MMCS220

Arts and Entertainment Industries

S1 Day 2014

Dept of Media, Music & Cultural Studies

Contents

General Information

Unit convenor and teaching staff
Unit Convenor
Guy Morrow
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Credit points
3

Prerequisites
12cp

Corequisites

Co-badged status

Unit description
This unit involves a critical and analytical examination of artistic creativity within an industrial context. Through studying this unit, students will gain insights into how to nurture and facilitate artistic creativity. The ground has shifted under arts organisations due to new technologies. What are the opportunities for innovation, growth and renewal? Will theatre and live music survive as economically viable industries because they are not as subject to piracy? The new arts industries that are emerging are intricately tied to a new media ecosystem. This unit will explore the interrelationship between these and will present ideas concerning the future of the Australian arts and entertainment industries.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at https://www.mq.edu.au/study/calendar-of-dates

Learning Outcomes

On successful completion of this unit, you will be able to:

Demonstrate creativity in relation to the arts and entertainment industries.

Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.

Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.

Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that are generated by the changing arts business environment. Describe the history of creative industries policy and locate arguments within a broad historical context.

Assessment Tasks

Name	Weighting	Due
Reading Exercise	10%	Wednesday April 2
Funding Application	20%	Thursday May 8
Student-led discussion	30%	Week allocated
Research Essay	40%	Monday June 16

Reading Exercise

Due: **Wednesday April 2**
Weighting: **10%**

In 800 words, summarize the arguments contained in the readings that have been set for the first 4 weeks of this unit.

Reading exercise assignments will be examined in relation to the following criteria: 1) Does the assignment demonstrate an adequate familiarity with and communication of the relevant literature covered on the unit so far? 2) Does the assignment clearly identify its aims and achieve these? 3) Is the assignment presented in a competent literary style and with satisfactory referencing?

On successful completion you will be able to:

- Describe the history of creative industries policy and locate arguments within a broad historical context.

Funding Application

Due: **Thursday May 8**
Weighting: **20%**

This task involves interpreting and evaluating various funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity. Specifically, your task is to draft an application for the Australia Council for the Arts for funding. You will need to envisage an arts activity of your choosing and then apply for funds under one of the grant categories listed on the Australia Council website and in the council's grants handbook. http://www.australiacouncil.gov.au

You will be given further instructions in your tutorials concerning this project.

On successful completion you will be able to:
- Demonstrate creativity in relation to the arts and entertainment industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Student-led discussion

Due: **Week allocated**
Weighting: **30%**

For this assessment task, students will be put into groups in the first two tutorials. Groups will also choose a weekly topic in the first two tutorials. Each student group will lead the discussion for their chosen week. This task requires students to summarise the literature and collaborate with other students in order to evaluate, contrast and defend their own judgements concerning the creative industries. This task does not require a formal presentation, just student-led discussion.

Individual contributions to group presentations will be examined in relation to the following criteria: 1) Does the student demonstrate an adequate familiarity with and communication of the relevant literature in the field? 2) Does the student, as part of the group, clearly identify their aims and achieve these? 3) Does the student make an original contribution to the discussion?

On successful completion you will be able to:
- Demonstrate creativity in relation to the arts and entertainment industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that are generated by the changing arts business environment.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Research Essay

Due: **Monday June 16**

Weighting: **40%**

2500 words. For your final essay, you will be required to select one question from a list that will be distributed during the second half of the semester. This list will feature questions that draw from ideas that emerge across the semester so that you can explore these further (and so that you will have played a part in developing the essay question options).

On successful completion you will be able to:

- Demonstrate creativity in relation to the arts and entertainment industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that are generated by the changing arts business environment.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Delivery and Resources

ASSIGNMENT SUBMISSION

Electronic Submissions

Assignments for this unit are to be submitted online via the Turn It In/Grademark software that can be accessed through the MMCS220 iLearn unit.

To submit an assignment:

1. Go to the MMCS220 iLearn site.

2. Click on the relevant Turn It In assignment name.

3. Click on the Submit Paper tab.

4. Select Student Name.

5. Enter a Submission Title.

6. Select Submission Part if there are multiple parts available.

7. Click Browse and select the file you would like to submit.

8. Click Add Submission.

READINGS:

The readings for this unit are electronically available via e-reserve and/or the unit iLearn site. A complete reading list is available below.

READING LIST

Week 1:

Topic: Defining the Arts and Entertainment Industries

Reading 1:

Hesmondhalgh, D and Baker, S (2011) 'Introduction: can creative labour be good work?' in *Creative labour: media work in three cultural industries*, Routledge: Milton Park.

Reading 2:

Hesmondhalgh, D and Pratt, A (2005) 'Cultural industries and cultural policy.'

International journal of cultural policy, 11 (1), pp. 1-14.

Additional Reading:

Hesmondhalgh, D, Nisbett, M, Oakley, K & Lee, D (2014) 'Were New Labour's cultural policies neo-liberal?', *International Journal of Cultural Policy*, DOI: 10.1080/10286632.2013.879126.

Cunningham, S (2009) 'Trojan horse or Rorschach blot? Creative industries

discourse around the world', *International Journal of Cultural Policy*, 15:4, pp. 375-386.

Week 2:

Topic: What is Artistic Creativity? How is it different to other forms of creativity?

Reading 1:

Runco, M and Jaeger, G (2012) 'The Standard Definition of Creativity',

Creativity Research Journal, 24:1, pp. 92-96.

Reading 2:

Csikszentmihalyi, M (1997) 'The Flow of Creativity' in *Creativity: Flow and*

the Psychology of Invention, New York: Harper Collins, pp. 107-126.

Reading 3:

Carey, J (2005) ?What is a work of Art?? in *What Good Are the Arts?* London:

Faber and Faber, pp. 3-31.

Additional Reading:

Kaufman, J & Baer, J (2012) 'Beyond New and Appropriate: Who Decides What Is

Creative?', *Creativity Research Journal*, 24:1, pp. 83-91.

Week 3:

Topic: The Rise of the Creative Class?

Reading 1:

Florida, R (2011) 'Chapter 3: The Creative Class' in *The Rise of the Creative Class Revisited*, Basic Books: New York.

Reading 2:

Gabe, T, Florida, R and Mellander, C (2013) 'The Creative Class and the Crisis', *Cambridge Journal of Regions, Economy and Society*. 6 (2013): 37-53.

Reading 3:

McGuigan, J (2009) Doing a Florida thing: the creative class thesis and cultural policy, *International Journal of Cultural Policy*, 15:3, 291-300, DOI: 10.1080/10286630902763281.

Additional Reading:

Florida, R (2010) 'Chapter 1: The Great Reset' in *The Great Reset*, Harper Collins Publishers: New York.

Mellander, C, Florida, R, and Rentfrow, J (2012) 'The Creative Class, Post-Industrialism and the Happiness of Nations,' *Cambridge Journal of Regions, Economy and Society*, (March 2012): 31-43.

Comunian, R, Chapain, C & Clifton, N (2010) 'Location, location, location: exploring the complex relationship between creative industries and place', *Creative Industries Journal*, Volume 3, Issue 1.

Links:

http://www.creativeclass.com/richard_florida/multimedia_showcase#Authors_at_Google_presents_Richard_Florida_2

http://www.creativeclass.com/

http://www.creativeclass.com/_v3/whos_your_city/

Week 4:

Topic: What Can Managers Do for Creativity? Brokering Creativity in the Creative Industries

Reading 1:

Bilton, C and Leary, R (2002) 'What can managers do for creativity? Brokering creativity

     in the creative industries,' *International Journal of Cultural Policy*, 8:1, pp. 49-64.

Reading 2:

Morrow, G (2011) 'Artist Co-Management for the World: Building a Platform for

the Facilitation of Song Writing and Record Production,' *Journal on the Art of Record Production*, Issue 5.

Reading 3:

Morrow, G (2013) 'Regulating Artist Managers: An Insider's Perspective' *International*

 Journal of Music Business Research, v1 n4.

Week 5:

Topic: Australian Indigenous Performing Arts and Policy

Reading 1:

Glow, H & Johanson, K (2009) 'Instrumentalism and the 'helping' discourse: Australian

 Indigenous performing arts and policy', *International Journal of Cultural Policy*,

15:3, pp. 315-328.

Reading 2:

Jones, T, and Birdsall-Jones, C (2014) 'Meeting places: drivers of change in Australian Aboriginal cultural institutions', *International Journal of Cultural Policy*, 20:3, 296-317, DOI: 10.1080/10286632.2013.786059.

Additional Reading:

Belfiore, E & Bennett, O (2010) 'Beyond the "Toolkit Approach":

Arts Impact Evaluation Research and the Realities of Cultural Policy-Making', *Journal for Cultural Research*, 14:2, pp. 121-142.

Week 6:

Topic: The Concentric Circles Model of the Cultural Industries

Reading 1:

Throsby, D (2008): 'The concentric circles model of the cultural industries,'

Cultural Trends, 17:3, pp. 147-164.

Reading 2:

Throsby, D (2008) 'Modelling the cultural industries,' *International Journal of Cultural*

     Policy, 14:3, pp. 217-232.

Reading 3:

Potts, J and Cunningham, S (2008) 'Four models of the creative industries', *International Journal of Cultural Policy*, 14:3, 233-247, DOI: 10.1080/10286630802281780.

Week 7:

Topic: The Future of Museums in the Digital Age

Reading 1:

Bertacchini, E and Morando, F (2013) 'The Future of Museums in the Digital Age: New

Models for Access to and Use of Digital Collections,' *International Journal of Arts Management,* vol. 15, no. 2, Winter.

Reading 2:

Benghozi, P and Benhamou, F (2010) 'The Long Tail: Myth or Reality', *International*

Journal of Arts Management, vol. 12, no. 3, Spring.

Additional Reading:

Stylianou-Lambert, T, Boukas, N & Christodoulou-Yerali, M (2014) 'Museums and cultural sustainability: stakeholders, forces, and cultural policies', *International Journal of Cultural Policy*, DOI: 10.1080/10286632.2013.874420.

Week 8:

Topic: Pitchfork: Birth of an Indie Music Mega-Brand

Reading 1:

Sinkovich, J, Ravanas, P and Brindisi, J (2013) 'Pitchfork: Birth of an Indie Music Mega-

Brand', *International Journal of Arts Management,* vol. 15, no. 2, Winter.

Reading 2:

Noyes, E, Allen, I.E and Parise, S (2012) 'Innovation and entrepreneurial behaviour in the Popular Music industry', *Creative Industries Journal*, Volume 5, Issue 1-2.

Reading 3:

Cloonan, M (2012) 'Selling the experience: The world-views of British concert promoters', *Creative Industries Journal*, Volume 5, Issue 1-2.

Week 9:

Topic: The Power Balance Revisited: Authors, Publishers and Copyright in the Digital Sphere

Reading 1:

Cantatore, F (2013) 'The power balance revisited: Authors, publishers and copyright in the digital sphere', *Creative Industries Journal*, Volume 6, Issue 2.

Reading 2:

Edwards, L, Klein, B, Lee, D, Moss, G & Philip, F (2014) 'Discourse, justification and critique: towards a legitimate digital copyright regime?', *International Journal of Cultural Policy*, DOI: 10.1080/10286632.2013.874421.

Additional Reading:

Gandia, R (2013) 'The Digital Revolution and Convergence in the Videogame and

   Animation Industries: Effects on the Strategic Organization of the Innovation

   Process', *International Journal of Arts Management,* vol. 15, no. 2, Winter.

Lessig, L (2004) *Free Culture - How Big Media Uses Technology and the Law to Lock*

   Down Culture and Control Creativity, License: Free Culture is Licensed under a

   Creative Commons License. This License permits non-commercial use of this

   work, so long as attribution is given. For more information about the license, visit

   www.creativecommons.org, pp. 15 - 30.

Week 10:

Topic: Australian Philanthropy and the Arts: How Does It Compare?

Reading 1:

Fishel, D (2002) 'Australian Philanthropy and the Arts: How Does It Compare?',

   International Journal of Arts Management, v4n2, Winter.

Reading 2:

Jancovich, L (2011) 'Great art for everyone? Engagement and participation

   policy in the arts', *Cultural Trends*, 20:3-4, pp. 271-279.

Reading 3:

Murdock, G (2010) 'Pierre Bourdieu, Distinction: A Social Critique of the Judgement of

   Taste', *International Journal of Cultural Policy*, 16:1, pp. 63-65.

Week 11:

Topic: Do You Really Expect to Get Paid? An Economic Study of Professional Artists in Australia

Reading 1:

David Throsby and Anita Zednik (2010) *Do you really expect to get paid? An economic   study of professional artists in Australia*. Australia Council for the Arts, pp. 9 –

   54.

Reading 2:

Eikhofi, D and Haunschild, A (2007) For art's sake! Artistic and economic logics in

 creative production, *Journal of Organizational Behaviour*, 28, pp. 523–538.

Week 12:

Topic: The Effectiveness of Creativity Training

Reading 1:

Scott, G, Leritz, L and Mumford, M (2004) 'The Effectiveness of Creativity

Training: A Quantitative Review', *Creativity Research Journal*, 16:4, pp. 361-388.

Reading 2:

Lubart, T (2001) 'Models of the Creative Process: Past, Present and Future', *Creativity*

Research Journal, 13:3-4, pp. 295-308.

Additional Reading:

Sternberg, R (2006) 'The Nature of Creativity', *Creativity Research Journal*, 18:1, pp.

87-98.

Week 13:

Topic: Creative Industries after the First Decade of

 Debate

Reading 1:

Flew, T & Cunningham, S (2010) 'Creative Industries after the First Decade of

 Debate', *The Information Society: An International Journal*, 26:2, pp. 113-123.

Reading 2:

Banks, M & Hesmondhalgh, D (2009) 'Looking for work in creative

industries policy', *International Journal of Cultural Policy*, 15:4, pp. 415-430.

Reading 3:

Johanson, K & Rentschler, R (2002) 'The new arts leader: The Australia council

and cultural policy change', *International Journal of Cultural Policy*, 8:2, pp. 167-180.

Unit Schedule

WEEKLY SCHEDULE:	

Week 1	**Defining the Arts and Entertainment Industries**
Week 2	**What is Artistic Creativity? How is it different to other forms of creativity?**

Week 3	The Rise of the Creative Class?
Week 4	What Can Managers Do for Creativity? Brokering Creativity in the Creative Industries
Week 5	Australian Indigenous Performing Arts and Policy
Week 6	The Concentric Circles Model of the Cultural Industries
Week 7	The Future of Museums in the Digital Age
Week 8	Pitchfork: Birth of an Indie Music Mega-Brand
Week 9	The Power Balance Revisited: Authors, Publishers and Copyright in the Digital Sphere
Week 10	Australian Philanthropy and the Arts: How Does It Compare?
Week 11	Do You Really Expect to Get Paid? An Economic Study of Professional Artists in Australia
Week 12	The Effectiveness of Creativity Training
Week 13	Creative Industries after the First Decade of Debate

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central. Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy http://mq.edu.au/policy/docs/assessment/policy.html

Grading Policy http://mq.edu.au/policy/docs/grading/policy.html

Grade Appeal Policy http://mq.edu.au/policy/docs/gradeappeal/policy.html

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the Learning and Teaching Category of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Student Support

Macquarie University provides a range of support services for students. For details, visit http://students.mq.edu.au/support/

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- Workshops
- StudyWise
- Academic Integrity Module for Students
- Ask a Learning Adviser

Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit http://informatics.mq.edu.au/help/.

When using the University's IT, you must adhere to the Acceptable Use Policy. The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcome

- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that are generated by the changing arts business environment.

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Demonstrate creativity in relation to the arts and entertainment industries.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that are generated by the changing arts business environment.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge,

scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Demonstrate creativity in relation to the arts and entertainment industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Demonstrate creativity in relation to the arts and entertainment industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Summarise creative industries literature and collaborate with other students in order to

evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.

- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.

- Describe the history of creative industries policy and locate arguments within a broad historical context.

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Demonstrate creativity in relation to the arts and entertainment industries.

- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.

- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that are generated by the changing arts business environment.

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.

- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.

- Describe the history of creative industries policy and locate arguments within a broad historical context.

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's

historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcome

- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that are generated by the changing arts business environment.

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcome

- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.