Course Title	Media and Creative Industries
Course Code	CUS3003
Recommended Study Year	Year 2 to 4
No. of Credits/Term	3
Mode of Tuition	Lecture-tutorial mode
Class Contact Hours	3
Category	Elective, Area of Concentration: Community and Cultural Policy, and Creativity and Media Studies (2018-19 intake or before); Digital Culture and Media Practices (from 2019-20 intake)
Discipline	-
Prerequisite(s)	NIL
Co-requisite(s)	NIL
Exclusion(s)	NIL
Exemption Requirement(s)	NIL

Brief Course Description

This course introduces the key critical debates relating to creative industries and the social, economic, cultural and political implications of the increasing visibility of such industries. "Culture" and "industry" were considered to be incompatible by early critics of modern capitalist culture, but have been running hand in hand for decades in our contemporary times. Is culture now fully susceptible to being administered in bureaucratic fashion, or has it been re-energized and re-commodified into new processes of "creativity"-making? How should our social environments for the nurturing of media (and mediated) creativity be addressed in the context of relevant cultural planning, policy or education? In what ways do "creative workers" contribute today to the growth of creative industries and even of a "creative economy"?

Although the term creative industries covers a range of sectors where individual talent and skill is promoted, such as crafts, architecture, design, performance, sound and visual art, film and television, publishing, etc., this course will focus on media-based creative industries. We will discuss how the rise of new media technology has encouraged the emergence of media studios and startups that are opening up possibilities of creative work through media. Students will learn about some emergent trends of alternative creative media organizations/ practices that challenge conventional notions of media industries.

Aims
1. To introduce students to the critical debates and perspectives on creative industries;
2. To explore the contemporary meanings of terms such as 'creative worker', 'creative/cultural industry' and 'creative economy';

3. To examine case studies of media-based creative industries drawn from various local and international contexts.

Learning Outcomes
On completing the course, students will be able to
1. Identify and describe creative industries;
2. Employ cultural studies theories, concepts, and methods to analyse policy issues related to different kinds of cultural and creative industries;
3. Apply knowledge and theories to social, cultural, and professional issues in cultural and creative industries;
4. Explain how media-based creative industries are structured, and what they are contributing to the creative economy.

Indicative Content
Creative and cultural industries in historical perspective
The creative worker in the contemporary world
Old and new media in the creative economy

Teaching Methods
Lecture, tutorials, and field visits.

Measurement of Learning Outcomes
1. Writing assignments will test students' ability to critically reflect on current issues relating to creative industries by applying concepts and theories learnt in the course (LO1, 2)
2. Oral presentations will test students' ability to articulate their knowledge of relevant concepts and apply them to cases; the presentation will enable students' oral communication skills (LO1, 4).
3. Term project will test students' ability to apply research skills to the critical understanding of a themed idea/ model of creative media practices; (LO2, 3);
4. Exam will test students' knowledge of the concepts taught in the course, and skills in critical discussion of the debates and concepts (LO1, 2, 3, 4).

Assessment
Continuous Assessment 70% :
Class Attendance/ discussion 10%
Oral Presentation   10%
Written assignments 20%
Term Project   30%

Take-home exam 30%

Required/Essential Readings
Adorno, Theodor W. *The Culture Industry: Selected Essays on Mass Culture*. Ed. and
intro. J. M. Bernstein. Revised reprint. Chapter 3: "Culture Industry
Reconsidered", pp. 85-92; "Culture and Administration", pp. 93-113. London:
Routledge, 2001.

Bilton, Chris. *The Disappearing Product: Marketing and Markets in the Creative
Industries.* Cheltenham: Edward Elgar, 2017.

Recommended/Supplementary Readings
Berry, Chris, Nicholas Liscutin & Jonathan D Mackintosh. *Cultural Studies and Cultural
Industries in Northeast Asia: What a Difference a Region Makes*. Aberdeen, Hong Kong:
Hong Kong University Press, 2009.
Chua Beng Huat and Koichi Iwabuchi, *East Asian Pop Culture*. HK: HKU Press, 2009.
Fuchs, Christian. *Culture and Economy in the Age of Social Media*. New York:
Routledge, Taylor & Francis Group , 2015.
Gehl, Robert W. *Reverse Engineering Social Media: Software, Culture, and Political
Economy in New Media Capitalism.* Philadelphia, Pennsylvania: Temple University
Press , 2014.
Hesmondhalgh, David and Sarah Baker. *Creative Labour: Media Work in Three Cultural
Industries*. London: Routledge, 2011.
Howkins, John. *The Creative Economy: How People Make Money from Ideas*. Chapter 3:
"The Core Creative Industries", pp. 82-124. London and New York: Penguin, 2007
(c.2002).
Hartley, John. *Key Concepts in Creative Industries*. Los Angeles: SAGE, 2013.
Keane, Michael. *Creative Industries in China: Art, Design and Media*. Cambridge, UK,
and Malden, USA: Polity, 2013.
Kong, Lily, and O'Connor, Justin (eds. and intro.). *Creative Economies, Creative Cities:
Asian-European Perspectives*. Dordrecht, Heidelberg, London and New York:
Springer, 2009.
Lim, Lorraine, and Lee, Hye-kyung (eds.). *Routledge Handbook of Cultural and Creative
Industries in Asia*. Milton Park, UK, and New York: Routledge, 2019.
Mayer, Vicki, Miranda J. Banks & John Thornton Caldwell. *Production Studies: Cultural
Studies of Media Industries.* New York : Routledge , 2009.
Rajadhyaksha, Ashish. "Make every Indian a creator of intellectual property": Mumbai's
casual labour as a creative class". *Inter-Asia Cultural Studies*, 15:4 (2014), 608-
624, DOI: 10.1080/14649373.2014.975401.
Srinivas, S.V. "Asian Culture Industries: An Introduction". *Inter-Asia Cultural Studies*,
14.4 (2013): 577-578. Introduction to a mini-issue in the same volume with essays
by Neikolie Kuotsu, pp. 579-599; Douglas Hill & Adrian Athique, pp. 600-656;
S.V. Srinivas, pp. 657-634; Anjali Roy, pp. 635-643; and Anthony Fung & John
Erni, pp. 644-656.
Teo, Stephen K. T. "Promise and Perhaps Love: Pan-Asian Production and the Hong
Kong-China interrelationship". *Inter-Asia Cultural Studies*, 9.3 (2008): 341-358.

Important Notes:

(5) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
(6) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
(7) Students are required to submit writing assignment(s) using Turnitin.
(8) To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.