

GCIN2010 Fairs, Festivals and Competitive Events¹²

Academic Year/Semester:
2019-2020 / Second Semester

Department/ Faculty:
Global Creative Industries Programme / Arts

Class Hour:
Mondays, 3:30 pm – 5:20 pm

Class Venue:
CDP- LG 59, Centennial Campus

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

Office:
Rm 8.67-68, Run Run Shaw Tower, Centennial Campus

Consultation Hour:
Tuesdays, 2:00 pm – 5:00 pm

Course Content

The overall aim of the course is to analyse and understand the function of fairs, festivals, and other competitive events (such as prizes and auctions) in the creative industries. It is taught primarily by lectures, with accompanying class discussions, and focuses on the different values that people in different creative industries bring to bear during their participation in such events. In this respect, the course seeks to tease apart the strictly economic from other, more cultural aspects that go into the production, distribution and sales of cultural goods.

The course makes use of a variety of articles and book chapters that discuss auctions; art, book, and television programme fairs; film and music festivals and awards; and fashion shows. It is designed for upper level undergraduate students, who have already taken introductory courses in different creative industries, to enable them to build on their understanding. Participants will be expected to work in small groups throughout the semester and to visit, discuss, and answer questions about a number of trade fairs and cultural events held in Hong Kong during the semester.

Please note that the course does **NOT** teach anything to do with event management.

Learning Objectives

The aim of the course is to introduce students to the concept of a cultural economy by means of a focus on fairs, festivals, and other competitive events held in the creative industries. By the end of the course, students should have gained a broad understanding of:

1. The historical background of contemporary trade fairs;

¹ This 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 This course outline is revised due to the coronavirus situation in Hong Kong.

2. The different values that different people bring to bear on cultural goods and their effect upon the functioning of creative industries;
3. Different theoretical approaches encompassing field configuring events and ritual tournaments;
4. The role of fairs, festivals and competitive events in different forms of cultural production;
5. The relation between culture and the economy in the creative industries.

Teaching Methods

Lectures, seminars, and class discussions.

Assessment

A. Mid-term Essay (35%):

In the mid-term essay, you will be asked to 1) make use of the readings on awards and prizes (Lecture 4) to analyse the Grammy and Academy Awards and 2) compare them with one of the other creative industry prizes that you choose. Your essay should be no more than 2000 words. Please hand in a **soft copy** on Moodle by **5pm on 30 March 2020 (Monday)**.

More information will be given in the lecture.

B. Final Essay (45%)

In the final essay, you are required to make use of the “tournament of values” and/or “field configuring event” theoretical approach to analyse one of the fairs, festivals or events you visited before (for example: Hong Kong Fashion Week, Fashion Access, FILMART, and Art Basel) and compare it with one of the other fairs, festivals or events.

The final essay should be no more than 3.000 words, and a brief summary of your view on the fairs, festivals and events should be included as an **Appendix**.

You are expected to compare your experiences, observations, and findings with what you have learnt from the course lectures and reading materials. You will be assessed on your understanding of the fairs, festivals and events, and theoretical issues applied in your analysis.

Please hand in a **soft copy** on Moodle by **5pm on 22 May 2020 (Friday)**.

C. Class Participation (20%)

You will be expected to attend the **THREE** seminars and participate actively in the discussions. You are also expected to complete tasks assigned in lectures on Moodle

system. 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 lecture.

Indicative Literature

Brian Moeran and Jesper Strandgaard Pedersen (Eds.) 2011 *Negotiating Values in the Creative Industries: Fairs, festivals and competitive events*. Cambridge: Cambridge University Press.

Readings

The readings each week are divided into “Required” and “Recommended”. You should make sure that you **always** read the Required Reading.

Also, you are expected to find out as much general detail as you can about each event discussed by looking them up on Internet websites and, where appropriate, Wikipedia. These will provide you with the necessary background information to enable you to understand and analyse the various fairs, festivals, and competitive events discussed in this course. You should make use of such material when preparing for the discussions in seminars as well as the essays.

Tentative Course Outline³

20/01/2020 Lecture 1: Course Introduction

27/01/2020 Lunar New Year (no class) - Class Suspension Period

03/02/2020 Lecture 2: Introduction to Fairs, Festivals, and Competitive Events

Required Readings

Brian Moeran and Jesper Strandgaard Pedersen 2011 “Introduction,” to their edited *Negotiating Values in the Creative Industries: Fairs, festivals, and competitive events*. Cambridge: Cambridge University Press, pp. 1-9 only.

Jo Lampel and A. D. Meyer 2008 “Field-configuring events as structuring mechanisms: how conferences, ceremonies, and trade shows constitute new

³ The tentative schedule is subject to change.

technologies, industries, and markets." *Journal of Management Studies* 45 (6): 1025-35.

10/02/2020 Lecture 3: Fashion Weeks around the World

Required Reading

Joanne Entwistle and Agnès Rocamora 2011 "Between art and commerce: London Fashion Week as trade fair and spectacle." Chapter 10 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 249-269.

Lise Skov 2006 "The role of trade fairs in the global fashion business." *Current Sociology* 54 (5): 764-783.

Additional Reading

Lise Skov and Janne Meier 2011 "Configuring sustainability at fashion week." Chapter 11 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 270-293.

02/03/2020 Lecture 4: Awards and Prizes

Required Reading

James F. English 2014 "The economics of cultural awards." Chapter 6 in *Handbook of the Economics of Art and Culture*, Volume 2, pp. 119-143.

N. Anand and Mary Watson, 2004 "Tournament rituals in the evolution of fields: the case of the Grammy awards." *Academy of Management Journal* 47: 59-80, especially "Findings" and "discussion" pp. 66-80.

Additional Readings

John Street 2005 "'Showbusiness of a serious kind': a cultural politics of the arts prize." *Media, Culture & Society* 27 (6): 819-840.

Christopher Dunkley 2001 "You win some, you win some: TELEVISION: Industry insiders are the real beneficiaries of awards shows." *Financial Times*, February 28, p. 18.

Tim Burt 2004 "Stars play the prize guys to give music business a lift: Industry executives see spread of awards circus as vital in fight to boost flagging sales." *Financial Times*, January 26, p. 14.

D. K. Simonton 2011 "Awards." *Encyclopedia of Creativity* (2nd Edition). Elsevier, pp. 107-113.

James F. English 2002 "Winning the culture game: prizes, awards, and the rules of art." *New Literary History* 33 (1): 109-135.

09/03/2020 Seminar I

16/03/2020 University Holiday (no class)

23/03/2020 Lecture 5: Film Festivals and Cultural Policies

Required Readings

Julian Stringer 2008 "Global cities and the international film festival economy." Chapter 11 in *Cinema and the City*. Oxford: Blackwell, pp. 134-144.

Soo Jeong Ahn 2011 "Why Pusan? The political economy of a film festival." Chapter 1 in *The Pusan International Film Festival, South Korea*. Hong Kong: University of Hong Kong Press, pp. 31-58.

Cindy Wong Hing-Yuk 2011 "The Hong Kong International Film Festival as cultural event." Chapter 6 in her *Film Festivals: culture, people, and power on the global screen*. Hong Kong: Hong Kong University Press, pp. 190-222.

Chris Mathieu and Marianne Bertelsen 2013 "Evaluation in film festival prize juries." In B. Moeran and Bo T. Christensen (eds.) *Exploring Creativity: Evaluative practices in innovation, design, and the arts*. Cambridge: Cambridge University Press, pp. 211-234.

Additional Readings

Cindy Wong Hing-Yuk 2011 "Introduction." In her *Film Festivals: culture, people, and power on the global screen*. Hong Kong: Hong Kong University Press, pp. 1-28.

James Udden 2016 "Film festivals." *Journal of Chinese Cinemas* 10 (1): 14-17.

Soo Jeong Ahn 2011 "Introduction: Film Festivals between the National and the Regional in the Age of Globalization." Introduction to *The Pusan International Film Festival, South Korea*. Hong Kong: University of Hong Kong Press, pp. 1-29.

Charles-Clemens Rüling 2011 "Event institutionalization and maintenance: The Annecy animation festival." Chapter 8 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 197-223.

Sun Yi 2015 "Shaping Hong Kong cinema's new icon: Milkyway Image at international film festivals." *Transnational Cinemas* 6 (1): 67-83.

Ruby Cheung 2016 "Ever-changing readjustments: the political economy of the Hong Kong International Film Festival." *New Review of Film and Television Studies* 14 (1): 59-75.

Stephen Mezias et al 2011 "Transforming film product identities: the status effects of European premier film festivals, 1996-2005." Chapter 7 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 169-196.

30/03/2020 Lecture 6: Film and TV Markets

Required Readings

Timothy Havens 2011 "Inventing universal television: restricted access, promotional extravagance, and the distribution of value at global television markets." Chapter 6 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 145-168.

Moeran and Strandgaard Pedersen 2011 "Introduction" to above, pp. 16-20.

Additional Readings

Joshua Neves 2012 "Media archipelagos: inter-Asian film festivals." *Discourse* 34 (2-3): 234-9 only.

Brian Moeran 1993 "A tournament of value: strategies of presentation in Japanese advertising." *Ethnos* 58 (1-2): 73-94.

Timothy Havens 2002 "'It's still a white world out there': the interplay of culture and economics in international television trade." *Critical Studies in Media Communication* 19 (4): 377-397.

06/04/2020 Lecture 7: Art Fairs and Exhibitions

Required Reading

Don Thompson 2011 "Art Fairs: the market as medium." Chapter 2 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 59-72.

Hélène Delacour and Bernard Leca 2011 "A Salon's life: field-configuring event, power and contestation in a creative field." Chapter 1 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 36-58.

Jeannine Tang 2011 "Biennialization and its discontents." Chapter 3 in Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 73-83 only.

Additional Readings

Soo Hee Lee and Jin Woo Lee 2016 "Art fairs as a medium for branding young and emerging artists: the case of Frieze London." *The Journal of Management, Law, and Society* 46 (3): 95-106.

Christian Morgner 2014 "The art fair as network." *The Journal of Arts Management, Law, and Society* 44: 33-46.

13/04/2020 Easter Monday (no class) (13/04/2020)

20/04/2020 Seminar II

27/04/2020 Lecture 8: Auctions as Competitive Events

Required Reading

Charles Smith 2011 "Staging auctions: enabling exchange values to be contested and established." Chapter 4 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 94-118.

Additional Readings

Don Thompson 2008 "Branded auctions." In his *The \$12 Million Stuffed Shark*. London: Aurum, pp. 19-27.

Don Thompson 2008 "Choosing an auction hammer." In his *The \$12 Million Stuffed Shark*. London: Aurum, pp. 123-138.

04/05/2020 Lecture 9: Book Fairs and Literary Prizes

Required Reading

Brian Moeran 2011 "The book fair as a tournament of values." Chapter 5 In Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 119-144.

OR

Brian Moeran 2010 "The book fair as a tournament of values." *Journal of the Royal Anthropological Institute* 16 (2): 138-154.

AND

Yiu Fai Chow 2014 "Creative industries, showbiz, and sexualized young women: the Hong Kong Book Fair." *Communication, Culture & Critique* 7: 595-611.

Additional Readings

N. Anand and B. Jones 2008 "Tournament rituals, category dynamics, and field configuration: the case of the Booker Prize." *Journal of Management Studies* 45 (6): 1036-60.

James F. English 2006 "Eyes off the prize." *The New York Times*, January 12.

11/05/2020 Seminar III and Lecture 10: Economic, Cultural, Social and Other Values

Required Readings

Moeran and Pedersen 2011 "Introduction." In their edited volume, *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 9-16.

Jo Lampel 2011 "Afterword: Converting values into other values: fairs and festivals as resource valuation and trading events." Afterword in Moeran & Strandgaard Pedersen (eds.) *Negotiating Values in the Creative Industries*. Cambridge: Cambridge University Press, pp. 334-347.