

## **GCIN1001**

### **Introduction to Global Creative Industries**

**6 credits - total learning hours: 150**

**Session A: June 25 – July 13, 2018**

**10:00 to 13:00, Mon-Fri**

#### **Course Description**

This course adopts an interdisciplinary approach to examine significant and complex issues related to the emergence, development and prospect of the global creative industries. It will survey and identify the key players and characteristics of the emerging global creative economy by exploring the development of creative industries in different regions, such as East Asia, North America and Europe. It will also analyze the impact and implication of the growth of global creative industries on the role and function of culture in society today.

#### **Aims and Objectives**

- 1) To arouse the interest of students in the study of the global creative industries.
- 2) To introduce students to key concepts which are fundamental to an understanding of the logic of the global creative industries.
- 3) To familiarize students with the actual practices of the creative enterprises.
- 4) To engage students in dialogue and exchange with practitioners from the creative industries.

#### **List of Topics to be covered in meetings**

- 1) Overview of Global Creative Industries
- 2) Culture and Business
- 3) History and Development of Creative Industries
- 4) 'Cultural Workers': Key Players in the Field
- 5) Popular Cultures
- 6) Cultural Production
- 7) Cultural Market: Audiences and Consumption
- 8) Cultural Policy
- 9) The Rise of Creative Industries in China
- 10) Hong Kong's Cultural Strategy
- 11) Prospect of Global Creative Industries
- 12) Research Method

#### **Teaching resources**

Creative Economy:

D. BJORKEGREN. *The Culture Business* (London: Routledge, 1996)

KONG, L. and J. O'CONNOR, Eds. *Creative Economies, Creative Cities: Asian-European Perspectives*. (Berlin: Springer, 2008)

Creative Industries:

ANHEIER, H. K. and Y. R. ISAR. *The Cultural Economy*. (Los Angeles; London: SAGE, 2008).

BILTON, C. *Management and Creativity: From Creative Industries to Creative Management*. (Oxford: Blackwell, 2007)

J. HARTLEY, *Creative Industries* (Oxford: Blackwell, 2005)

HESMONDHALGH, D. *The Cultural Industries*. (London: Sage, 2007)

LASH, S. and C. LURY. *Global Culture Industry: The Mediation of Things*. (Cambridge: Polity, 2007)

Culture and Business:

R. E. CAVES. *Creative Industries: Contracts between Art and Commerce*. (London: Harvard University Press, 2000)

MCROBBIE, A. *In the Culture Society: Art, Fashion, and Popular Music*. (London: Routledge, 1999)

ADORNO, T. *The Culture Industry*. (London: Routledge, 2001)

Bayley, S. *Commerce and Culture: From Pre-Industrial Art to Post-Industrial Value*. (London: Design Museum, 1989)  
Berger, J. *Ways of Seeing*. (London: Penguin, 1972)  
Bewes, T., and Gilbert, J. (eds) *The Art of Regeneration: Urban Renewal Through Cultural Activity*. (London: Demos, 2000)  
Maccannell, D. *The Tourist: A New Theory of the Leisure Class*. (London: University of California Press, 1999)  
Wu, C. *Privatising Culture: Corporate Art Intervention Since the 1980s*. (London: Verso, 2002)

#### Cultural Policy:

Lewis, J. and T. Miller. *Critical Cultural Policy Studies: A Reader*. (Oxford: Blackwell, 2003)  
Boorsma, P. B. et al. (Eds.) *Privatization and Culture: Experiences in the Arts, Heritage and Cultural Industries in Europe*. (London: Kluwer Academic Publisher, 1998)  
McGuigan, J. *Rethinking Cultural Policy*. (Maidenhead: Open University Press, 2004)

(Please note the topics and teaching resources may vary and are provided here as a guide.)

#### **Assessment**

100% coursework

#### **Learning outcomes:**

On successful completion of the course, students should be able to:

- 1) Demonstrate the ability to discern the problems associated with the rise of the creative economy from different aspects.
- 2) Demonstrate the ability to solve practical issues related to the development of the creative industries.
- 3) Understand the general conditions of different creative industries.
- 4) Demonstrate the ability to compare the development of the creative industries in different contexts.