MMCS220

Arts and Entertainment Industries

S1 Day 2017

Department of Media, Music, Communication and Cultural Studies

Contents

Disclaimer

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General Information

Unit convenor and teaching staff
Unit Convenor
Guy Morrow
guy.morrow@mq.edu.au
Contact via guy.morrow@mq.edu.au
Y3A 165G
2pm to 4pm on Tuesdays

Credit points
3

Prerequisites
12cp at 100 level or above

Corequisites

Co-badged status

Unit description
Creativity lies at the core of the contemporary arts and entertainment industries. In this unit, students will explore a number of themes on creativity. At the micro-level, students explore creativity on an individual level. They then consider how individuals work within creative collaborative groups, and how such groups are managed within the arts and entertainment industries. Students then consider the literature on 'creative cities' and 'creative class', which explores creativity more broadly. This is further expanded when considering national cultural policy in a number of different countries. At the macro level, the unit concludes with discussion of international cultural policies and the changing arts business environment.

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 an understanding of the structure and dynamics of contemporary arts and entertainment industries.

Demonstrate an ability to be creative in generating ideas relating to the arts and entertainment industries

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

Identify the major themes, issues and debates relating to the creative and cultural industries.

Apply concepts to specific arts and entertainment industry case studies.

Assessment Tasks

Name	Weighting	Hurdle	Due
Literature Review	30%	No	Friday April 14
Group Creativity Project	30%	No	Monday May 8
Research Essay	40%	No	Friday June 9

Literature Review

Due: **Friday April 14**
Weighting: **30%**

Word count: 1,500

This unit concerns the arts and entertainment industries. Creativity lies at the core of the educational design for this unit, both in terms of the subject matter, and the way in which this unit is designed to manage your creativity.

Ultimately I believe that students such as yourself should be educated in ways that will enable you to adapt to change and be creative in generating new ideas. To this end, the assessment tasks are designed to cultivate the immense diversity of undergraduate students' talents and interests, and to dissolve the divisions between academic, peer-reviewed research, and project-based learning activities.

My ultimate focus in terms of educational design is to use design thinking to consider how we can best engage your hunger for learning. Through my various experiences of applying this approach, I have come to believe that the best conditions for intrinsically motivating students such as yourself to learn involve enabling you to select your own pathway through a large range of topics. Therefore this reading list is designed to be used in a non-chronological way. These topics are not designed to be understood week-by-week, but to spark the intrinsic motivation that you will need to achieve depth of learning across the semester: it is up to you to pick any two topics* to engage with throughout the unit.

Please note that you are not limited to these topics.

Tip: When reviewing literature you do not have to read every single article.

Follow these steps:

1. Choose two topics that interest you the most.

2. Choose the readings under the topic headings that interest you the most and engage with them in an in-depth way.

3. You can then simply in-text cite the other readings in each topic. This may just involve reading the abstract for the articles and chapters that are not the focus of your review. For an example of how to do this, check out the literature review example that is available via the unit iLearn site. Also read the instructions below for this assessment task carefully.

Curiosity: This assessment task is designed to spark your curiosity by enabling you to engage with the two topics covered on the unit that interest you the most. This task is designed to develop your ability to ask questions about these topics and to explore how the arts and entertainment industries work.

Criticism: This task is also designed to develop your ability to analyse ideas and information and to form reasoned judgements and arguments.

Creativity: By engaging with the content you are most interested in early on in this unit, this assessment task maximises the time you have to lay a foundation in the knowledge to generate new ideas and to apply these ideas in practice through using them in your group creativity task and your research essay. By allowing for maximum customisation in this unit, our goal is to create powerful educational experiences that are of real value to each individual student. In the seminars we will take a personalised and community-driven approach that will involve an allocation of time for you to work on this task.

An example of a literature review is available via the unit iLearn site. Check out how the author has reviewed the readings and in doing so, has produced a 'dense' piece of writing that surveys many readings while also picking up on key themes. Note how the different texts are put 'in conversation' with each other. This is what you should aim to do for your reading exercise for this unit. This will help you to work towards the learning outcomes of being able to summarise creative industries literature and of learning how to identify the major themes, issues and debates relating to the creative and cultural industries. Furthermore, this assessment task is designed to ignite your innate drive for learning, to maximise the choices you have about what you desire to learn, and how and when you want to learn.

Please see 'Literature Review Example' on the unit iLearn site for more information regarding this task.

Marking criteria:

- Demonstrated ability to locate and understand the arguments put forth in the readings so far using academic language
- Display an ability to put the different author's into conversation with each other
- Demonstrated ability to describe and discuss how key theories are framed within disciplinary contexts

- Demonstrate an ability to ask questions about your chosen topics concerning how the arts and entertainment industries work
- Demonstrate an ability to analyse ideas and information and to form reasoned judgements and arguments Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

On successful completion you will be able to:

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

Group Creativity Project

Due: **Monday May 8**
Weighting: **30%**

Collaborative, creative, discovery-based and peer-assisted learning

"Many students learn best when they are actively doing things and not only studying ideas in the abstract: when their curiosity is aroused, when they are asking questions, discovering new ideas, and feeling for themselves the excitement of these disciplines" (Robinson, 2015: 146).

This task is to be completed in groups of 3. The aim is for you to use the knowledge you have acquired through your individual literature review assignments to collaborate with your peers to create a project. This task is designed to facilitate peer-assisted learning; you will share the knowledge you have created through your literature review assignments with one another by collaboratively creating, making, and doing something. This is because "the world economy no longer pays you for what you know; Google knows everything ... the world economy pays you for what you can do with what you know" (Ibid: 168). Therefore this task is designed to facilitate collaboration and interdisciplinary thinking.

While I am aware that you will need some guidance and structure regarding your project, I also do not want to dictate to you what you collaboratively create (this would defeat the purpose). Idea generation group work will be organised in the early seminars and then alongside this you will be completing your self-directed literature reviews of your chosen topics. Then the task for you is to use the ideas covered by your literature reviews to produce a play (either live performance or a video) that brings some of the ideas from your literature reviews to life. The task therefore is for you to collaborate to produce engaging content. How are you going to tell the story? How are you going to engage your audience? Be experimental, use theatre sports if you'd like. You can include music, dance, visual art, performance art, as part of the presentation.

Collaboration: This assessment task is designed to develop your ability to work constructively with other students. Communication: This task also develops your ability to explain the topics you chose for your literature review assignment to your peers, to listen to their explanations, and then

to collaborate in order to use your combined knowledge to express, ideas, thoughts and feelings clearly and confidently in a form of media of your group's choosing. Compassion: By working in a group, this task will also develop your ability to empathise with other students' backgrounds, perspectives and opinions.

Marking criteria:

- Collaboration: Demonstrate an ability to work constructively with other students.
- Communication: Display an ability to explain the topics you chose for your literature review assignment to your peers, to listen to their explanations, and then to collaborate in order to use your combined knowledge to express, ideas, thoughts and feelings clearly and confidently in a form of media of your group's choosing.
- Compassion: Demonstrate an ability to empathise with other students' backgrounds, perspectives and opinions.
- Demonstrate an ability to tell a story as a group
- Demonstate an ability to engage an audience

Reference:

Robinson, K (2015) *Creative schools: The grassroots revolution that's transforming education,* New York: Penguin Books.

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- Apply concepts to specific arts and entertainment industry case studies.

Research Essay

Due: **Friday June 9**
Weighting: **40%**

Word count: 2,500

This research essay task is informed by the belief that extraordinary learning often takes place when you are able to choose what you want to learn, and when the educational environment facilitates adventure and discovery rather than prioritising stricture and convergent thinking (see Robinson, 2015: 154-155).

This self-directed research essay task is designed to facilitate: **Diversity:** It is an opportunity for you to discover and showcase your own personal strengths and interests; **Depth:** The unit provides you with choices, time and a scaffolded design that builds on the literature review assignment and the group creativity presentation task so that you can pursue your own interests in depth; **Dynamism:** This task is designed to allow for collaboration and interaction between you, the other students in the unit and myself as convenor by way of research essay group brainstorming sessions.

To this end, you will be required to select one question from a list that will be collaboratively generated 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.

Questions and further details will be available on iLearn and this task will be discussed further during the seminars.

- Grading Criteria in the form of a rubric is available on iLearn.

- Assignments must be submitted via the Turnitin dropbox that is available via the unit iLearn site.

Marking criteria:

- Demonstrated ability to design a research question based on a specific interest
- Demonstrated understanding of how assemble a self-directed research project concerning the cultural and creative industries research
- Demonstrated ability to select appropriate sources to substantiate an argument using academic language
- Evidence of analysis and understanding of the history of creative industries policy and an ability to appraise and critique and defend and to ultimately assemble arguments within a broad historical trajectory.
- Demonstrated ability to author research and to defend an argument.
- Construction of assignment aims (and an appraisal of whether these have been achieved)
- Demonstrated ability to conduct independent wider research
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

Essay grades: Obviously at the base level there is referencing. This needs to be in order. There is a referencing guide available on the unit iLearn site.

Grades above P as a general rule have to be referenced well. After this, there is the issue of writing style. Essays above P have to be written clearly and appropriately. You need to employ a formal/academic writing style and you need to substantiate claims you make with evidence. Your topic sentences need to flow together and your paragraphs need to be tight and punchy. For example, a paragraph typically consists of the following sentences:

- Topic Sentence
- Statement of Position
- Evidence/quote
- Summary

If your paragraphs are constructed in this way, you will avoid the common pitfalls relating to paragraph length: when paragraphs are too short, this signifies to the marker that you most likely have not substantiated the assertions you have made with evidence; when paragraphs are too long, the marker will often lose the thread of your argument because long paragraphs are fatiguing to read.

Essays using a colloquial/conversational and/or journalistic writing style will be viewed unfavourably. Don't use rhetorical questions and don't write in the first person unless you have justified writing in this way by way of your research methodology (for e.g. if you have stated that you are using a participant observer methodology then obviously at some point you may need to write in the first person). You also need to use numerous references in order to contextualise your essay within the surrounding discourse. Remember, you are making a contribution to knowledge. There is academic freedom, not freedom of expression. These are different. Academics are only free to make points that they can prove. Your opinions cannot be based on thin air.

Essays that will receive grades higher than CR will need to have a certain density to them. Academic writing often involves big words and concepts. In this way, academic writing is a form of short hand (for e.g. relativism and essentialism are words that signify larger paradigms of thought) and therefore good academic writing is able to say more using less words. Authors who demonstrate that they are fluent in this shorthand will be viewed favourably. The amount of extra-curricular research conducted and the originality of each individual research initiative will also be considered.

Furthermore an essay is considered to be excellent or outstanding when the student can fluently relate the readings and lectures to the arguments and evidence made in the essay. Students will therefore be assessed on how well they evaluate theories and issues, which means that students will be assessed on how they make judgments about the value of ideas they are expected to comment on, or write about. Making judgments or evaluating would usually be demonstrated by a reflection or discussion on what the student considers to be the limitations or intellectual perspectives of the theory, or a discussion of the limitations and perspectives taken by particular texts or readings, or by comparing and discriminating between ideas, issues and theories.

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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.

READING LIST

The following readings are electronically available via the library's e-reserve.

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THEME A - Definitions

Topic A:

Defining the creative and cultural industries

Reading a:

Hesmondhalgh, D (2007) 'Change, continuity, power and creativity' in *The Cultural Industries*, 2nd edn, London: Sage.

Reading b:

Foord, J (2009) 'Strategies for creative industries: An international review', *Creative Industries Journal*, 1(2), pp.91-113.

Reading c:

Cunningham, S (2009) 'Trojan horse or Rorschach blot? Creative industries discourse around the world', *International Journal of Cultural Policy*, 15:4, pp. 375-386.

Reading d:

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

Reading e:

Hesmondhalgh, D and Pratt, A (2005) 'Cultural industries and cultural policy.' *International Journal of Cultural Policy*, 11 (1), pp. 1-14.

Reading f:

Lampel, J, Shamsie, J and Lant, T (2006) ' Towards a deeper understanding of cultural industries', in J. Lampel, J. Shamsie and T. Lant (eds), The Business of Culture: Strategic Perspectives on Entertainment and Media , Mahwah, NJ: Lawrence Erlbaum, pp. 3 – 14.

Topic B:

Defining cultural production

Reading a:

Runco, M and Jaeger, G (2012) 'The standard definition of creativity', *Creativity Research Journal*, 24:1, pp. 92-96.

Reading b:

McIntyre P, Fulton JM, Paton E, (2016) 'General systems theory and creativity' in *The Creative System in Action: Understanding Cultural Production and Practice*, Palgrave Macmillan, UK.

Reading c:

McIntyre, P (2012) 'Reconceptualising creativity' in *Creativity and Cultural Production: Issues for Media Practice*, Palgrave Macmillan, New York.

Reading d:

Toynbee, J (2000) 'Market: The selling of the soul' in Making Popular Music: Musicians Creativity and Institutions. 1st ed. London: Arnold.

Reading e:

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 f:

Hesmondhalgh, D. (2006) ' Bourdieu, the media and cultural production ', Media, Culture & Society, 28, pp. 211-32.

Reading g:

Negus, K and Pickering, M (2000). 'Creativity and cultural production', *International Journal of Cultural Policy, 6*(2), pp. 259-282.

Topic C:

Art versus commerce

Reading a:

Todorovic, M (2016) 'Arts and commerce' in *Rethinking Strategy for Creative Industries*. 1st ed. Taylor and Francis, London and New York.

Reading b:

Banks, M (2007) 'Introducing cultural work' in *The Politics of Cultural Work,* Basingstoke: Palgrave.

Reading c:

Carey, J (2006) 'Is high art superior? in *What good are the arts?*. 1st ed. Oxford: Oxford University Press, pp. 32-64.

Reading d:

Faulkner, S, Leaver, A, Vis, F and Williams, K (2008) 'Art for art's sake or selling up?', *European Journal of Communication, 23*(3), pp. 295-317.

Reading e:

Lloyd, R (2006) 'Industry and art in the modern city' in *Neo-Bohemia: Art and Commerce in the Post-Industrial City,* London: Routledge, pp. 23-48.

THEME B - Copyright and ethics

Topic D:

Copyright and creative commons

Reading a:

Hesmondhalgh, D (2009) 'Digitalisation, music and copyright', in P. Jeffcut and A.C. Pratt (eds) *Creativity and Innovation in the Cultural Economy*, Abingdon and New York: Routledge.

Reading b:

Lessig, L (2004) 'Creators' in *Free culture*. 1st ed. New York: Penguin Press.

Reading c:

Kim, M. (2007). The creative commons and copyright protection in the digital era: Uses of creative commons licenses. *Journal of Computer-Mediated Communication*, *13*(1), pp.187-209.

Reading d:

Rens, A. (2006). Managing risk and opportunity in Creative Commons enterprises. *First Monday*, *11*(6).

Reading e:

Tschmuck, P (2009) 'Copyright, contracts and music production', *Information, Communication & Society*, *12*(2), pp. 251-266.

Reading f:

Simpson, S and Munro, J (2012) 'Copyright and music: The basics' in *Music Business: A Musician's Guide to the Australian Music Industry*, (4th Edition) Sydney: Omnibus, pp. 141-177.

Topic E:

Ethics in the arts: Music industries case study

Reading a:

Morrow, G (2013) 'The influence of dirty pool on the Australian live music industry: A case study of Boy & Bear', Tschmuck, P, Pearce, P and Campbell, S (eds.) *Music Business and the Experience Economy: The Australasian Case*, Springer Publishing: New York, pp. 135-152.

Reading b:

Goodman, F (1997) *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce*, New York: Vintage Books/Random House, pp. 3-20.

Reading c:

Dannen, F (1990) *Hit Men: Power Brokers and Fast Money Inside the Music Business*, London: Muller, pp. 31-57.

Reading d:

Greenfield, R (2011) *The Last Sultan: The Life and Times of Ahmet Ertegun*, New York: Simon and Schuster, pp. 37-57.

Reading e:

Welch, C (2003) *Peter Grant: The Man Who Led Zepplin*, London: Omnibus Press, pp. 75-95.

Reading f:

Rogan, J (1988) 'Don Arden' in *Starmakers and Svengalis*, London and Sydney: Futura, pp. 128-149.

Reading g:

Goldberg, D (2008) 'Smells like Nirvana' in *Bumping into Geniuses: My Life Inside the Rock and Roll Business,* New York: Gotham Books, pp. 175-230.

Topic F:

Advertising, coolness, and the creative and cultural industries

Reading a:

Gill, R. (2002) 'Cool, creative and egalitarian? Exploring gender in project-based new media work in Europe', Information, Communication & Society, 5(1), pp. 70-89.

Reading b:

Thornton, S (2006) 'Understanding hipness: 'Subcultural capital' as feminist tool', in A. Bennett,

B. Shank and Toynbee, J (eds.) *The Popular Music Studies Reader*, New York: Routledge, pp. 99-105.

Reading c:

McGuigan, J (2009) 'Consumer culture' In *Cool Capitalism,* New York: Pluto Press, pp. 83-128.

Reading d:

Moore, R (2010) *Sells Like Teen Spirit: Music, Youth Culture, and Social Crisis*, New York: NYUPress, pp. 75-113.

Reading e:

Dunn, K (2012), "If it ain't cheap, it ain't punk": Walter Benjamin's Progressive Cultural Production and DIY Punk Record Labels, *Journal of Popular Music Studies*, 24, pp. 217–237.

THEME C - Working in the creative and cultural industries

Topic G:

What's it like to work in the creative and cultural industries?

Reading a:

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 b:

Bunting, M (2005) 'The meaning of overwork' in *Willing Slaves: How the Overwork Culture is Ruling Our Lives*, London: Harper Perennial.

Reading c:

Coles, A (2015) 'Creative class politics: Unions and the creative economy', *International Journal of Cultural Policy*, pp.1-17.

Reading d:

Kolb, B (2015) 'Finding your entrepreneurial inspiration' in *Entrepreneurship for the Creative and Cultural Industries*, Routledge, London and New York.

Topic H:

Gatekeeping in the creative and cultural industries

Reading a:

Kaufman, J & Baer, J (2012) 'Beyond new and appropriate: Who decides what is creative?', *Creativity Research Journal*, 24:1, pp. 83-91.

Reading b:

Hughes, D, Evans, M, Morrow, G and Keith, S (2016) 'The new business of music' in *The New Music Industries: Disruption and Discovery*, Palgrave Macmillan: Basingstoke, pp. 17-36.

Reading c:

Sinkovich, J, Ravanas, P and Brindisi, J (2013) 'Pitchfork: Birth of an indie music mega-brand', *International Journal of Arts Management,* 15(2), Winter.

Reading d:

McKee, A, Collis, C, Nitins, T, Ryan, M, Harrington, S, Duncan, B, Carter, J, Luck, E, Neale, L, Butler, D and Backstrom, M (2014) 'Defining entertainment: An approach', *Creative Industries Journal*, 7(2), pp.108-120.

Reading e:

Eikhof, D and Haunschild, A (2007) 'For art's sake! Artistic and economic logics in creative production', *Journal of Organizational Behavior, 28*(5), pp. 523-538.

Topic I:

Portfolio careers in the arts

Reading a:

Jones, C (1996) 'Careers in project networks: the case of the film industry', in M.B. Arthur and D.M. Rousseau (eds) *The Boundaryless Career: A New Employment Principle for a New Organizational Era*, Oxford: Oxford University Press.

Reading b:

Bridgstock, R (2005) 'Australian artists, starving and well-nourished: What can we learn from the prototypical protean career?', *Australian Journal of Career Development, 14*(3), pp. 40-48.

Reading c:

Alter, J (1999) 'Dance and creativity', in Runco, M and Pritzker, S (Eds.), *Encyclopedia of Creativity,* San Diego: Academic Press, *1*, pp. 469-481.

Reading d:

Card, A (2006) *Body for Hire? The state of dance in Australia,* Strawberry Hills: Currency House.

Reading e:

Throsby, D and Zednik, A (2010) *Do You Really Expect to get Paid? An Economic Study of Professional Artists in Australia*, Strawberry Hills, The Australia Council for the Arts.

Reading f:

Throsby, D and Zednik, A(2011) 'Multiple job-holding and artistic careers: Some empirical evidence', *Cultural Trends, 20*(1), pp. 9-24.

Topic J:

The film industries

Reading a:

Blair, H (2001) "You're only as good as your last job": The labour process and labour market in the British film industry', *Work, Employment & Society* , 15(1), pp. 149-69.

Reading b:

Blair, H (2003) 'Winning and losing in flexible labour markets: The formation and operation of networks of interdependence in the UK film industry', *Sociology*, *37*(4), pp. 677-94.

Reading c:

Blair, H, Grey, S and Randle, K (2001) 'Working in film: Employment in a project based industry', *Personnel Review*, *30*(2), pp. 170-85.

Reading d:

Biskind, P. (2004) 'Risky business' in *Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film* . 1st ed. New York: Simon & Schuster

Reading e:

Biskind, P (1998) 'Before the revolution' in *Easy Riders, Raging Bulls: How the Sex 'n' Drugs 'n' Rock 'n' Roll Generation Saved Hollywood*. 1st ed. New York, NY: Simon & Schuster.

Reading f:

Phillips, J (1991) 'House lights dim before titles' in *You'll Never Eat Lunch in this Town Again, New York,* Faber and Faber, pp. vii-xxiii.

THEME D - Cultural policy

Topic K:

Cultural policy

Reading a:

Hesmondhalgh, D and Pratt, A (2005) 'Cultural industries and cultural policy' in *International Journal of Cultural Policy*, 11 (1), pp. 1-14.

Reading b:

Jancovich, L (2011) 'Great art for everyone? Engagement and participation policy in the arts', *Cultural Trends*, 20:3-4, pp. 271-279.

Reading c:

Gilfillan, E and Morrow, G (2016) 'Sustaining artistic practices post George Brandis's controversial Australia Council arts funding changes: cultural policy and visual artists' careers in

Australia, *International Journal of Cultural Policy*, pp.1-19.

Reading d:

Gilfillan, E and Morrow, G (2014) 'The impact of public funding on creative processes in Australia: Three case studies of visual artists' in *Asia Pacific Journal of Arts and Cultural Management*, *10*(2), pp. 28-40.

Reading e:

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

Reading g:

Gabe, T, Florida, R and Mellander, C (2013) 'The creative class and the crisis', *Cambridge Journal of Regions, Economy and Society*. 6, pp. 37-53.

Reading h:

McGuigan, J (2009) 'Doing a Florida thing: The creative class thesis and cultural policy', *International Journal of Cultural Policy*, 15:3, pp. 291-300.

Topic L:

China Case Study

Reading a:

White, A and Xu, S (2012) 'A critique of china's cultural policy and the development of its cultural and creative industries: The case of Shanghai', *Cultural Trends*, 21(3), pp.249-257.

Reading b:

Morrow, G, and Li, F (2016) 'China's music industries: Top down in the bottom up age', in *Business Innovation and Disruption in the Music Industry,* Wikstrom, P and Defillippi, R (eds.), Edward Elgar Publishing: Cheltenham, UK.

Reading c:

O'Connor, J and Gu, X (2012) 'Creative industry clusters in Shanghai: A success story?', *International Journal of Cultural Policy*, 20(1), pp.1-20.

Reading d:

Chang, S (2009) 'Great expectations: China's cultural industry and case study of a government sponsored creative cluster', *Creative Industries Journal*, 1(3), pp.263-273.

Reading e:

Liu, K (2009) 'Creative edge of cities: A comparative analysis of the top 500 creative industries businesses in Beijing and Shanghai', *Creative Industries Journal*, 1(3), pp.227-244.

Unit Schedule

This unit will feature a 2 hour seminar that will take place on Mondays from 12pm to 2pm in the following location: 10 Macquarie Walk (E3A) 165 Tute Rm

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_2016.html

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

Complaint Management Procedure for Students and Members of the Public http://www.mq.edu.au/policy/docs/complaint_management/procedure.html

Disruption to Studies Policy (in effect until Dec 4th, 2017): http://www.mq.edu.au/policy/docs/disruption_studies/policy.html

Special Consideration Policy (in effect from Dec 4th, 2017): https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration

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/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in eStudent. For more information visit ask.mq.edu.au.

Additional information

Late Submissions

- **Please note that while late submissions for this unit are permitted, a 10% penalty per day will apply for late submissions.**

Media, Music, Communication and Cultural Studies (MMCCS) Website

https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/department_of_med

ia_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application

http://www.mq.edu.au/pubstatic/public/download/?id=167914

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://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

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

Graduate Capabilities

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 an understanding of the structure and dynamics of contemporary arts and entertainment industries.

- Demonstrate an ability to be creative in generating ideas relating to the arts and entertainment industries
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

- Literature Review
- Group Creativity Project
- Research Essay

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 outcome

- Identify the major themes, issues and debates relating to the creative and cultural industries.

Assessment tasks

- Group Creativity Project
- Research Essay

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 an understanding of the structure and dynamics of contemporary arts and entertainment industries.

- Summarise creative and cultural industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

- Group Creativity Project
- Research Essay

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 an understanding of the structure and dynamics of contemporary arts and entertainment industries.
- Demonstrate an ability to be creative in generating ideas relating to the arts and entertainment industries
- Summarise creative and cultural industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

- Literature Review
- Group Creativity Project
- Research Essay

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

- Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment industries.
- Demonstrate an ability to be creative in generating ideas relating to the arts and entertainment industries
- Summarise creative and cultural industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

- Literature Review
- Group Creativity Project
- Research Essay

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

- Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment industries.
- Summarise creative and cultural industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

- Group Creativity Project
- Research Essay

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 concepts to specific arts and entertainment industry case studies.

Assessment tasks

- Group Creativity Project
- Research Essay

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

- Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

- Group Creativity Project
- Research Essay