2024 Fall Semester

Cultural and Creative Industries in Japan and East Asia

Instructor	Grace Gonzalez, Ph.D.
Office/Building	Honkan 709
Office Hours	TBD

【Course Outline / Description】

The Japanese/East Asian cultural and creative industries (e.g., visual/performing arts, photography, design, film, music, architecture, publishing media, and video/online 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. Hence, the course examines canonical and up-to-date theoretical/empirical literatures relating to the Japanese/East Asian cultural and creative industries (CCIs, henceforth) at national and (sub)regional (Northeast/Southeast Asia) scales. 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, anime, video/online games, e-sports, contents tourism, fashion, and A.I.-assisted/generated CCIs, 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 CCIs in contemporary Japan and East Asia. Likewise, students will be able to critically assess pivotal challenges in the East Asian CCIs in the foreseeable future.

Section 3
【Class Schedule/Class Environment, Literature and Materials】

See class schedule at the end of document

Course Structure

The course consists of lectures, group discussions (see in-class exercises below), and student presentations. The inclusion of roundtable, think-pair-share, and role-playing exercises throughout the course will be contingent upon the number of students registered.

Course Guidelines
Students are expected to complete all reading assignments and coursework. In addition, students are expected to read international leading newspapers and specialized magazines on a regular basis.

The course requires reading approximately fifteen pages per lesson. The course materials reflect a) specialized vocabulary and theoretical/analytical underpinnings, and b) up-to-date international journalistic content. A minimum of 1.5 hours of student work (out of class) is required per lesson.

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Attendance

In principle, students must attend all class meetings.
Excused absences: Students will be given attendance credit for any session that they miss, provided that it is documented in writing by a medical doctor's statement, or an official statement from Registrar's Office. No other absences will be excused.

Assignments/Coursework

Attitude and Participation:
Class participation is based on reading assignments. Therefore, students are expected to actively discuss and critically evaluate said materials. Students will be marked on both overall attitude (see classroom etiquette below) and quality of participation.

Open Contents Proposal:
A lesson of the syllabus is open for students to create its topic/contents. Students will submit a proposal (lesson 15) inclusive of rationale, approach, and academic reading assignment (200 words in length). Likewise, students will present their proposals (approx. 5 min per proposal) during lesson 15. The final decision on the winning proposal will be made by consensus.
*The winner of the OCP will lead the class discussion on lesson 25.

City Branding Campaign:
Students will present a short city branding campaign (submission: slides only). The branding campaign ought to focus on an East Asian city and include a catchy slogan that reflects the city's cultural branding.

Quizzes/Exams:
A minimum of two pop quizzes will be administrated during the course.
Pop quizzes include multiple-choice and open-ended questions. The questions for these will be drawn from reading assignments and topics covered in class.

Final Presentations:
Presentations will be held in lessons 29-30. Students will prepare a 10-minute presentation (inclusive of Q&A) for the class using software such as Keynote or Power Point or Prezi. The presentations will focus on a contemporary East Asian CCI (case study) chosen by students. The contents of the presentation ought to draw on a minimum of seven sources of literature. Usual conditions of citations and bibliography will apply for both presentation slides.

*Rubrics for each of the aforementioned will be provided in advance.

【Textbooks/Reading Materials】

No textbook will be used. All readings will be provided in advance (see Blackboard - Assignments tab).

【Learning Assessments/Grading Rubric】

Grading Criteria

Attitude and Class participation   20%
Pop Quizzes   20%
Open Contents Proposal   20%
City Branding Campaign   20%
Final Presentation   20%

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【Additional Information】

	Schedule of Instruction	Work outside of Classroom Activities
Lesson 1	Course Introduction	Reading assignment: Course syllabus and dossier (see Blackboard – Assignments)
Lesson 2	What are the CCIs?	Reading assignment: UNESCO (2013). Creative Economy Report, pp: 19-24.
Lesson 3	Creativity, Culture, and Innovation: An Overview	Reading assignment: British Council (n.d); Kaasa & Vadi (2009). How does culture contribute to innovation? Economics of Innovation and New Technology 19(7): 583-586
Lesson 4	CCIs: Use, exchange and symbolic values	Reading assignment: Klamer (2017). Doing the Right Thing: A Value Based Economy, Ch. 5.
Lesson 5	Exercise: Exchange and symbolic values in CCIs	Reading assignment: TBD
Lesson 6	Contemporary CCIs in Japan/EA	Reading assignment: Iwabuchi et al (eds)(2017). Routledge Handbook of East Asian Popular Culture. pp:1-4, 24-32.
Lesson 7	Anime & Manga	Reading assignment: Condry, I. (2013). The Soul of Anime. Durham and London: Duke University Press, Introduction.
Lesson 8	Anime & Manga II	Reading assignment: Morisawa T. (2015). Managing the unmanageable: Emotional labour and creative hierarchy in the Japanese animation industry. Ethnography 6(2): 262–284
Lesson 9	The Korean Wave(s)	Reading assignment: Iwabuchi et al (eds) (2017). Routledge Handbook of East Asian Popular Culture. London and New York: Routledge, Ch. 3.
Lesson 10	Class exercise: K-pop	Reading assignment: TBD
Lesson 11	Gaming industries	Reading assignment: Fung (2016). Comparative cultural economy and game industries in Asia. Media International Australia 159 (1): 43-52.
Lesson 12	Class exercise: Gaming Industries and e-Sports	Reading assignment: TBD
Lesson 13	Consultation (on OCP)	No scheduled readings
Lesson 14	Japanese Idols: The real and the virtual	Reading assignment: Kiuchi (2017). Idols You Can Meet: AKB48 and a New Trend in Japan's Music Industry. The Journal of Popular Culture, Vol. 50 (1): 30-45.
Lesson 15	Open contents proposal -Teamwork	Written submission via Blackboard
Lesson 16	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.

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Lesson 17	Takarazuka Revue	Reading assignment: TBD
Lesson 18	Experience economy, cultural branding and CCIs	Reading assignment: Dinnie (2016). Nation Branding. London & NY: Routledge.
Lesson 19	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 20	Consultation (on CBC)	No scheduled readings
Lesson 21	City branding campaign -teamwork	Class presentation (inclusive of slides)
Lesson 22	City branding campaign -teamwork	Class presentation (inclusive of slides)
Lesson 23	Contents tourism/ pilgrimage	Reading assignment: T. Okamoto (2015) Otaku tourism and the anime pilgrimage phenomenon in Japan, Japan Forum, 27(1): 12-36.
Lesson 24	Fashion Industry in Japan/East Asia	Reading assignment: Hall (2020). Digital Japan Beyond the Kimono: Innovation and Tradition in the Kyoto Textile Industry. London and New York: Bloomsbury Visual Arts. Ch. 5.
Lesson 25	Open Contents (winning proposal)	Reading assignment: TBD
Lesson 26	CCIs & artificial intelligence systems	Reading assignment: WEF-McKinsey & Co. (2018). Creative Disruption. White Paper, pp: 1-10.
Lesson 27	CCIs & immersive content(s)	Reading assignment: Bogost, I. (2019). The AI-Art Gold Rush is Here. The Atlantic.
Lesson 28	Consultation (on FP)	No scheduled readings
Lesson 29	Final (group) presentations	Class presentation (inclusive of slides)
Lesson 30	Final (group) presentations and course conclusions	Class presentation (inclusive of slides)

Classroom Etiquette

・No photography or audio recording of the lectures and in-class exercises is permitted
・Do not chat with your classmates during classes and presentations
・Be respectful of fellow students' views.
・When in doubt about how you should speak, write, or act (e.g., addressing your instructor and peers), always err on the side of formality.
・Do not sleep in class.
・Smartphones are not allowed in class.
・Tablets & laptops are only allowed for class contents.
* Students who contravene any of the above-referenced will not earn attitude marks.

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Email Etiquette:

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. Be <u>polite</u>, clear, and succinct. Any email to a professor 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.

The <u>minimum</u> email response time is 24 hours (during weekdays) and 48 hours (during weekends and holidays).