



Course Information

Instructor: LIU Yang(刘阳)

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Office Hour: 8:00 am -9:00 am, Monday.

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Classes:

Lectures: 9:00 am -12:00 am, Monday & Thursday

Venue: PHBS Building, Room 331, 329 (May. 18)

1. Course Description

1.1 Context

Course overview:

This course aims to give an overall description of current cultural industries. Theories and relevant cases will be introduced and discussed from several dimensions, such as text, audience, institutions, policy, space, corporate management, nation-state, globalization, etc. In this course, students are expected to be familiar with basic issues in cultural industries and critically analyse new cases in this field.

Prerequisites: Journalism and Communication Studies

1.2 Textbooks

Hesmondhalgh D (2012). *The Cultural Industries. 3rd edition*. London, Los Angeles and New Delhi: SAGE.

向勇 (2016), *文化产业导论*, 北京, 北京大学出版社。

2. Learning Outcomes

2.1 Intended Learning Outcomes

Learning Goals	Objectives	Assessment
1. Our graduates will be effective communicators.	1.1. Our students will produce quality business and research-oriented documents.	Final exam
	1.2. Students are able to professionally present their ideas and also logically explain and defend their argument.	Group project/in-class discussion
2. Our graduates will be skilled in team work and leadership.	2.1. Students will be able to lead and participate in group for projects, discussion, and presentation.	Group project
	2.2. Students will be able to apply leadership theories and related skills.	Group project
3. Our graduates will be trained in ethics.	3.1. In a case setting, students will use appropriate techniques to analyze business problems and identify the ethical aspects, provide a solution and defend it.	Group project
	3.2. Our students will practice ethics in the duration of the program.	Group project/in-class discussion/final exam
4. Our graduates will have a global perspective.	4.1. Students will have an international exposure.	In-class discussion

5. Our graduates will be skilled in problem-solving and critical thinking.	5.1. Our students will have a good understanding of fundamental theories in their fields.	Group project/in-class discussion/final exam
	5.2. Our students will be prepared to face problems in various business settings and find solutions.	Group project/in-class discussion/final exam
	5.3. Our students will demonstrate competency in critical thinking.	Group project/in-class discussion/final exam

2.2 Course specific objectives

2.3 Assessment/Grading Details

Participation and attendance:10%
 Group project (based on the cases given by the instructor):40%
 Final exam: 50%

2.4 Academic Honesty and Plagiarism

It is important for a student’s effort and credit to be recognized through class assessment. Credits earned for a student work due to efforts done by others are clearly unfair. Deliberate dishonesty is considered academic misconducts, which include plagiarism; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; or altering, forging, or misusing a University academic record; or fabricating or falsifying of data, research procedures, or data analysis.

All assessments are subject to academic misconduct check. Misconduct check may include reproducing the assessment, providing a copy to another member of faculty, and/or communicate a copy of this assignment to the PHBS Discipline Committee. A suspected plagiarized document/assignment submitted to a plagiarism checking service may be kept in its database for future reference purpose.

Where violation is suspected, penalties will be implemented. The penalties for academic misconduct may include: deduction of honour points, a mark of zero on the assessment, a fail grade for the whole course, and reference of the matter to the Peking University Registrar.

For more information of plagiarism, please refer to *PHBS Student Handbook*.

3. Topics, Teaching and Assessment Schedule

Session	Date	Subject
1	Apr. 27	Introduction
2	May. 4	Text and Culture
3	May. 8	Audience/User/Fan and Cultural Consumption
4	May.11	Institutions and Cultural Production
5	May.15	Culture and Business
6	May. 18	Cultural Labour and Creative Management
7	May. 22	Cultural Policy
8	May. 25	Geography of Cultural Industries
9	June.1	Culture and Nation-state
10	June.5	Cultural Globalization
11	June.8	Cultural Projects Planning

12	June.12	Final Exam
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Recommended Readings:

- Bignell, J., *An Introduction to Television Studies*, Routledge, 2004.
- Brian Moeran, *The Business of Creativity: Toward an Anthropology of Worth*, Left Coast Press, 2013.
- Bourdieu, P., *On Television*, The New Press, 1996.
- Casey, B., et al., *Television Studies: The Key Concepts*, Routledge, 2002.
- Charles Landry, *The Art of City Making*, UK: Earthscan, London: Sterling, VA, 2006.
- Chris Bilton, *Management and Creativity: From Creative Industries to Creative Management*, Wiley Blackwell, 2008.
- Chris Bilton and Stephen Cummings, *Creative Strategy: Reconnecting Business and Innovation*: Wiley-Blackwell, 2010.
- Chris Bilton & Stephen Cummings, *Handbook of Management and Creativity*, Edward Elgar Publishing, 2014.
- Colette Henry edited, *Entrepreneurship in the Creative Industries: An International Perspective*, Edward Elgar Publishing Ltd., 2007.
- Corner, J., *Critical Ideas in Television Studies*, Clarendon Press, 1999.
- Curran, J. and Gurevitch, M., *Mass Media and Society*, 3rd Edition, Hodder Arnold Publication, 2000.
- David Throsby, *Economics and Culture*, Cambridge: Cambridge University Press, 2001.
- Dayan, D., and Katz, E., *Media Events: The Live Broadcasting of History*, Harvard University Press, 1994.
- Elizabeth Currid, *The Warhol Economy: How Fashion, Art, and Music Drive New York City*, Princeton, NJ: Princeton University, 2007
- Geraghty, C. and Lusted, D.(eds.), *The Television Studies Book*, Arnold, 1998.
- Goldie, G., *Facing The Nation: Television And Politics, 1936-1976*, The Bodley Head, 1978.
- Halloran, J., *The Effects Of Television*, Panther, 1970.
- John Hartley, ed., *Creative Industries*, Oxford: Blackwell, 2005.
- Katz, E., et al. (eds.), *Canonic Texts in Media Research*, Polity Press, 2003.
- Lotz, Amanda D., *The Television Will Be Revolutionized*, New York University Press, 2007.
- Marc Gobé, *Emotional Branding: The New Paradigm for Connecting Brands to People*, Undated and Revised Edition, New York: Allworth Press, 2010.
- McChesney, R., *Rich Media, Poor Democracy: Communication in Dubious Times*, The New Press, 2000.
- Michael Hutter, David Throsby, *Beyond Price: Value in Culture, Economics, and the Arts*, Cambridge University Press, 2011.
- Morley, D. *Television, Audiences and Cultural Power*, Routledge, 1992.
- Newcomb, H., *TV: The Most Popular Art*, Doubleday, 1974.
- Paul Stoneman, *Soft Innovation: Economics, Product Aesthetics, and the Creative Industries*, Oxford: Oxford University Press, 2010.
- Pierre Bourdieu, Randal Johnson, *The field of cultural production : essays on art and literature*, Cambridge: Polity Press, 1993.
- Postman, N., *Amusing Ourselves to Death*, Penguin, 2005.
- Ruth Towse, *A Textbook of Cultural Economics*, Cambridge: Cambridge University Press, 2010.
- Schudson, M., *The Sociology of News*, 2nd Edition, W. W. Norton & Company, 2011.
- Shoemaker, P. and Reese, S., *Mediating the Message: Theories of Influences on Mass Media Content*, Longman, 1996.
- Silverstone, R., *Television and Everyday Life*, Routledge, 1994.
- Simon Roodhouse, *Cultural Quarter*, Bristol: intellect, August 2010.
- Terry Flew, *The Creative Industries: Culture and Policy*, SAGE Publications Ltd, 2012.
- Theodor Adorno, Max Horkheimer, *The Culture Industry: Enlightenment as Mass Deception*, most of one chapter from *Dialectics of Enlightenment*, Verso, 1979.
- Tuchman, G., *Making News: A Study in the Construction of Reality*, The Free Press, 1978.

- UNCTAD, *Creative Economy Report 2010*, New York: United Nations, 2010.
- William J. Baumol and William G.. Bowen. *Performing Arts: The Economic Dilemma: A Study of Problems Common to Theater, Opera, Music and Dance*, New York: Ashgate, 1993.
- Williams, R., *Television, Technology And Cultural Form*, Fontana, 1974.
- Zhao, Yuezhi, *Media, Market and Democracy in China: Between the Party Line and the Bottom Line*, University of Illinois Press, 1998.
- Zhu, Y. and Berry, C., *TV China*, Indiana University Press, 2009.
- Zhu, Y., *Two Billion Eyes: The Story of China Central Television*, 2012.