

Global MBA Program

**Syllabus of  
Cultural and Creative Industries: Theories and Practices**

**Fall Semester, 2017**

**General Information****Date:** Wednesday**Time:** Periods 2-4 (9:10~12:10)**Venue:** 管一 405**Professor:** Szu-Wei Chen**E-mail address:** [szuweichen@ntu.edu.tw](mailto:szuweichen@ntu.edu.tw)**Office number:** 02 33664697**Teaching Assistant:** Hung Ren Tong**E-mail address:** [r05144007@ntu.edu.tw](mailto:r05144007@ntu.edu.tw)**Introduction**

Defined as a sector of subsectors encompassing industries that exploited creative talent through various types of intellectual property, the term Cultural & Creative Industries (CCIs) was coined in the 1990s, with a view to redefining the economic value of arts and culture. The concept of 'creative industries' has grown and gained more importance in the fields of economics, politics and academia ever since.

In this course we are to approach CCIs from a variety of perspectives first by enabling students to contextualise the activities of creative industries within wider cultural and commercial frameworks, and then by exploring major issues addressed and strategies employed in the industries. The course is delivered through a combination of lectures and seminars. While in the former key issues, concepts and theories will be identified, in the latter students will discuss ideas and engage in debates arising from the lectures, the required readings and practical cases.

There are three main units:

**Unit 1: Culture policy and the development of the CCIs**

This unit explores why the CCIs have grown by looking into shifts in modes of consumption, leisure and time use, together with the shift in developed economies away from industrial production to service industries.

**Unit 2: Work and organisation in the CCIs**

This unit looks at the characteristics and varieties of organisation and management of cultural production, as well as the nature of work within the CCIs. It examines the process of entrepreneurship, in which culture and the market meet, and who is involved and why it is important in the context of the CCIs.

**Unit 3: Convergence, production and consumption**

This unit examines changes in the organisation of cultural production, and further considers the relationship between technology and organisations. It then looks at the shifting interrelationships

between the production and consumption in the digital era, and models of audience segmentation.

**Objectives**

This course is aimed to equip students with both theoretical and practical understandings of CCI and the development of a cultural economy to create their own creative initiatives in the future.

**Class Contract**

Students are required to attend the lecture regularly, read the assigned reading materials and actively participate in the in-class discussion.

**Class Topics Overview**

Session	Date	Subject	Case discussion	Assignment
1	09/13	Defining culture and creativity industries	To be announced	Further reading
2	09/20	How did it start? The case of EU		Further reading
3	09/28	The case of Taiwan		
4	10/04	Mid-autumn festival (Holiday, no meeting)		
5	10/11	Entrepreneurial dimension of the CCIs		Further reading
6	10/18	Creative teams and innovation		Key reading ch.1-2; Further reading
7	10/25	Creative system and self-motivated creative worker	Case from key reading ch.4	Key reading ch.3-4; Further reading
8	11/01	Strategy, leadership and adhocracy	Case from key reading ch.5	Key reading ch.5; Further reading
9	11/08	A Musical Salon to the World: A Pianist's View on Artistic Creativity and Teamwork (Dr. Kaiyin Huang, guest speaker)		
10	11/15	NTU anniversary day (Holiday, no meeting)		
11	11/23	Group project proposal presentations		

12	11/30	Business development and organisational change	Case from key reading ch.6	Key reading ch.6; Further reading
13	12/07	Creativity management in		Further reading
14	12/14	Messages of Innovation and Creativity (Eric Hsi-Ping Chuang, guest speaker)		
15	12/21	From creative marketing to creative consumption	Case from key reading ch.7	Key reading ch.7; Further reading
16	12/28	Mapping the cultural-creative cluster landscape		Key reading ch.8; Further reading
17	01/04	Group presentations		
18	01/11	Group presentations		

**Learning Materials**

**Key reading:**

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

**Cases:**

Selected cases from the textbook or assigned readings

**Further readings:**

Week 1

Galloway, Susan and Stewart Dunlop, 'A critique of definitions of the cultural and creative industries in public policy', *International Journal of Cultural Policy*, 13:1 (2007), pp. 17-31.

Week 2

*Creative Industries Mapping Documents 1998* (Department for Culture, Media & Sport, UK, 1998)

*Creative Industries Mapping Documents 2001* (Department for Culture, Media & Sport, UK, 2001)

Working Group of EU Member States Experts on Cultural and Creative Industries, *European Agenda for Culture: Work Plan for Culture, 2011-2014, Policy Book* (European Union Open Method of Coordination, 2012)

Week 4

Craik, Jennifer, 'The Conceptual ambivalence of art and culture', in *Re-Visioning Arts and Cultural Policy: Current Impasses and Future Directions* (Canberra: ANU E Press, 2007), pp.1-5.

Potts, Jason D. and Stuart D. Cunningham, 'Four models of the creative industries', *International Journal of Cultural Policy*, 14:3 (2008), pp. 233-247.

World Intellectual Property Organisation, 'The copyright-based industry', in *Guide on Surveying the Economic Contribution of the Copyright-based Industries* (Geneva: WIPO, 2003), pp. 26-35.

#### Week 5

Göran Roos, Stephen Pike and Lisa Fernstrom, 'Putting intellectual capital resources to value-creating use', in *Managing Intellectual Capital in Practice* (Oxford: Butterworth-Heinemann, 2006), pp.141-149.

Maria Aggestam, 'Art-entrepreneurship in the Scandinavian music industry', in Colette Henry (ed.), *Entrepreneurship in the Creative Industries: An International Perspective* (Cheltenham: 2007), pp.30-53.

Stabell, Charles B. and Øystein D. Fjeldstad, 'Configuring value for competitive advantages: On chains, shops, and networks', *Strategic Management Journal*, 19 (1998), pp. 413-437.

Xavier Greffe, 'Creative enterprises: choosing a development strategy', in *Managing Creative Enterprises* (Geneva: WIPO, 2006), pp.26-39.

#### Week 6

de Bono, Edward, 'Exploring patterns of thought: Serious creativity', *Journal for Quality and Participation*, 18:5 (1995), pp. 12-18.

#### Week 7

Blaire, Helen and Al Rainnie, 'Flexible films?', *Media, Culture and Society*, 22 (2000), pp. 187-204.

#### Week 8

Barrett, Frank J., 'Creativity and Improvisation in Jazz and Organizations: Implications for organizational learning', *Organization Science*, 9:5 (1998), pp. 605-622.

Mintzberg, Henry and Alexandra McHugh, 'Strategy Formation in an Adhocracy', *Administrative Science Quarterly*, 30 (1985), pp. 160-197.

#### Week 11

Greiner, E. Greiner, 'Evolution and revolution as organizations grow', *Harvard Business Review*, 50:4 (1972), pp. 37-46.

Sykes, Nigel, 'Envisioning, enabling and enacting: Metamorphosing the enterprise', Warwick Business School's Small and Medium Sized Enterprise Centre Working Papers No.71.

#### Week 12

Currah, Andrew, 'Managing creativity: the tensions between commodities and gifts in a digital networked environment', *Economy and Society*, 36:3 (2007), pp. 467-494.

Kim, Minjeong, 'The creative commons and copyright protection in the digital era: Uses of creative commons licenses', *Journal of Computer-Mediated Communication*, 13 (2008), pp. 187-209.

World Intellectual Property Organisation, 'Basic legal notions', in *Guide on Surveying the Economic Contribution of the Copyright-based Industries* (Geneva: WIPO, 2003), pp. 13-25.

#### Week 14

Cova, Bernard, 'The postmodern explained to managers: Implications for marketing', *Business Horizons*, 39:6 (1996), pp. 15-23.

Boorsma, Miranda, 'A strategic logic for arts marketing: Integrating customer value and artistic objectives', *International Journal of Cultural Policy*, 12:1 (2006), 74-92.

#### Week 15

Mommaas, Hans, 'Spaces of Culture and Economy: Mapping the Cultural-Creative Cluster Landscape', in L. Kong and J. O'Connor (eds), *Creative Economies, Creative Cities: Asian-European Perspectives* (Berlin: Springer, 2008), pp. 45-59.

### **Homework Assignment**

#### 1. Individual writing assignment

One essay of 1,000 words on the unique characteristics of CCIs as opposed to other industry sectors, due in Week 12.

#### 2. Group project

Students are to form 8 groups. Each group is required to

(1) carry out a comparative case study, from the perspectives covered in this course, on two specific entities (personal studio, company, performance venue, state organisation, etc.) chosen by the group members; OR

(2) write a business plan

Each group is required to give a 10-min proposal presentation in Week 10, in which the background information of the two chosen entities and a key issue, such as factors contributing to business success or failure, business model transformation, management styles, to name a few, should be identified.

A 20-min final presentation on the comparative study is to be delivered in Weeks 17 and 18.

A written paper of 5,000 words in English is to be submitted online to the course website by the end of Week 18.

### **Grading Policy**

#### 1. Participation and attendance (20%)

#### 2. Individual writing assignment (20%)

#### 3. Group project (60%)

(1) 10-min proposal presentation (10%)

(2) 20-min final presentation (20%)

(3) A written paper of 5,000 words in English (30%)