**CLA9007 Creative Industries: reflection on creativity and creation**

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| **Course Title** | : | Creative Industries: reflection on creativity and creation |
| **Course Code** | : | CLA9007 |
| **Recommended Study Year** | : | 3 and 4 (proposed to be an advanced course) |
| **No. of Credits/Term** | : | 3 |
| **Mode of Tuition** | : | Lecture-tutorial mode |
| **Class Contact Hours** | : | 3 hours per week |
| **Category** | : | Creativity and Innovation Cluster |
| **Discipline** | : | Nil |
| **Prerequisite(s)** | : | Nil |
| **Co-requisite(s)** | : | Nil |
| **Exclusion(s)** | : | Nil |
| **Exemption Requirement(s)** | : | Nil |

**Brief Course Description:**

Despite its importance in almost all sectors of contemporary society, creative thinking remains a very broad, general, and abstract concept. The course aims to *contextualize* this concept by presenting an introductory overview of the socio-economic organization of creative industries and theories about them. The term "creative industries" refers to a group of industries with a high level of cultural, creative, or artistic input. They include film, music, design, fashion, dance, theatre, art, architecture, advertising, television, and other media. In terms of management, they present a special challenge in coordinating the efforts of creative people, such as artists and designers, who are famous for being individualistic and devoted to their creative work, with the practical running of a project which may involve hundreds of people. Through case studies, students will be asked to identify the conflicts, negotiations, and collaboration between the creators and humdrum people and explore how they shape and inform the very meaning of creativity or creative thinking in different industries. By placing the notion of creative thinking *in the context of* creative industries, the course, in short, aims to demonstrate that the concept itself is not universal but culturally and contextually varied.

This course is taught primarily by lectures with some classwork. It is attentive to creative industries in China, Hong Kong, and Japan, comparing what we find there with standard readings on creative processes in Europe and the United States. It also looks at local/regional variations in how different creative industries function vis-à-vis business and cultural policies, globalization, and the strategic role of creativity in future competitiveness.

**Aims:**
This course aims to:
1. introduce students to the cultural and philosophical assumptions behind "creativity," "creation," "creative work," and the "creative class";
2. introduce students to the concept of "creative industries" and a wide range of theories and ideas to the studies of creative industries all over the world;
3. examine and analyze how they are organized and function in different sectors of the economy and invite students to critically reflect on the very meaning of creativity in various social, cultural, interpersonal, institutional, and technological settings.

**Learning Outcomes:**

By the end of the course, students should be able to:

1. grasp the broad outline of the cultural history of creativity in arts and many other creative industries
2. understand the economic properties that underpin all creative industries throughout the world;
3. understand the sociopolitical agenda underpinning the rise of interest in creative industries and the relationship between culture and business;
4. understand the organizational differences to be found in different creative industries, with particular emphasis on film and music;
5. grasp, analyze, and evaluate the meaning of 'creativity' in various social and cultural contexts.
6. apply various theories and concepts in understanding a wide range of creative industries in different parts of the world.

**Indicative Content:**

 -What is "creativity"? And what is not "creativity"?
 -The need for everyday creativity
 -The origin of creative industries
 -The "creative class" and "creative work" in a New Economy
 -Creativity thinking in practice: Verbal, textual, visual
 -Creativity in Film and Music

**Teaching Method:**

Lecture and discussion, group project, tutorial presentation, and site visit.

**Measurement of Learning Outcomes:**

1. Active oral class participation engages critically with assigned weekly readings, unpacking key concepts in them. Students as a group are also required to do a short presentation in relation to assigned lecture themes. (20%) (LO1, 2)
2. Problem-based continuous assessment, in the form of response exercises, where students work individually or in teams to apply key concepts to understand different kinds of creative thinking as it is practiced in different creative industries or contexts. (20%) (LO5, 6)
3. Group project – involving both writing and oral presentation – assesses students' understanding of historical, theoretical, political, and practical issues covered in the readings and lectures. (30%) (LO1, 2, 3, 4)
4. Final Examination assesses concept familiarity, understanding of the cultural history of creativity, and applications in various contexts. (30%) (LO1,5, 6)

**Assessment:**
70% in continuous assessment, 30% in examination

**Required Readings:**

(Selections from:)

Richard Caves, *Creative Industries: Contracts between art and commerce*. Cambridge, MA: Harvard University Press, 2002.

Brian Moeran and Ana Alačovska, *Creative Industries: Critical Readings*. Four volumes. Oxford: Berg, 2012.

Weiner, Robert, *Creativity and Beyond: Cultures, Values, and Change*. Albany: State University of New York, 2000.


**Supplementary Readings:**

Negus, Keith & Pickering, Michael, *Creativity, Communication and Cultural Value*, London, Sage, 2006.

Carlie, Orison and Anne Jordan, *Approaches to Creativity*. New York: Open University Press, 2012.

Niu, Weihua and James C. Kaufman, 'Creativity of Chinese and American Cultures: A Synthetic Analysis', *The Journal of Creative Behavior* 47(1): 77–87, 2013.

Debes, Deborah, *Creative Thinking and Writing*. Hong Kong: Witman Publishing Co, 2006.

Flew, Terry, "Creativity, the 'new humanism' and cultural studies," *Continuum: Journal of Media & Cultural Studies,* 18.2, June 2004, 161-178.


Hartley, John, "The new economy, creativity and consumption," International Journal of Cultural Studies, 7, 2004, 5-7. (An introduction to a special issue on the creative industries).

Livingston, Paisley, 'Creativity'. *Encyclopedia of Philosophy*, 2nd edition. Ed. Donald Borchert. Detroit: Macmillan, 2006, II, 688-91.

Livingston, Paisley, 'Poincaré's Delicate Sieve: On Creativity in the Arts'. In *the Concept of Creativity in Science and the Arts*. 2nd ed. revised. Ed. Karen Bardsley,

Michael Krausz, and Denis Dutton. Amsterdam: Brill (forthcoming 2009).

Miller, Toby, 'Cultural citizenship,' in Engin F. Isin and Bryan S. Turner (eds), *Handbook of Citizenship Studies*. London: Sage, 2002, pp. 231-244.

Robinson, Gillian & Rundell, John (Eds), *Rethinking Imagination: Culture and Creativity.* London: Routledge, 1994.


Important Notes:
1. 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.
2. 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. 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.

3. Students are required to submit writing assignment(s) using Turnitin.

4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.