VICTORIA
UNIVERSITY OF WELLINGTON

VICTORIA MANAGEMENT SCHOOL

MGMT 409 SPECIAL TOPIC: ORGANISING CREATIVE INDUSTRIES

Trimester two 2007

COURSE OUTLINE

CONTACT DETAILS

Coordinator
Dr. Deborah Jones, Victoria Management School
Tel. and voicemail: 463–5731. Room: RH 902
Email: deborah.jones@vuw.ac.nz

My regular office hours are Wednesdays 1.30–3 pm.

Administration Assistant
Tricia Lapham
Room: RH 919, Rutherford House
Phone: 463 5381
Email:tricia.lapham@vuw.ac.nz

WHEN & WHERE

Friday 11.30AM -2.20 PM GBG07

COMMUNICATION

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).

Students wishing to contact me by email should adhere to the following instructions: Include the Course Code, your Name, your Student ID and the Topic in the subject area of the email,
e.g. MGMT411_Smith_Pauline_3000223344_Ass1 Query
All students must use their VUW SCS email account and ID.

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

SCHEDULE AT A GLANCE

WEEK	DATE	TOPIC	ASSIGNMENTS
1	13/7	Creative industries concepts – **NO CLASS**	Preparation for class in week two: see page 4
2	20/7	New Zealand's creative industries	
3	27/7	Film Introduction of 'production of culture' perspective	
4	3/8	Music	Essay brief proposal due 3 August latest
5	10/8	Fashion	
6	17/8	Digital media	
		**MID-TRIMESTER BREAK**	
7	7/9	Creative cities and clusters	Essay due Monday 3 September Research project brief proposal due 7 Sept. latest
8	14/9	Working in the creative industries	
9	21/9	Management and entrepreneurship in the creative industries	
10	28/9	Student presentations on research projects	
11	5/10	Student presentations on research projects	
12	12/10	Take home test – **NO CLASS**	Test will be posted on Blackboard by 3pm Thursday 11 Oct and is due in hard copy by 3pm Friday 12 Oct latest
Study period			Final assignment due 3 PM 26 October

INTRODUCTION

'Creative industries' is a new term which re-frames traditional arts, new technologies, cultural policies and economic development. There are various definitions, but 'creative industries' usually include: film, television, music, digital media, screen production, publishing, and fashion design. The term can also be stretched to cover more traditional amateur or semi-professional arts, and is linked to fields such as sport and tourism.

The course will critically examine the organisation of creative industries, especially in New Zealand. Because we look at the creative industries sector as a whole, this course is an opportunity to draw together macro and micro aspects of organisational studies. 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.

After reviewing the concept of creative industries, our initial focus will be on four specific creative industries subsectors: film, music, fashion and digital media. We will go on to look at the importance of location for creative industries, and then examine issues of work, management and entrepreneurship across all creative industries.

PROGRAMME AND COURSE-RELATED LEARNING OBJECTIVES

This course will provide students opportunity:
- to develop oral and written communication skills
  - o through active participation and facilitation in class discussion
  - o through the presentation of readings and a research project
  - o through the preparation of an essay and a research project
- to develop critical and creative thinking skills
  - o through designing and carrying out a research project
  - o by analysing a creative industries sector
  - o through debate and classroom discussion
- to develop leadership skills
  - o through structuring independent study
  - o through leading small-group discussions in class.

OVERALL COURSE OBJECTIVES

The course objectives include:
- understanding the concept of creative industries and its contemporary importance, especially in New Zealand
- analysing creative industries issues in terms of both macro and micro perspectives
- critically examining the emerging literature of the creative industries and its claims.

COURSE-RELATED STUDENT LEARNING OBJECTIVES

On successful completion of the course, students will have improved their ability to:
- be able to critically discuss key issues in the creative industries literature
- analyse a creative industries subsector
- carry out a piece of original research on an aspect of the creative industries, using secondary data.

EXPECTED WORKLOAD

Students can expect the workload to be approximately 15hrs per week on average, including both scheduled contact time (class sessions) and work outside class.

MANDATORY COURSE REQUIREMENTS

To (pass this course) fulfil mandatory course requirements, students must:
- Hand in all assignments;
- Be prepared for all class exercises including hand-ins as noted on the Schedule;
- 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;
- Obtain at least 50 per cent of the marks available for the test; and
- Obtain at least 50% of the overall course grade.

Students who fail to satisfy the mandatory requirements for this course but who obtain 50% or more overall, will be awarded a "K" grade.

Standard fail grades (D or E) will be awarded when the student's overall course mark falls below the minimum pass mark, whether or not the mandatory course requirements have been satisfied.

Notice of Failure to meet Mandatory Course Requirements will be notified by email.

PREPARATION FOR CLASS IN WEEK TWO

As there is no class in week one, preparation for week two should draw on readings for the first two topics (Creative industries concepts; New Zealand's creative industries) and include:

1. Media examples of creative industries issues or projects:
Using popular media (news, magazines, websites, TV, radio, etc.), find an item about a creative industries issue or project that interests you. Be prepared to discuss how it might relate to New Zealand creative industries as a whole, including government strategies.

2. Preparation for discussion on creative industries:
How is the 'creative' defined, and what are the relationships between the 'creative' (creativity, arts, culture) and 'industry' (business, commerce, economics) in the creative industries literature?

ASSIGNMENTS

1. Essay: Analysis of a chosen creative industries sector
20%: 2000 words +/- 200.

This analysis will draw on the 'production of culture perspective' (Anand and Petersen, 2004) to analyse a chosen creative industries sector. This could be one of the sectors covered in the course outline, or a new area of your choice. You may take a regional, national or global perspective.

You will be required to write a **brief proposal** (about a page) for your proposed topic for discussion and approval beforehand. This is due 5pm 3 August latest – by email is fine.

2. Presentation of class readings and facilitation of discussion 10%
During weeks 3-9 students will present readings for the week and facilitate discussion. Timings will be allocated in week 2. **All** students should read the weekly readings, and be prepared for discussion in class.

Presentations should:
- o Introduce key new ideas
- o Compare and contrast the readings for the week
- o As appropriate make comparisons with earlier readings
- o Introduce the presenter's own views
- o Introduce questions for discussion.

3. Research project on a specific creative industry topic selected by the student (based on published data)
40%: 4000 words +/- 500
This project is based on a topic of your choice, and may be based on one creative industries sector or may combine several, and may address wide or specific issues. The topic will be decided by the student in consultation with the lecturer, based on a brief proposal. 'Published data' here may include reports, web-based information, newspapers and magazines, trade publications, government reports, etc., as well as academic materials.

A **brief proposal** (about a page) is due 7 September latest – by email is fine.

A **presentation** based on the projects will be given by each student in the last two class sessions.

Students will be encouraged to take a creative approach in designing, carrying out and presenting their research projects.

4. Final test 30%:
This twenty-four hour take-home test will cover the course materials a whole, and will consist of three discussion questions.

The test will be posted on Blackboard by 3pm Thursday 11th October and is due in hard copy to Tricia Lapham by 3pm Friday 12th October latest.

READING

Reading for classes is listed below, along with a general suggested reading list. Further specialised material will be posted on Blackboard.

Creative industries concepts
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.
Jeffcutt, P. & Pratt, A.C. (2002). Managing creativity in the cultural industries. *Creativity and Innovation Management* 11(4), 225-233.
Lawrence, T. B. & Phillips, N. (2002). Understanding cultural industries. *Journal of Management Inquiry,* 11(4), 430-441.
Osborne, T. (2003). Against 'creativity': A philistine rant. *Economy and Society,* 32 (4), 507-525.

New Zealand's creative industries
New Zealand Trade and Enterprise. *Creative industries. Sector engagement strategy 2005-2006.* Wellington: NZTE www.nzte.govt.nz/common/files/ses-creative05.pdf
Pearce, J. (2006). Meet Generation C: Renaissance revisited. *Idealog,* May/June. http://idealog.co.nz/articles/features-may/june-2006/meet-generation-c-renaissance-revisited.html
Walton, Mark and Duncan, Ian. (2002) *Creative industries in New Zealand: Economic Contribution: Report to Industry New Zealand.* March. Wellington: NZTE & New Zealand Institute for Economic Research. www.nzte.govt.nz/common/files/nzier-mapping-ci.pdf

Film
De Bruin, A. (2005). Multi-level entrepreneurship in the creative industries: New Zealand's screen production industry. *The International Journal of Entrepreneurship and Innovation, 6* (3), 143–150.
Finlay, S. (2006). *Weta Limited: A case study.* Wellington: Victoria Management School, Victoria University of Wellington. March. www.vuw.ac.nz/canz/research/docs/weta%20case%20study.pdf
Jones, C. & De Fillippi, R. J. (1996). Back to the future in film: Combining industry and self-knowledge to meet the career challenges of the 21st century. *Academy of Management Executive*, 10 (4), 89–103.

Additional reading (not included in student presentation): this paper will provide the analytic framework for the essay assignment and will be applied in weeks 3-6:

Anand, N. & Peterson, R. A. (2004*). The production of culture perspective. Annual Review of Sociology*, 30, 311–334. (Also see comments on this paper online: http://www.esi-topics.com/erf/2005/december05-Peterson-Anand.html).

Music
Fear, M. & Jones, D. (2003). Sections on 'music' and 'New Zealand on Air'. *Creative Industries Investment Study.* An unpublished report written for New Zealand Trade and Enterprise. November 2003. Wellington: NZTE .[On Blackboard].
Kretschmer, M., Klimis, G. & Wallis, R. Music in electronic markets: An empirical study. (2001). *New Media & Society*, 3 (4), 417–441.
Negus, K. (1998). Cultural production and the corporation: musical genres and the strategic management of creativity in the US recording industry. MEDIA CULTURE AND SOCIETY 1998, VOL 20; NUMBER 3, pages 359–380
Mitchell, T. (1997). Flat city sounds: A cartography of the Christchurch music scene. *Popular Music and Society*, 21 (3), 83–105.
Music Industry Export Development Group (2004). *Creating Heat: Tumata Kia Whita!: A strategy to ignite the economic and cultural potential of the New Zealand music industry.* Wellington: New Zealand Trade and Enterprise. http://www.nzte.govt.nz/section/13673/10931.aspx#dow
[Just the executive summary would be fine].

Fashion
Moore, C. M., Fernie, J. & Burt, S. (2000). Brands Without Boundaries: The internationalisation of the designer retailer's brand. *European Journal of Marketing,* 34 (8).
Blomfield, P. (2002). *The Designer Fashion Industry in New Zealand: A scoping study commissioned by Industry New Zealand.* June, 2002. Wellington: NZTE.

www.nzte.govt.nz/section/13608/10946.aspx [just the executive summary is fine].

Larner W, Molloy M, Goodrum, T. (2007). Globalization, cultural economy, and not-so-global cities: the New Zealand designer fashion industry. *Environment and Planning D: Society and Space,* 25(3), 381-400. Online at http://www.envplan.com/abstract.cgi?id=d1103.

McRobbie, A. (2002). Fashion culture: creative work, female individualization *feminist review*, 71, 52-62.

Digital media
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.

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

Girard, M. & Stark, D. (2002). Distributing intelligence and organizing diversity in new-media projects. *Environment and Planning A*, 34 (11), 1927-1949. www.coi.columbia.edu/pdf/girard_stark_diod.pdf

Creative cities and clusters
Florida, R. (2004). Creative class war. *Washington Monthly*, Jan/Feb. www.washingtonmonthly.com/features/2004/0401.florida.html

Grabher, G. (2001) Ecologies of creativity. *Environment and Planning A,* 33 (2), 351-374.

Turok, I. (2003). Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland. *European Planning Studies*, 11 (5), 549 - 565.

Volkerling, M. (2004). *Testing the Concept of the "Creative City": Urban Development Theory and Practice in the South Pacific.* 3rd International Conference on Cultural Policy Research, August 25-28, 2004, HEC Montréal, Montreal, Canada. Unpublished paper. [Blackboard]

Working in the creative industries
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.

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. [Handout provided]

Osborne, R., Warren, J., & McClintock, W. (2006). *Analysis of interviews with people holding multiple jobs in the creative sector*. Multiple Job Holding in New Zealand. Working Paper No. 14. http://www.tba.co.nz/frst_projects/MJH_WP14_Creative.pdf

Management and entrepreneurship in the creative industries
Banks, M., et al. (2000). Risk and trust in the cultural industries. *Geoforum,* 31 (4), 453-464.

Bilton, C. (1999): Risky Business: the independent production sector in Britain's creative industries'. *International Journal of Cultural Policy*, 6 (1), 17 - 39.

Bilton, C. & Leary, R. (2002). What can managers do for creativity? Brokering creativity in the creative industries. *International Journal of Cultural Policy,* 8 (1), 49-64.

Jones, C. & De Fillippi, R. J. (1996). Back to the future in film: Combining industry and self-knowledge to meet the career challenges of the 21st century. *Academy of Management Executive*, 10 (4), 89-103.

Creative Industries – Further Selected Readings
Extended bibliographies on specific topics will also be available on Blackboard.

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

Anand, N. & Peterson, R. A. (2004*). The production of culture perspective. Annual Review of Sociology*, 30, 311–334. (Also see comments on this paper online: http://www.esi-topics.com/erf/2005/december05-Peterson-Anand.html).

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

Beck, A. (2002). *Cultural work: Understanding the cultural industries.* London: Routledge.

Bill, A. (2003). "Creating a label for myself": Fashion Design Subjectivity and Education in the New Economy. Paper presented at "Making an Appearance: Fashion, Dress, and Consumption". The Centre for Critical and Cultural Studies, The University of Queensland Creative Industries Faculty, QUT. Brisbane, Australia. July 10–13, 2003. [See Blackboard].

Bilton, Chris (2006 *Management and Creativity: from creative industries to creative management.* Oxford: Blackwells.

Blair, H., Culkin, N. & Randle, K. (2003) From London to Los Angeles: a comparison of local labour market processes in the US and UK film industries. *International Journal of Human Resource Management*, 14 (4), 619–633.

Blair, H., S. Grey, et al. (2001). Working in film: Employment in a project based enterprise. *Personnel Review,* 30(2), 170– 185.

Campbell, G. (2003). The lion, the witch and the wardrobe department. *Listener,* 23– 29 Aug. http://www.listener.co.nz/issue/3302/features/545/the_lion_the_witch_and_the_wardrobe_department.html;jsessionid=F45217FB3578A36A99EFD6F296961DE3

Caves, R. (2000). *Creative industries: Contracts between art and commerce.* Cambridge, MA: Harvard University Press.

Clark, H. (2001). *Some facts about Lord of the Rings*. Wellington: New Zealand Government announcement, 7 November. www.executive.govt.nz/minister/clark/lor/lor.htm

Clark, H. (2001). *Some facts about Lord of the Rings*. Wellington: New Zealand Government announcement, 7 November. www.executive.govt.nz/minister/clark/lor/lor.htm

CNZ (Creative New Zealand). (2003). *Cultural Recovery Package helps New Zealand arts look to the future: The cultural recovery package three years on.* (May 2003). Wellington: CNZ. www.creativenz.govt.nz/resources/cultural_recovery.pdf

De Bruin, A., & Dupuis, A. (2004). Flexibility in the complex world of non-standard work: The screen production industry in New Zealand. *New Zealand Journal of Employment Relations, 29* (3), 53–66.

de Peuter, G. & Dyer-Witheford, N. (2005). A Playful Multitude? Mobilising and Counter-Mobilising Immaterial Game Labour. *FibreCulture,* 5. http://journal.fibreculture.org/issue5/index.html

Du Gay, P. (1997). *Cultures of production/ production of culture.* London: Sage/Open University.

Du Gay, P. Pryke, M. (2002). *Cultural economy*. London: Sage.

Faulkner, R. & Anderson, A.B. (1987). Short-term projects and emergent careers: Evidence from Hollywood. *American Journal of Sociology,* 92(4), 879–909.

Finlay, S. (2006). *Weta Limited: A case study.* Wellington: Victoria Management School, Victoria University of Wellington. March. www.vuw.ac.nz/canz/research/docs/weta%20case%20study.pdf

Florida, R. (2002). *The rise of the creative class: and how it's transforming work, leisure, community and everyday life.* New York: Basic Books.

Gibson, C. (2003). Cultures at work: Why 'culture' matters in research on the 'cultural' industries. *Social & Cultural Geography,* 4(2), 15.

Hesmondhalgh, D. (2007). *The cultural industries.* London: Sage.

Hirsch, P. M. (2000). Cultural industries revisited. *Organization science,* 11(3), 6.

Jeffcutt, P. & Pratt, A.C. (2002). Managing creativity in the cultural industries. *Creativity and Innovation Management,* 11(4), 225–233.

Jeffcutt, P. (2000). Management and the creative industries. *Studies in Cultures, Organizations and Societies,* 6(2), 123–128. [available from Deborah Jones]

Jeffcutt, P., Pick, J. et al. (2000). Culture and industry: Exploring the debate. *Studies in Cultures, Organizations and Societies,* 6(2), 129– 144. [available from Deborah Jones]

Jones, C. (2001). Creative industries: Contracts between art and commerce. *Administrative Science Quarterly,* 46(3), 567.

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

Kember, O. (2004). Karen Walker. *New Zealand Listener,* October 23–29, (196) 3363 www.listener.co.nz/default,2775.sm

Lacroix, J.G. & Tremblay, G. (1997). The emergence of cultural industries into the foreground of industrialization and commodification: Elements of context. *Current Sociology,* 45(4), 11.

Lampel, J. & Lant, T. et al. (2000). Introduction a balancing act: Learning from organising practices in cultural industries. *Organisation Science,* 11(3), 7.

Lawrence, T. B. & Phillips, N. (2002). Understanding cultural industries. *Journal of Management Inquiry,* 11(4), 430–441.

Marno, L. (1998). Stubborn passions: Gender imbalance in the New Zealand feature film industry. *Women's Studies Journal, 14*(2), 129–150.

McFadyen, S. H. C. & Finn, A. (2001). Cultural industries from an economic/business research perspective. *Communication Abstracts,* 24(1), 3–147.

McLeod, K. (1999). Authenticity within hip–hop and other cultures threatened with assimilation. *Journal of Communication,* 49 (4), 134–150.

McRobbie, A. (1998). *British fashion design: rag trade or image industry?* London: Routledge.

McRobbie, A. (1999) *In the culture society: Art, fashion and popular music.* London: Routledge.

McRobbie, A. (1999) *In the culture society: Art, fashion and popular music.* London: Routledge.

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.

New Zealand Institute of Economic Research. (2002) *Creative Industries in New Zealand: Economic contribution.* Wellington: NZIER. www.nzier.org.nz/SITE_Default/SITE_Publications/reports/default.asp

Nixon, S. & Crewe, B. (2004) Pleasure at work? Gender, Consumption and work–based identities in the creative industries. *Consumption, Markets and Culture,* 7, (2), 129–147.

Nixon, S. (2003). *Advertising cultures: Gender, commerce, creativity.* London: Sage.

Pearce, J. (2006). Meet Generation C: Renaissance revisited. *Idealog,* May/June, 36–44.

Pratt, A. (2004) The Cultural Economy: a call for spatialized 'production of culture' perspectives. *International Journal of Cultural Studies*, 7 (1), 117–128.

Statistics New Zealand. (2005) *Employment in the Cultural Sector, 2005.* Statistics New Zealand and Ministry of Cultural Affairs. Wellington: SNZ.

Statistics New Zealand. (2006). *Screen Industry Research Report: 2004/2005.* Wellington: Statistics New Zealand.

The New Cool (2005). *The New Cool [*Exhibition and Business Guide*]. Wellington: The Dowse/ New Zealand Trade and Enterprise. www.injectdesign.co.nz/tnc/tnc.htm

Thread. (2006?) Wellington Fashion Designer, Emma Pahl. *Thread: New Zealand's fashion-culture magazine.* www.thread.co.nz/article/889 [downloaded 12.7.06). (This mag has many other fashion-designer profiles}.

Volkerling, M. (2001). From Cool Britannia to Hot Nation: 'Creative Industries' Policies in Europe, Canada and New Zealand. *International Journal of Cultural Policy, 7* (3), 437–455.

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.

HANDLING ASSIGNMENTS

Hand hard copy assignments in to Tricia Lapham in room RH 919 by 3 PM on the due date. If for any reason Tricia is not available hand in to staff at 10ᵗʰ floor reception. No assignments will be accepted by email.

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 & Excessive Length of Assignments

(i)   In fairness to other students, work submitted after any deadline will incur a penalty for lateness. **The penalty is 5% of the marks available** for an assignment submitted after the due time on the due date **for each part day or day late. Saturdays, Sundays and public holidays** will be included when counting the number of days late. Assignments received **more than 7 days after the due date** will not be accepted and the student will **automatically fail the Mandatory Course Requirements**.

(ii)   Course Outlines provide a signal to student of forthcoming workload, dates of submission etc, and thus student study plans should take account of course requirements across all courses. Consequently, workload issues related to other courses and employment will not be accepted as reason for dispensation from mandatory requirements or waiver of penalties. **Extensions** to submission deadlines for any assigned work will only be granted in **exceptional circumstances.**

(iii)   Students who are unable to comply with any of the mandatory requirements should make a written application for an extension to the due date for submission of assigned work or for waiver of a penalty, **in advance**, to the lecturer, providing documentary evidence of the reasons of their circumstances.

All such applications must be made **before** the deadline and be accompanied by documentary evidence, e.g. a medical certificate, or counsellor's report that indicates the degree of impairment, and for how long the student has been impaired. Please be sure to ask at the time of consultation for the degree of impairment to be stated in any certificate you provide to support your case.

(iv)   In the event of unusual or unforeseeable circumstances (e.g. serious illness, family bereavement), that precludes an application in advance, students should make contact with the lecturer as soon as possible, and make application for waiver of a penalty as soon as practicable.

(v)   Word limits should be adhered to, especially so when they provide a guide to limiting the student's coverage of a topic. **The penalty will be 5% of the mark available for an assignment which is 10% over the word limit.** Extra credit will not be given for extra material in an assignment over the limit.

GRADING GUIDELINES

The following broad indicative characterisations of grade will apply in grading assignments:

A+   excellent performance in all respects at this level
A   excellent performance in almost all respects at this level
A–   excellent performance in many respects at this level
B+   very good, some aspects excellent
B, B– good but not excellent performance at this level
C+, C work satisfactory overall but inadequate in some respects
D   poor performance overall, some aspects adequate
E   well below the required standard
K   failure to achieve mandatory course requirements and have achieved at least an average "C" over all the assessment. Note this is a failing grade.

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/elecref.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
May 2007

Faculty of Commerce and Administration Offices

Railway West Wing (RWW) – FCA Student and Academic Services Office

The Faculty's Student and Academic Services 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. To check for opening hours call the Student and Academic Services Office on (04) 463 5376.

Easterfield (EA) – FCA/Education/Law Kelburn Office

The Kelburn Campus Office for the Faculties of Commerce and Administration, Education 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 is available for the following:

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

To check for opening hours call the Student and Academic Services Office on (04) 463 5376.

General University Policies and Statutes

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to www.vuw.ac.nz/policy.

For information on the following topics, go to the Faculty's website www.vuw.ac.nz/fca under Important Information for Students:

- Academic Grievances
- Academic Integrity and Plagiarism
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

Manaaki Pihipihinga Programme

Manaaki Pihipihinga is an academic mentoring programme for undergraduate Māori and Pacific students in the Faculties of Commerce and Administration, and Humanities and Social Sciences. Sessions are held at the Kelburn and Pipitea Campuses in the Mentoring Rooms, 14 Kelburn Parade (back courtyard), Room 109D, and Room 210, Level 2, Railway West Wing. There is also a Pacific Support Coordinator who assists Pacific students by linking them to the services and support they need while studying at Victoria. Another feature of the programme is a support network for Postgraduate students with links to Postgraduate workshops and activities around Campus.

For further information, or to register with the programme, email manaaki-pihipihinga-programme@vuw.ac.nz or phone (04) 463 5233 ext. 8977. To contact the Pacific Support Coordinator, email pacific-support-coord@vuw.ac.nz or phone (04) 463 5842.