

GCIN2033

Gender and Creative Industries: An introduction

Course Syllabus (Revised version under the practice of online classes)

[V.4] 20200220

Fridays, 9.30–11.20 am (Class A)
Venue: MBG07

Semester 2, 2019–20
Elective | Credits: 6

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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 and submitting the essay. (3) To avoid the unnecessary misunderstanding, you are strongly encouraged to consult the teacher in the event of queries or doubt about the course requirements. (4) When emailing, subject of your message must begin with the course code [GCIN2033].

Description

This course investigates the gender issues in the creative and cultural industries (CCI). The creative and cultural industries cover the business-related industries such as films, TV, video and music industries, but also cover the cultural sectors such as museums, galleries and libraries. However, given that a large number of female workers and activists are working in the creative industries, the problem of unequal opportunities for men and women still exists. Women are still often perceived to be less creative than men. The unequal and unnoticed life of the women are often obscured by the high-profiled and highly-paid male workers who would normally assume the leadership roles in the creative industries. Further, the gender-related barriers that exist in other industry sectors are also prevalent within the creative and cultural sectors. The key issues in the creative industries are exemplified by the opportunity gap, wage gap and perception gap. By analysing the development of selected sectors of the creative industries, this course would explore the discriminatory issues relating to gender and the ways and means to narrow the inequality between men and women.

Prerequisites: Nil

Aims and Objectives / Intended learning outcomes (ILO)

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

- (1) Examine the societal, historical, economic, cultural, political and institutional contexts whereby gender inequality is and/or has been in place in the creative and cultural industries;
- (2) Describe the features of gender inequality in the selected sector of the industries;
- (3) Analyze the possible responses made by the opposite gender; and

- (4) Evaluate the effectiveness of public policy in removing and/or promoting gender inequality.

Assessment

The continuous coursework assessment (100%) covers the following items:

- (1) **Two** individual assignments: **55%** (= 25% + 30%)
(2) Individual Essay: **45%**

(1) Students are required to complete **two** written assignments of 1,000 (+500) words based on the designated topic shown on page 5. Late submission will **not** be accepted.

Assignment #1 (25%): Deadline: **9 March 2020 (Monday)**.

Assignment #2 (30%): Deadline: **6 April 2020 (Monday)**.

(2) Individual Essay: Select any **one** of the assigned topics on page 6 of this course syllabus and then write an essay of about 2,500 (+500/-200) words. Deadline: **29 May 2020 (Friday)**.

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

Class Schedule

In this course, gender refers to male, female, transgender, transsexual, two-spirited and intersex.

During class, cases found in the different sectors of the creative and cultural industries will be selected, aiming to understand the nature, developments and impacts brought by gender inequality and discrimination. While the cases are mainly drawn from the West, students are strongly encouraged to explore the cases in Asia through group presentations and essay writing. *Topics and contents coverage can be adjusted based on the actual progress.*

(24 January) Course Requirements and Our Expectations

(7 February)

Topic 1: Approaching gender and CCI

- Conor, Bridget, Rosalind Gill and Stephanie Taylor (2015). "Gender and creative labour", *The Sociological Review*, 63:S1, 1-22.
- Colette, Henry (2009). "Women and the creative industries: exploring the popular appeal", *Creative Industries Journal*, 2:2, 143-160.

(14 February)

Topic 2: Creative Politics: Power, position and relationships

- Milestone, Katie (2016). "'Northernness', gender and Manchester's creative industries", *Journal of Cultural Research*, 20:1, 45-59.

- Hennekam, Sophie and Dawn Bennett (2017, July). “Sexual Harassment in the Creative Industries: Tolerance, Culture and the Need for Change”, *Gender, Work and Organization*. 24:4, 417-434.
- Shade, Regan and Jenna Jacobson (2015). “Hungry for the job: gender, unpaid internships, and the creative industries”, *The Sociological Review*, 63:S1, 188-205.

(21 and 28 February) **RECESS. Online class meetings suspended**

(6 March)

Topic 3: Conceptual tools for analysis: discrimination, inequality and marginalization

- Nkomo M. Stella (2008). “Discrimination”, in Julian Barling and Cary L. Cooper ed., *The SAGE Handbook of Organizational Behaviour: Volume I – Micro Approaches*. London: SAGE.
- Warwick-Booth, Louise (2013). “Social Divisions and Inequality: Gender”, in *Social Inequality*. London: SAGE.
- Causadias Jose M. and Adriana J. Umana-Taylor (2018). “Reframing Marginalization and Youth Development: Introduction to the Special Issue”, *American Psychologist*. 73:6, 707-712.

(13 and 20 March)

Topic 4: Music Industry

- Strong, Catherine and Sarah Raine (2018). “Gender Politics in the Music Industry”, *IASPM@Journal*, 8:1, 2-8.
- Bennett, Toby (2018). “The Whole Feminist Taking-your-Clothes-off Thing”: Negotiating the Critique of Gender Inequality in UK Music Industries, *IASPM@Journal*, 8:1, 24-41.
- Bjorck, Cecilia and Asa Bergman (2018). “Making Women in Jazz Visible: Negotiating Discourses of Unity and Diversity in Sweden and the US”, *IASPM@Journal*, 8:1, 42-58.

(20 and 27 March)

Topic 5: Film and Television Industries

- Wreyford, Natalie (2018). *Gender Inequality in Screenwriting Work*. Cham, Switzerland: Palgrave Macmillan (esp. Chap. 1 & 2).
- Kreager, Alexis (with Stephen Follows) (2018, May). *Gender Inequality and Screenwriters: A Study of the impact of gender on equality of opportunity for screenwriters and key creatives in the UK film and television industries*. London: WGGB The Writers’ Union.^
- Kreager, Alexis, Stephen Follows (with Eleanor Gomes) (2016, May). *Cut Out of the Picture: A Study of gender inequality amongst film directors in the UK film industry*. London: Directors UK.^ (^Reference)

(27 March and 3 April)

Topic 6: Women leaders in the creative industries

- McRobbie, Angela, Dan Strutt and Carolina Bandinelli (2019). “Feminism and the Politics of Creative Labour: Fashion Micro-enterprises in London, Berlin and Milan”, *Australian Feminist Studies*, 34: 100, 131-148.
- Dodd, Fiona (2012). “Women leaders in the creative industries: a baseline study”, *International Journal of Gender and Entrepreneurship*, 4:2, 153-178.

(10 April) ***Good Friday: class suspended***

(17 and 24 April)

Topic 7: Creative justice - as reducing inequality and discrimination

- Banks, Mark (2017). *Creative Justice: Cultural Industries, Work and Inequality*. London & New York: Rowman & Littlefield, Chap. 1, 2, 3 & 6.

(1 May) ***Labour Day: class suspended***

(8 May)

Topic 8: Wrap-up: Concluding remarks and reflections

- Banks, Mark (2017), *Creative Justice: Cultural Industries, Work and Inequality*, Chap. 7.
- Wreyford, Natalie (2018). *Gender Inequality in Screenwriting Work*, Chap. 8.

(15 May) Consultation session

(29 May, @/23:59pm): Online submission of individual essay through Turnitin under Moodle

****In case of resuming face-to-face classes, lectures and consultation session will be conducted at the designated venue of this course: MBG07.***

(1) Individual Assignments
(55% of the subject mark)

Complete **two** assignments of about 1,000 (+500) words based on the designated topic. You are required to make an online submission under Moodle. Late submission is NOT accepted. Citations and referencing must be made. Plagiarism will be severely penalized.

Assignment #1 (25%)
Deadline: 9 March 2020 (Monday)

Based on the speech (as shown in the below URL) given by Carrie Lam, HKSAR Chief Executive, on 29 July 2019, do you think the assertion of which “*my government promotes gender equality*” is relevant to the various sectors of creative and cultural industries in Hong Kong? Explain your view.

https://www.news.gov.hk/eng/2019/07/20190729/20190729_172147_984.html

Assignment #2 (30%)
Deadline: 6 April 2020 (Monday)

Based on the topic of individual essay (see page 6) that you are intended to write, select **two** of your collected materials[^], summarize the key arguments and critically evaluate the usefulness and limitations in understanding the chosen topic.

*([^]Please note that these collected materials must be journal articles, book chapters from different academic books (or different authors of different chapters from the same book), government documents, government policy papers or consultations or professional reports **NOT** extracted from the assigned readings of this course. No marks will be given if you violate any one of the above regulations).*

FORMAT FOR SUBMISSION: Use your **University Number** to name your file. Turnitin only accepts the file in either **pdf** or **docx** (Microsoft Word). Those using Pages under Mac must export the file into the aforesaid file format.

(3) Individual Essay
(45% of the subject mark | Deadline: 29 May 2020 [Monday])

Choose any ***one*** of the below topics and then write an essay of about 2,500 (+500/-200) words.

You are reminded of observing the university's regulations in regard to the academic honesty. Plagiarism is severely penalized, especially the reuse of the old essays from this or similar course(s) in the past. A failure grade will be assigned accordingly.

In approaching the topic, keywords and key terms should be defined briefly 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= \leq 25), interviews (N= \leq 2) and/or site visits (fieldwork) may be considered and deployed apart from library and/or online searching.

In online submission, use the following format to name your file: [University Number]+[Topic #] (e.g., 3035777199-T3.pdf)

Topic 1

Select ***one*** Asian country/region and ***one*** sector in the cultural and creative industries, discuss (a) how gender inequality is demonstrated in various aspects of the field and (b) reasons behind its persistence.

Topic 2

Select ***one*** country/region, (a) discuss how state is intervened in dealing with gender inequality in the cultural and creative industries and (b) evaluate the effectiveness in reducing differences and discrimination.

Topic 3

“Creative justice should be promoted and enforced in order to reduce gender inequality in the cultural and creative industries”. Discuss the statement with reference to (a) your policy recommendation and justification, and (b) possible difficulties faced.