

Victoria Management School

## MGMT 409 SPECIAL TOPIC: ORGANISING CREATIVE INDUSTRIES

Second Trimester 2005

### **COURSE OUTLINE**

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#### **ABOUT THE COURSE**

This course will critically examine the organisation of creative industries, especially in New Zealand. Topics will include: the global development of creative industries; the New Zealand policy and economic development context; management, employment, cultural and marketing issues in creative industries.

'Creative Industries' include: film, television, music, digital media, screen production, publishing, and fashion design (and more...).

#### **COORDINATOR**

Dr. Deborah Jones, Victoria Management School  
Tel. and voicemail 463-5731. Room RH 902  
Email [deborah.jones@vuw.ac.nz](mailto:deborah.jones@vuw.ac.nz)

I will email the class to confirm any important messages you need to have about the course. I will also post announcements and handouts on blackboard (BB). My regular office hours are Tuesday 2-4 PM.

#### **ADMINISTRATION ASSISTANT**

Tricia Lapham  
Room RH 919, Rutherford House  
Phone: 463 - 5381  
Email: [Tricia.Lapham@vuw.ac.nz](mailto:Tricia.Lapham@vuw.ac.nz)

#### **WHEN & WHERE**

**Where and When:** RLWY 128 Thursday, 1.40-4.30pm.

**Starts:** second week trimester 2: Thursday 14 July 2005

See *Schedule At A Glance* for details of all dates

**SCHEDULE AT A GLANCE**

<b>WEEK</b>	<b>DATE</b>	<b>TIME</b>	<b>TOPIC</b>	<b>ASSIGNMENTS</b>
<b>1</b>	7/7	No class	Prepare readings for class in week 2: see readings listed below.	
<b>2</b>	14/7	1.40-4.30pm.	Introduction to issues in the creative industries	
<b>3</b>	21/7	1.40-4.30pm.	Film	<b>Essay due 22 July</b>
<b>4</b>	28/7	1.40-4.30pm.	Fashion	
<b>5</b>	4/8	No class	Working on assignment 2: lit review	
<b>6</b>	11/8	No class	Working on assignment 2: lit review	
<b>Study break</b>				
<b>Supervision</b> Week 22 August individual supervision by appointment				
<b>7</b>	1/9	1.40-4.30pm.	Music	<b>Lit review due 2 September</b>
<b>8</b>	8/9	1.40-4.30pm.	Working in the creative industries	<b>Lit review returned 9 September</b>
<b>9</b>	15/9	1.40-4.30pm.	Management in the creative industries	<b>Interview outlines submitted for approval 16 September</b>
<b>10</b>	22/9	1.40-4.30pm.	Student reports on selected topics	
<b>11</b>	29/9	1.40-4.30pm.	Student reports on selected topics	
<b>12</b>	6/10	1.40-4.30pm.	Student reports on selected topics	
<b>Study period</b>				<b>Final assignment due 21 October</b>

### **LEARNING OBJECTIVES: students will:**

- be able to critically discuss key issues in the creative industries literature
- identify and review the literature on a specific creative industry topic
- within this context, carry out a piece of original research on an aspect of the creative industries, using secondary data and a small piece of fieldwork.

### **LEARNING APPROACH**

Through class sessions, student presentations, individual supervision, individual reading programmes and project work.

### **READING**

Reading for the first class is listed below. Specialised reading lists will be made available depending on students' interests.

#### **Reading for first class (Week 2)**

- Banks, M., et al. (2002). Where the art is: defining and managing creativity in New Media SMEs. *Creativity and Innovation Management* 11(4): 255-264. [available from Deborah Jones – collect from Urs Daellenbach]
- Jeffcutt, P. and A. C. Pratt (2002). Managing creativity in the cultural industries. *Creativity and Innovation Management* 11(4): 225-233.[available from Deborah Jones - collect from Urs Daellenbach]
- NZTE.(2003-2004). *Developing creative industries in New Zealand*. Includes sector overview, strategy, publications. Wellington, New Zealand Trade and Enterprise  
[www.nzte.govt.nz/section/11756.aspx](http://www.nzte.govt.nz/section/11756.aspx)
- Osborne, T. (2003). Against 'creativity': A philistine rant. *Economy and Society* 32 (4): 507–525. [ProQuest]

### **ASSESSMENT**

All assessment will be internal, and all assignments will be individual. However, it is possible to organise collaborative projects.

#### **Mandatory requirements**

To pass this course, students must:

- Hand in all assignments.
- Obtain a minimum of 50% of marks available overall.
- Participate in class sessions, presenting your own work and providing feedback to others. You will be expected to miss not more than 2 sessions and should let the coordinator know if you can't make it.

## **Assignments**

### **1. Essay: A review of key issues in the literature of 'creative industries'.**

**30%: 2000 words +/- 250.**

What are the relationships between the 'creative' (arts, culture) and 'industry' (business, commerce) in the creative industries literature? Discuss, drawing on at least 5 sources.

### **2. Literature review on a specific creative industry topic selected by the student**

**30%: 3000 words +/- 300**

Literature review formats will be discussed in class. This review can include both academic and non-academic (e.g., industry, news media) sources, and should address a specific research question regarding an aspect of the creative industries. This review will then feed in to the final research project.

### **3. Research project on a specific creative industry topic selected by the student (secondary data plus 4 interviews)**

**40%: 4000 words +/- 500**

This report or essay will include an edited version of the literature review. Format will depend on topic, but the assignment will be based on a research question. Ethical and other matters regarding interviews will be covered in class, and an interview outline and information handout (based on a template provided) will have to be submitted for approval before interviews are carried out.

**Collaborative work:** While all assignments are submitted and marked individually, students will be encouraged to work collaboratively and/or in an inter-disciplinary way if appropriate to the topic and their own academic or professional background.

**Creative approach:** students will be encouraged to take a creative approach in designing, carrying out and presenting their research projects.

## **HANDLING ASSIGNMENTS**

Hand assignments in to Tricia Lapham in room RH 919 by **3 pm** on the due date.

### **Format for assignments**

- ☒ All assignments must be typed or wordprocessed.

- ☒ They all should have: a cover sheet stating your name, the course name, lecturer name, assignment name, a word count and submission date.
- ☒ You should also put page numbers on each page, and
- ☒ Use in-text referencing and include a list of references at the end (see referencing strategies handout in this outline).

### **Penalties for lateness**

We expect that deadlines will be honoured. In fairness to students who complete on time, work submitted after the due date will incur a penalty for lateness. The penalty is 10% of the original grade per day late, including weekends (or 5% for part of a day if handed in late on the due date). Assignments cannot be handed in over the weekend or by email. Assignments will not be accepted more than 7 days after the due date. Please let Deborah Jones know as soon as you can if you think you might be late handing work in. In the event of unusual/unforeseeable circumstances (e.g. serious illness, family bereavement), please discuss waiver of the penalty with the lecturer.

### **CREATIVE INDUSTRIES – SOURCES**

These sources are an introduction to the field as a whole. Bibliographies on specific industries are available for specialised literature reviews.

#### **Websites**

As well as the two starting points below, there are many New Zealand websites with recent industry reports on fashion, music, design, etc.

NZTE.(2003-2004). *Developing creative industries in New Zealand*. Includes sector overview, strategy, publications. Wellington, New Zealand Trade and Enterprise [www.nzte.govt.nz/section/11756.aspx](http://www.nzte.govt.nz/section/11756.aspx)

Jones, D., Barlow, J., Finlay, S., & Savage, H. (2003). *NZfilm: A case study of the New Zealand Film Industry*. Wellington: Victoria Management School, Victoria University of Wellington. June.  
[www.vuw.ac.nz/canz/pdf/NZfilm.pdf](http://www.vuw.ac.nz/canz/pdf/NZfilm.pdf)

#### **Selected readings: books and journals**

These readings should be available through the university library (catalogue or journal finder) or (as indicated) if not in the library Deborah Jones has copies.

Amin, A. and N. Thrift (2004). *Cultural economy: A reader*. Oxford: Blackwell.

Anand, N. and R. A. Peterson (2000). When market information constitutes fields: Sensemaking of markets in the commercial music industry. *Organisation Science*, 11(3): 270- 284.

Ashcraft, K. L. (2002). Organised dissonance. *Academy of Management Journal*, 44(6): 1301-1322.

- Banks, M., et al. (2002). Where the art is: defining and managing creativity in New Media SMEs. *Creativity and Innovation Management*, 11(4): 255-264. [available from Deborah Jones]
- Beck, A. (2002). *Cultural work: Understanding the cultural industries*. London: Routledge.
- Bilton, C. and R. Leary (2002). What can managers do for creativity? Brokering creativity in the creative industries. *International Journal of Cultural Policy*, 8(1): 49-64.
- 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): 149-169.
- Blair, H., S. Grey, et al. (2001). Working in film: Employment in a project based enterprise. *Personnel Review*, 30(2): 170- 185.
- Caves, R. (2000). *Creative industries: Contracts between art and commerce*. Cambridge, MA: Harvard University Press.
- Cunningham, S. (2004). The creative industries after cultural policy: A genealogy and some possible preferred futures. *International Journal of Cultural Studies*, 7(1): 105-115.
- Du Gay, P. (1997). *Cultures of production/ production of culture*. London: Sage/Open University.
- Du Gay, P. and M. Pryke (2002). *Cultural economy*. London: Sage.
- Faulkner, R. and A. B. Anderson (1987). Short-term projects and emergent careers: Evidence from Hollywood. *American Journal of Sociology*, 92(4): 879-909.
- Gibson, C. (2003). Cultures at work: Why 'culture' matters in research on the 'cultural' industries. *Social & Cultural Geography*, 4(2): 15.
- Hesmondhalgh, D. (2002). *The cultural industries*. London: Sage.
- Hirsch, P. M. (2000). Cultural industries revisited. *Organization science*, 11(3): 6.
- Jeffcutt, P. (2000). Management and the creative industries. *Studies in Cultures, Organizations and Societies*, 6(2): 123-128. [available from Deborah Jones]
- Jeffcutt, P., J. Pick, et al. (2000). Culture and industry: Exploring the debate. *Studies in Cultures, Organizations and Societies*, 6(2): 129- 144. [available from Deborah Jones]
- Jeffcutt, P. and A. C. Pratt (2002). Managing creativity in the cultural industries. *Creativity and Innovation Management*, 11(4): 225-233.
- Jones, C. (2001). Creative industries: Contracts between art and commerce. *Administrative Science Quarterly*, 46(3): 567.

- Jones, C. and R. J. DeFillippi (1996). Back to the future in film: Combining industry and self-knowledge to meet the career challenges of the 21st century. *The Academy of Management Executive*, 10(4): 89.
- Lacroix, J.G. and G. Tremblay (1997). The emergence of cultural industries into the foreground of industrialization and commodification: Elements of context. *Current Sociology*, 45(4): 11.
- Lampel, J., T. Lant, et al. (2000). Introduction a balancing act: Learning from organising practices in cultural industries. *Organisation Science*, 11(3):7.
- Lawrence, T. B. and N. Phillips (2002). Understanding cultural industries. *Journal of Management Inquiry*, 11(4): 430-441.
- McFadyen, S. H. C. and A. Finn (2001). Cultural industries from an economic/business research perspective. *Communication Abstracts*, 24(1): 3-147.
- McRobbie, A. (1998). *British fashion design : rag trade or image industry?* London: Routledge.
- McRobbie, A. (2002). From Holloway to Hollywood: Happiness at work in the new cultural economy? In P. Du Gay and M. Pryke (Eds.), *Cultural Economy* (pp. 97-114). London: Sage.
- Miller, T. (2004). A View from a fossil: The new economy, creativity and consumption - two or three things I don't believe in. *International Journal of Cultural Studies*, 7(1): 55-65.
- Nixon, S. (2003). *Advertising cultures: Gender, commerce, creativity*. London: Sage.
- Osborne, T. (2003). Against 'creativity': A philistine rant. *Economy and Society*, 32( 4): 507-525.
- Wang, J. (2004). The global reach of a new discourse: How far can 'creative industries' travel? *International Journal of Cultural Studies*, 7(1): 9-19.

## REFERENCING STRATEGIES

### ***Why does referencing matter?***

The purpose of using referencing strategies is:

- to demonstrate that you have read course materials to extend your knowledge (in assignments)
- to give credit for the sources of your knowledge or ideas (and avoid plagiarism)
- to allow readers to follow up and do their own reading (in published work).

The format below is an in-text referencing method, used **instead of references in footnotes**. It is common in the management and social sciences literature, and is based on the APA (American Psychological Association) standard.

For more detailed information, see the latest APA Publication manual held in the VUW library, or check out APA Style Resources on the internet:

<http://www.wooster.edu/psychology/apa-crib.html>

### ***IN THE TEXT***

Put the author name and the date of publication:

Littler has argued that Taylor's ideas have not been improved upon by new models (Littler, 1983).

or, if you are quoting directly - using the same words as the author - also put in the page number/s:

Littler sees claims that Taylor has been superseded as 'a woeful misunderstanding' of Taylor's ideas (Littler, 1983, p. 34).

Where quotes run over **more than one page**, give the first and last page number: (pp. 34-35).

### ***AT THE END OF YOUR ASSIGNMENT***

Include a list of references **in alphabetical order of** author name which gives the full information about the texts you have quoted in your assignment, in a standard form. The second and later lines of each reference should be **indented**. Examples of various kinds of entry:

#### **Typical book (or report) entries**

##### *Single Author*

Cockburn, C. (1991). *In the way of women: Men's resistance to sex equality in organizations*. London: Macmillan.

- ❑ The AUTHOR'S NAME is listed first. The author's name is followed by the DATE OF PUBLICATION, in parentheses, ended with a full stop.
- ❑ Next include the BOOK TITLE which should be underlined or in italics. Capitalize only the first word of the title (and the first word of the subtitle, if any) and any proper names. Close with a final full stop.
- ❑ End with PUBLICATION INFORMATION. Identify the city. Then identify the name of the publisher, clearly and briefly. Close with a full stop.

##### *Multiple Authors*

When a work has between two and six authors, cite all authors. When a work has more than six authors cite only the last name of the first author followed by "et al."



Boje D., & Dennehy R. (1994). *Managing in the postmodern world*. 2nd ed. Dubuque, IA: Kendall Hunt.

*Corporate authorship (an organisation is the 'author'):*

Institute of Financial Education. (1982). *Managing personal funds*. Chicago: Midwestern Publishing.

Edited collections

Clegg, S. (Ed.). (1988). *Critical issues in organizations*. London: Routledge and Kegan Paul.

BUT you don't have to specify chapters if the book is all by the same person.

*Citing chapters in an edited collection – page numbers for the chapter go in:*

Burns, J. (1994). A strategic approach to Human Resource Management: A new opportunity for EEO? In J. Sayers and M. Tremaine (Eds.), *The vision and the reality: Equal Employment Opportunities in the New Zealand workplace* (pp. 131-139). Palmerston North: Dunmore Press.

### **Typical journal entries**

The **journal title is in italics** (NOT the article title): the title is capitalised just as it appears in the original. The page numbers for the paper or article are always given, but 'pp.' is not entered.

Where there is a volume number then an issue number, the issue number goes in brackets:

Deetz, S. (1996). Describing differences in approaches to organization science: Rethinking Burrell and Morgan and their legacy. *Organization Science*, 7 (20), 191-206.

If you take a journal article off **ProQuest or another online database**, just use the ordinary journal referencing, don't put in the ProQuest site details.

### **Articles in magazines or newspapers**

Baird, P. & James, C. (1990, April). Business and biculturalism: Side by side. *Management*, 25-37.

Where no volume number or name is given, the month is included after the year. Note: exact date goes in brackets.

Cardy, T., & Rendle, S. (2002, December 19). Rings finale to open in capital. *The Dominion Post*, A1.

## ***ELECTRONIC INFORMATION***

Electronic information includes the internet, CD-ROMs, etc.. Page numbers in electronic references are unavailable in many cases, so are left out of the citation (and out of quotes). For latest information on electronic referencing check the APA electronic style guide:

<http://www.apastyle.org/electref.html>

### *Web pages*

Author/editor. (Year). Title (edition), [Type of medium]. Producer (optional). Available Protocol (if applicable): Site/Path/File [Date you accessed it, if there is no other date].

Prwatch.org (2003, 15 January). *Supreme Court Takes Nike Case On Corporate PR*. [Online]. <http://www.prwatch.org/spin/index.html>

Write "No date" in the brackets (n.d) when the electronic publication date is not available.

### **Online journals**

Opie, A. (1997). Teams as Author: Narrative and Knowledge Creation in Case Discussions in Multi-Disciplinary Health Teams. *Sociological Research Online*, vol. 2, no. 3.  
<http://www.socresonline.org.uk/socresonline/2/3/5.html>

Deborah Jones, Victoria Management School  
Victoria University of Wellington, New Zealand  
February 2003

## **Faculty of Commerce and Administration Offices**

### Railway West Wing (RWW) - FCA Student Administration Office

The Student Administration Office is located on the ground and first floors of the Railway West Wing. The ground floor counter is the first point of contact for general enquiries and FCA forms. Student Administration Advisers are available to discuss course status and give further advice about FCA qualifications.

### Easterfield (EA) - FCA/Law Kelburn Office

The Kelburn Campus Office for the Faculties of Commerce & Administration and Law is situated in the Easterfield Building - it includes the ground floor reception desk (EA005) and offices 125a to 131 (Level 1). The office, will be open from 9:00 am to 5:00 pm during Trimester 2, offers the following:

- Duty tutors for student contact and advice.
- Information concerning administrative and academic matters.
- FCA Student Administration forms (e.g. application for academic transcripts, requests for degree audit, COP requests).
- Examinations-related information during the examination period.

Please note:

There will be a Student Administration Adviser, from the RWW office, based in EA005 from Monday 27 June to Friday 1 July (9:00 am to 5:00 pm) and from Monday 4 July to Friday 22 July (11:00 am to 1:00 pm).

## **General University Policies and Statutes**

Students should familiarise themselves with the University's policies and statutes, particularly those regarding assessment and course of study requirements, and formal academic grievance procedures.

## **Student Conduct and Staff Conduct**

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps can be taken if there is a complaint. For queries about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor. This Statute is available in the Faculty Student Administration Office or on the website at: [www.vuw.ac.nz/policy/StudentConduct](http://www.vuw.ac.nz/policy/StudentConduct).

The policy on Staff Conduct can be found on the VUW website at: [www.vuw.ac.nz/policy/StaffConduct](http://www.vuw.ac.nz/policy/StaffConduct).

## **Academic Grievances**

If you have any academic problems with your course you should talk to the tutor or lecturer concerned or, if you are not satisfied with the result of that meeting, see the Head of School or the Associate Dean (Students) of your Faculty. Class representatives are available to assist you with this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievances Policy which is published on the VUW website:

[www.vuw.ac.nz/policy/AcademicGrievances](http://www.vuw.ac.nz/policy/AcademicGrievances).

## *Academic Integrity and Plagiarism*

Academic integrity is about honesty – put simply it means **no cheating**. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. Plagiarism is **prohibited** at Victoria.

The University defines plagiarism as follows:

Plagiarism is presenting someone else's work as if it were your own, whether you mean to or not.

*'Someone else's work' means anything that is not your own idea, even if it is presented in your own style. It includes material from books, journals or any other printed source, the work of other students or staff, information from the Internet, software programmes and other electronic material, designs and ideas. It also includes the organization or structuring of any such material.*

### **Plagiarism is not worth the risk.**

Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct ([www.vuw.ac.nz/policy/studentconduct](http://www.vuw.ac.nz/policy/studentconduct)) and may be penalized severely.

Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- suspension from class or university
- cancellation of your mark for an assessment or a fail grade for the course.

Find out more about plagiarism and how to avoid it, on the University's website at: [www.vuw.ac.nz/home/studying/plagiarism.html](http://www.vuw.ac.nz/home/studying/plagiarism.html).

### **Students with Disabilities**

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities an equal opportunity with all other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, then please contact the Course Coordinator as early in the course as possible. Alternatively you may wish to approach a Student Adviser from Disability Support Services to confidentially discuss your individual needs and the options and support that are available. Disability Support Services are located on Level 1, Robert Stout Building, or phoning 463-6070, email: [disability@vuw.ac.nz](mailto:disability@vuw.ac.nz). The name of your School's Disability Liaison Person can be obtained from the Administrative Assistant or the School Prospectus.

### **Student Support**

Staff at Victoria want students' learning experiences at the University to be positive. If your academic progress is causing you concern, please contact the relevant Course Co-ordinator, or Associate Dean who will either help you directly or put you in contact with someone who can.

The Student Services Group is also available to provide a variety of support and services. Find out more at [www.vuw.ac.nz/st\\_services/](http://www.vuw.ac.nz/st_services/) or email [student-services@vuw.ac.nz](mailto:student-services@vuw.ac.nz).

VUWSA employs two Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office is located on the ground floor, Student Union Building, phone 463 6983 or 463 6984, email [education@vuwsa.org.nz](mailto:education@vuwsa.org.nz).

### **Maori and Pacific Mentoring programme (Manaaki Pihipihinga)**

This is a free programme of mentoring for Maori and Pacific students doing first year courses within the Faculty of Commerce and Administration. Weekly one hour mentoring sessions: drafting and editing assignments/discussing any questions that you might have from tutorials or lectures and going over every aspect of essay writing, either in small group sessions or on a one-to-one basis.

This includes:

- A computer suite hooked up to cyber commons for students to use to produce their assignments.
- Regular skill-based workshops with a learning adviser from Student Learning Support Services.
- Networking with other Maori and Pacific support groups throughout the university.

For more information please contact:

Melissa Dunlop, Programme Coordinator

Ph: 463 6015 or Email: [Maori-Pacific-Mentoring@vuw.ac.nz](mailto:Maori-Pacific-Mentoring@vuw.ac.nz)