

GCIN2015

Entrepreneurship in Creative Industries

Course Syllabus

[V.3] 20190917 (Finalized)

Thursdays, 16.30–18.20 pm (Class A)
Venue: CPD-LG.10

Semester 1, 2019-20
Elective I Credits: 6

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Global Creative Industries Programme
School of Modern Languages & Cultures
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REMINDER: (1) All revisions of this course syllabus will be highlighted in yellow for ease of identification. (2) All announcements about this course will be made and disseminated through Moodle. You are advised to check Moodle regularly to acknowledge the latest information apart from accessing the materials.

Description

Creative entrepreneurs bridge the gap between arts/culture and economy/consumption. They are keys in defining what culture to be consumed and promoted. This course discusses the most critical essences of a successful Creative entrepreneur. It showcases a holistic approach of entrepreneurial process and the importance of creativity and innovation in modern cultural industrial world. Through this interdisciplinary program that covers theoretical and functional areas of recent development in global, Chinese and local creative industries, together with coherent and detailed knowledge of creative entrepreneurship, students will learn how creative ideas, inventions, and skills are generated and transformed into commercial and social ventures.

Prerequisites: Nil

Aims and Objectives / Intended learning outcomes

Upon successful completion of this course, students should be able to:

- (1) Examine the connectivity between creativity and entrepreneurship in business environment;
- (2) Assess the role of creativity in creating economic values through cultural goods;
- (3) Feature the modus operandi of the key creative industries in Hong Kong; and
- (4) Prepare themselves for future endeavor in creative industries.

Assessment

Coursework (**100%**) is based on the continuous assessment of the below items:

- (1) Presentation: **40%**
 - (1.1) Group Presentation: 15%
 - (1.2) Presentation Handout: 15%
 - (1.3) Peer Review Exercise: 10%
- (2) In-class Performance: Participation and Discussion: **10%**
- (3) Individual Essay: **50%**

(1.1) Group Presentation: A group of 4 (+1) students will be formed and then make a 20-minute (+/-2 min.) presentation toward the end of the semester.

(1.2) Presentation Handout: Based on the topic presented during class, each group is required to submit a presentation handout at least 24 hours before the presentation by emailing me. The **handout** should be the **extended and elaborative version** of your oral presentation, covering the following sections:

- (a) Topic, student names and university IDs, and presentation date (1 slide),
- (b) Outline and structure (1 slide),
- (c) Major arguments and findings, with visual illustrations when relevant (20-2/+5 slides) which may be much lengthier and elaborative), and
- (d) List of references (findings, arguments and visual data quoted or cited) (=>1 slide[s]).

Total number of slides: 25 (-2/+5 slides).

Grade deduction will be imposed for late submission.

There is no restriction on adopting the extended or simplified version of PowerPoint in aiding your oral presentation.

Being *participative* for each member of the group is expected.

(1.3) Peer Review Exercise: You are invited to evaluate the contribution and involvement of your group members during the process of preparing group presentation and then submit an evaluation form after the presentation. No marks will be given if you do not submit your own form.

(2) In-class Performance: During presentation, you are strongly encouraged to actively participate in the discussion by listening to and jotting down what the presenters have said attentively, raising the questions and making comments as well as observations regarding the presentation contents. Your participation will be recorded and counted.

A separate guideline will be issued regarding the regulations and requirements of (1) and (2).

(3) Individual Essay: Select any **one** of the assigned topics on page **8** and then write an essay of about 2,500 words. Deadline: **13 December 2019 (Friday)**

Plagiarism is a serious academic offence and will be severely punished.

Lecture Schedule

During class, I will introduce and explain the connectivity between creativity and entrepreneurship, then analyzing how creative entrepreneurs (re-)produce economic values through cultural goods. Cases drawn from Hong Kong and China are chosen, aiming to provide the different business models, then successful stories of, and possible obstacles to, creative entrepreneurship. *Topics and contents coverage can be adjusted based on the actual progress.*

Week 1 (5 Sep)

Course Requirements and Our Expectations

Week 2 (12 Sep)

Topic 1: Introduction: Creative Industries (CI) in Asian Emerging Markets

- Henry Colette (2007), *Entrepreneurship in the Creative Industries*, Edward Elgar Publishing, Chapter 2.

Topic 2: Creative Entrepreneurship [I]

- Bonita Kolb (2015), *Entrepreneurship for the Creative and Cultural Industries*. London: Routledge, Chapters 1, 2 & 3.

Week 3 (19 Sep)

Topic 3: Creative Entrepreneurship [II]

- Bonita Kolb (2015), *Entrepreneurship for the Creative and Cultural Industries*., Chapters 4, 5 & 6.

Topic 4: Creative Entrepreneurship [III]

- Bonita Kolb (2015), *Entrepreneurship for the Creative and Cultural Industries*, Chapters 7, 8 & 9.

Week 4 (26 Sep)

Topic 5: Case Study [I]: Music Industry

- Henry Colette (2007), *Entrepreneurship in the Creative Industries*, Chapter 3.

Topic 6: Case Study [II]: Film Industry

- Henry Colette (2007), *Entrepreneurship in the Creative Industries*, Chapter 6.

Week 5 (3 Oct)

Topic 7: Case Study [III] Art Market in China

- Anna M. Dempster (2015). "Trading Places: Auctions and the Rise of the Chinese Art Market", in Candace Jones, Mark Lorenzen and Jonathan Sapsed ed., *The Oxford Handbook of Creative Industries*, OUP.

Topic 8: Case Study [IV]: Media Industry in China

- Michael Keane (2003), *Creative Industries in China*. Cambridge: Polity, Chapter 7.

Week 6 (10 Oct)

Topic 9: Case Study [V]: Creative Entrepreneurship in Hong Kong

- Hong Kong Television Network Ltd v. Chief Executive in Council [2015] HKCFI 634; [2015] HKLRD 1035; [2015] 3 HKC 326; HCAL 3/2014 (24 April 2015), <<http://www.hklii.hk/cgi-bin/sinodisp/eng/hk/cases/hkcfi/2015/634.html>>.
- Hong Kong Mobile Television Network Ltd and another office of the Communications Authority [2015] HKCFI 1761; HCAL 39/2014 (29 September 2015), <<http://www.hklii.hk/cgi-bin/sinodisp/eng/hk/cases/hkcfi/2015/1761.html>>.

Topic 10: Case Study [VI]: New Media in Hong Kong

- (2018). *Most Kwan Chung Limited: Share Offer*, <<https://www1.hkexnews.hk/listedco/listconews/sehk/2018/0316/ltn20180316011.pdf>>
- (28 March 2018), “Publisher of Hong Kong satirical magazine 100Most soars as much as tenfold on market debut after record demand”, <<https://www.scmp.com/business/companies/article/2139220-most-kwai-chung-hong-kongs-most-oversubscribed-ipo-stock-soars>>
- (27 July 2017), “100 Most Magazine publisher seeks Hong Kong listing”, <<http://www.ejinsight.com/20170727-100-most-magazine-publisher-seeks-hong-kong-listing/>>.

Week 7 (17 Oct)

Reading Week: class suspended

Week 8 (24 Oct)

Topic 11: Wrap-up: Concluding remarks and reflections

- Henry Colette (2007), *Entrepreneurship in the Creative Industries*, Chapter 11.

Week 9 (31 Oct)

Presentation #1: 3 group presentations & floor discussion

Week 10 (7 Nov)

Presentation #2: 3 group presentations & floor discussion

Week 11 (14 Nov)

Presentation #3: 3 group presentations & floor discussion

Week 12 (21 Nov)

Presentation #4: 3 group presentations & floor discussion

Week 13 (28 Nov)

Presentation #5: 3 group presentations & floor discussion (^N=15)

^Note: The actual number of weeks scheduled for seminars will be adjusted after add-drop period (i.e. after 16 Sep) when the number of students in this class can be finalized.

(13 Dec, @/ <23:59pm): Online submission of individual essay through Turnitin under Moodle

(1) Presentation
(40% of the subject mark)

Each group will make an oral presentation and compose a PowerPoint handout based on the assigned reading listed below. In approaching your presentation, (1) a clear summary of the points made by the author, and (2) a critique over the author's arguments with substantiation should be covered.

Richard Florida (2012). *The Rise of the Creative Class*. New York: Basic Books.

[1] Chapter 2: The Creative Economy (#1, 31 Oct)

[2] Chapters 1: The Transformation of Everyday Life & 3: The Creative Class (#1, 31 Oct)

[3] Chapter 4: The Machine Shop and the Hair Salon (#1, 31 Oct)

[4] Chapter 5: Brave New Workplace (#2, 7 Nov)

[5] Chapter 6: No-collar (#2, 7 Nov)

Christina E. Shalley, Michael A. Hitt and Jing Zhou ed. (2015), *The Oxford Handbook of Creativity, Innovation and Entrepreneurship*. New York: Oxford University Press.

[6] Chapter 4 Entrepreneurial Creativity: The Role of Learning Processes and Work Environment Supports A (#2, 7 Nov)

[7] Chapter 17: Organizing Creativity: Lessons From the *Eureka! Ranch* Experience (#3, 14 Nov)

[8] Chapter 25: Why Aren't Entrepreneurs More Creative? Conditions Affecting Creativity and Innovation in Entrepreneurial Activity (#3, 14 Nov)

[9] Chapter 27: Corporate Entrepreneurship: Accelerating Creativity and Innovation in Organizations (#3, 14 Nov)

Marta Peris-Ortiz, Mayer Rainiero Cabrera-Flores, Arturo Serrano-Santoyo ed. (2019), *Cultural and Creative Industries: A Path to Entrepreneurship and Innovation*. Cham: Springer.

[10] Chapter 4: A Model of Innovation, Social and Sustainable Entrepreneurship Under the Roof of the World (#4, 21 Nov)

[11] Chapter 6: Education and Innovation in Gastronomy: A Case Study of Culinary Art School in Tijuana, Mexico (#4, 21 Nov)

[12] Chapter 8: Gamification and New Technologies to Promote Healthy Lifestyles and Its Role in Creative Industries (#4, 21 Nov)

[13] Chapter 10: Wine Tourism and Wine Vacation as a Culture and Creative Industry: The Case of the Bullas Wine Route (#5, 28 Nov)

[14] Chapter 11: Wine Industry in Baja California, Mexico: A Gender Perspective (#5, 28 Nov)

Gerald Raunig, Gene Ray & Ulf Wuggenig, eds. (2011), *Critique of Creativity: Precarity, Subjectivity and Resistance in the 'Creative Industries'*. London: MayFly.

[15] Chapter 10: Unpredictable Outcomes / Unpredictable Outcasts: On Recent Debates over Creativity and the Creative Industries (#5, 28 Nov)

[16] Chapter 14: Creative Industries as Mass Deception (#5, 28 Nov [reserved])

(3) Individual Essay
(50% of the subject mark | Deadline: 13 December)

Choose any **one** of the below topics and then write an essay of about 2,500 words.

You are reminded of observing the university's regulations in regard to the academic honesty. Plagiarism is severely penalized.

In approaching the topic, keywords and key terms should be defined before proposing your arguments. Aspects, themes and/or questions covered in the entire topic should be addressed thoroughly. Features of the chosen keyword(s) or term(s) can be useful for structuring your essay. All arguments should be substantiated with relevant evidence or examples. For illustration and substantiation (*not decoration!*), you can capture and attach visual images with acknowledging the source.

For data collection, a small-scaled questionnaire survey (N=/ <25), interviews (N=/ <2) and/or site visits (fieldwork) may be considered and deployed apart from library and/or online searching.

Topic 1

What are the characteristics of creative entrepreneurship? Assume that you are going to operate a start-up relating to a creative industry in a country/region that you propose, which sector are you going to choose and why? Justify your choice with reference to **personal, cultural, economic, policy, marketing and/or technological aspects** of your chosen country/region (**Note: at least three aspects must be chosen for discussion**).

Topic 2

What are the characteristics of creative entrepreneurship? **Using one country/region as a case study**, explain how to develop the spirit of creative entrepreneurship in your chosen country/region? What are the possible obstacles faced in initialling and developing such a spirit? Why?

Topic 3

What are the characteristics of creative entrepreneurship? Propose **one** case, analyze how and why the company/group can be regarded as creative in establishing and maintaining its entrepreneurship with reference to the above characteristics? **OR** analyze how and why the company/group cannot establish and maintain creativity sustainably in relation to the above characteristics? (Choose any **ONE** sub-question)