Pease 2009 "Korean Pop Music in China: Nationalism, Authenticity, and Gender." Chapter 9 in Berry, Liscutin, and Mackintosh (eds.) *Cultural Studies and Culture Industries in Northeast Asia*. Hong Kong: University of Hong Kong Press, pp. 151-167.

## **Week 12: Guest Lecture (21/11/18)**

## **Week 13: Fieldwork Discussion (28/11/18)**

In the first hour, you will be asked to form small groups of 5-6 students who will each talk about her/his fieldwork interviews for 45 minutes altogether. You should make a list of the main points for further discussion when the class comes together in the second hour to hear each group's experiences. This should help you formalize how best to write your final essays.