

## Cultural and Creative Industries in Japan/East Asia

### Section 1

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#### 【Course Outline / Description】

The Japanese/East Asian cultural and creative industries (e.g., visual/performing arts, advertising, crafts, design, film, multimedia, publishing, and games) are widely touted (particularly in policy circles) as vectors of global competitive advantage and economic growth. However, their myriad characteristics, dynamics, and challenges are seldom grasped. The course reviews canonical and state-of-the-art theoretical/empirical literatures relating to the Japanese/East Asian CCI at national, regional and global levels. It encompasses inter- trans- and post-disciplinary approaches, drawing upon the endeavors of Cultural Economics, Political Economy, Sociology, and Urban Studies.

Key topics include: Manga and anime, contents tourism, fashion, and cultural policy/soft power, among others.

### Section 2

#### 【Course Objectives/Goals/Learning Outcomes】

Upon completion of the course students are expected to discern and analyze key features, dynamics, and issues of the cultural and creative industries (CCI, henceforth) in contemporary Japan and East Asia. Likewise, students will be able to critically assess pivotal challenges in the East Asian CCI in the foreseeable future.

### Section 3

#### 【Class Schedule/Class Environment, Literature and Materials】

#### Teaching Methods

Teaching is delivered using a combination of lectures and group discussions (see in-class exercises below). The inclusion of roundtable, think-pair-share, and role-playing exercises throughout the course will be contingent upon the number of students registered.

#### Attendance

In principle, students must attend all class meetings.

\*This syllabus is subject to changes and/or revisions during the term. Necessary revisions will be announced in class with prior notice.

	Schedule of Instruction	Work outside of Classroom Activities
Lesson 1	Course Introduction	No scheduled readings
Lesson 2	Culture and Creativity: An overview	Reading assignment: UNESCO (2013). Creative Economy Report, pp: 19-24. Throsby (2001). Economics and Culture. Cambridge: Cambridge University Press, Ch, 6.
Lesson 3	CCI: Use, exchange and symbolic values	Reading assignment: Klamer (2017). Doing the Right Thing: A Value Based Economy, Ch. 5.
Lesson 4	CCI: Theoretical and empirical approaches (I)	Reading assignment: Towse (ed)(2003). A Handbook of Cultural Economics, Introduction.
Lesson 5	CCI: Theoretical and empirical approaches (II)	Reading assignment: Throsby (2001). Economics and Culture. Cambridge University Press, Ch, 7.
Lesson 6	Contemporary CCI in Japan/East Asia	Reading assignment: Iwabuchi et al (eds)(2017). Routledge Handbook of East Asian Popular Culture. pp:1-4, 24-32.
Lesson 7	In-class exercise	No scheduled readings
Lesson 8	Japanese influence on East Asian CCI	Reading assignment: Otmazgin (2013). Regionalizing Culture. Hawaii: University of Hawaii Press, Ch. 5
Lesson 9	In-class exercise	Reading assignment: TBA
Lesson 10	Anime & Manga (1)	Reading assignment: Condry, I. (2013). The Soul of Anime. Durham and London: Duke University Press, Introduction.
Lesson 11	Anime & Manga (2)	Reading assignment: Morisawa T. (2015). Managing the unmanageable: Emotional labour and creative hierarchy in the Japanese animation industry. Ethnography 6(2): 262–284
Lesson 12	Mid-term review	No scheduled readings (guide)
Lesson 13	Mid-term exam	No scheduled readings
Lesson 14	The Korean Wave	Reading assignment: Iwabuchi et al (eds) (2017). Routledge Handbook of East Asian Popular Culture. London and New York: Routledge, Ch. 3.
Lesson 15	Soft power & Cool Japan	Reading assignment: TBA
Lesson 16	Nation and city branding (Japan)	Reading assignment: Soltani et al (2018). Exploring city branding strategies and their impacts on local tourism success, the case study of Kumamoto Prefecture, Japan. Asia Pacific Journal of Tourism Research 23 (2): 158–169
Lesson 17	In-class exercise	Reading assignment: TBA
Lesson 18	DIY music careers in East Asia	Reading assignment: Jian (2018). The Survival Struggle and Resistant Politics of a DIY Music Career in East Asia. Cultural Sociology 12 (2): 224-240
Lesson 19	No class -Fall break	No scheduled readings
Lesson 20	In-class exercise	Reading assignment: TBA

Lesson 21	Open contents (proposal)- Individual work	No scheduled readings
Lesson 22	Visual art market (and art villages) in China	Reading assignment: Zhang (2017). Commodifying art, Chinese style: The making of China's visual art market. <i>Environment and Planning A</i> 49(9) 2025–2045.
Lesson 23	Art Night(s) in Japan/East Asia In-class exercise	Reading assignment: TBA
Lesson 24	Contents Tourism and <i>Otaku</i> pilgrimage	Reading assignment: Okamoto (2015) Otaku tourism and the anime pilgrimage phenomenon in Japan, <i>Japan Forum</i> 27(1): 12-36.
Lesson 25	Fashion Industry in Japan/East Asia	Reading assignment: Hall (2018). Digital Kimono: Fast Fashion, Slow Fashion?, <i>Fashion Theory</i> , 22(3): 283-307.
Lesson 26	Youth Cultures: Halloween in Tokyo	Reading assignment: Yoko & Groot (2017). Tokyo Halloween on the Street. <i>Dress</i> , 43(1):1-21.
Lesson 27	Open contents	Reading assignment: TBA
Lesson 28	Individual presentations	No scheduled readings
Lesson 29	Individual presentations	No scheduled readings
Lesson 30	Course final review and course conclusions	In-class final review & guide

## Assignments

### Attitude and Participation:

Students are expected to actively discuss and critically evaluate the assigned readings. In addition, students are expected to keep up with news on East Asian cities in leading newspapers and specialized magazines. Students will be marked on overall attitude in the classroom and quality of participation.

### \*Open Contents Week:

A week of the syllabus is open for students to co-create its topic/contents. Each student will submit a proposal inclusive of contents, reading assignments, and rationale (lesson 21). Proposals will be discussed collectively. The final decision will be made by consensus.

### Exams:

Two exams will be administrated during the course. Guides for the mid-term final exams will be provided in advance (see Blackboard). The questions for these exams will be drawn from reading assignments and topics covered in class.

### Individual Presentations:

Individual presentations will be held in lessons 28-29. Each group will prepare a 10-15 minute presentation for the class using software such as Prezi or Keynote or Power Point. The presentations will focus on a contemporary (city) case study (drawing on a minimum of seven sources of literature) chosen by each presenter. Students will each submit a short report (500-700 words in length) based on their own interpretation of their case study.

### Reflective Essay:

The essay will be 1,500 words in length (excluding footnotes/endnotes and bibliography) and must contain both, theoretical and empirical arguments. Students will choose their topic from a list posted on Blackboard.

All written papers must be typed in Times New Roman 12-point font, double-spaced, and formatted with 2.5-cm margins. Usual conditions of citations and bibliography will apply.

\*The submission of written assignments is via email.

\*\*In cases where there are no accepted mitigating circumstances, late submission of coursework shall lead automatically to the imposition of a penalty (5% deduction). Penalties shall be applied as soon as the deadline is reached.

#### Section 4

##### Grading Criteria

Final Exam	20%
Quizzes or Midterm Exam	20%
Reflective Essay	15%
Presentation Report	5%
Open Contents proposal	10%
Class Participation	15%
Presentation	15%

#### Section 5

##### On Academic Integrity

Kansai Gaidai does not tolerate plagiarism, cheating, or helping others to cheat. These actions will result in an automatic “F” in the course. Pleading ignorance of plagiarism will not excuse students from violations.

For detailed information on academic writing and avoiding plagiarism please consult the following resources: <http://www.plagiarism.org/plagiarism-101/what-is-plagiarism>; <http://www.plagiarism.org/citing-sources/overview>

##### Classroom/Email Etiquette

- ∞ No photography or audio recording of the lectures and in-class exercises is permitted
- ∞ Do not chat with your neighbor during classes and presentations
- ∞ Be respectful of fellow students’ views.
- ∞ When in doubt about how you should speak, write, or act, always err on the side of formality.
- ∞ Do not sleep in class
- ∞ Do not text in class
- ∞ If you use a laptop in class, only use it for class purposes – do not use social media during class.

When writing an email to your professor/instructor:

- ∞ Address your professor/instructor properly. Begin the email with “Dear Professor\_\_\_\_,” “Dear Prof. \_\_\_\_\_,” or “Dear Dr. \_\_\_\_\_.” Do not begin the email without addressing your professor by their title and surname.
- ∞ Please be mindful of the tone of your message. Any email to a professor or teaching assistant should be composed like a formal letter.
- ∞ Do not use texting lingo in emails. Please write in complete sentences with correct spelling, grammar, and punctuation.