

Cultural & Creative Industries in Japan/East Asia

Section 1

Instructor/Title	Grace Gonzalez, Ph.D.
Office/Building	Honkan, 709
Office Hours	*By appointment only
Contacts (E-mail)	ggonzale@kansai.ac.jp

【Course Outline / Description】

Course 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 up-to-date theoretical/empirical literatures relating to the Japanese/East Asian cultural and creative industries (CCI, henceforth) 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, anime, video/online games, e-sports, contents tourism, fashion, and A.I.-generated CCI, among others.

Section 2

【Course Objectives/Goals/Learning Outcomes】

Learning Goals

Upon completion of the course students are expected to discern and analyze key features, dynamics, and issues of the CCI 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】

Course Structure

The course contents will be delivered through Zoom and Blackboard (one synchronous session and one asynchronous session per week). All Zoom meetings and coursework submissions are based on Japan Standard time.

Course Guidelines

This course is best suited for students with an academic background in Social Sciences and Humanities. The course requires reading approximately 15 pages per lesson. The course materials reflect a) specialized vocabulary and state-of-the-art 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.

If you need a specific accommodation to ensure your full participation in any aspect of our course, please contact the instructor as soon as possible to make arrangements. Furthermore, it is strongly recommended that if you have a documented disability you obtain specific accommodation requests through our Registrar's Office.

The instructor will do her best to ensure an accessible environment in a way that ensures equitable grading for all students in the class. However, your experience with this course is directly related to the quality of the energy/enthusiasm that you bring to it. Furthermore, your energy/enthusiasm shapes the quality of your peers' experiences.

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 Blackboard – Course Information.

Class Schedule

	Schedule of Instruction	Work outside of Classroom Activities
Lesson 1	Course Introduction	Reading assignment: Course syllabus and dossier (see Blackboard – Course Information)
Lesson 2	Creativity, Culture, and Innovation: An Overview	Reading assignment: British Council (n.d); Kaasa & Vadi (2009). How does culture contribute to innovation? <u>Economics of Innovation and New Technology</u> 19(7): 583-586
Lesson 3	What are the CCI?	Reading assignment: UNESCO (2013). Creative Economy Report, pp: 19-24.
Lesson 4	CCI: Use, exchange and symbolic values	Reading assignment: Klamer (2017). Doing the Right Thing: A Value Based Economy, Ch. 5.
Lesson 5	Exercise	Reading assignment: TBA
Lesson 6	CCI and Cultural policy	Reading assignment: Towse (ed.)(2003). A Handbook of Cultural Economics, Introduction.
Lesson 7	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 8	Anime & Manga (1)	Reading assignment: Condry, I. (2013). The Soul of Anime. Durham and London: Duke University Press, Introduction.
Lesson 9	Anime & Manga (2)	Reading assignment: Morisawa T. (2015). Managing the unmanageable: Emotional labour and creative hierarchy in the Japanese animation industry. <u>Ethnography</u> 6(2): 262–284
Lesson 10	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 11	K-pop (exercise)	Reading assignment: TBA
Lesson 12	Gaming industry	Reading assignment: Fung (2016). Comparative cultural economy and game industries in Asia. <u>Media International Australia</u> 159 (1): 43-52.
Lesson 13	Gaming Industry	Reading assignment: TBA

Lesson 14	Pokémon	Reading assignment: Allison (2013). Pocket capitalism and virtual intimacy: Pokémon as a symptom of post-industrial youth culture. In Asian Popular Culture. London & NY: Routledge.
Lesson 15	Idol (Japanese) groups	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 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
Lesson 17	Japanese Gastronomy: The Washoku myth?	Reading assignment: TBA
Lesson 18	Experience economy, cultural branding and CCI	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	Otaku pilgrimage and tourism	Reading Assignment: TBA
Lesson 21	City branding campaign (inclusive of slides)	No scheduled readings
Lesson 22	Open contents (proposal)- Individual work	No scheduled readings
Lesson 23	Fashion Industry in Japan/East Asia I	Reading assignment: Hall (2018). Digital Kimono: Fast Fashion, Slow Fashion?, Fashion Theory, 22(3): 283-307.
Lesson 24	Fashion Industry in Japan/East Asia II	Reading assignment: Aleksander, I. (2020). Sweatpants Forever. NYT Magazine.
Lesson 25	CCI & artificial intelligence I	Reading assignment: TBA
Lesson 26	CCI & artificial intelligence II	Reading assignment: TBA
Lesson 27	Open Contents (winning proposal)	Reading assignment: TBA
Lesson 28	Video presentations (inclusive of slides)	No scheduled readings
Lesson 29	Course conclusions and submission of take-home examination paper	No scheduled readings

【Textbooks/Reading Materials】

Reading Assignments

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

Section 4

【Learning Assessments/Grading Rubric】

Assignments/Coursework**Tasks:**

Tasks will be posted on Blackboard, inclusive of deadlines (*see* Notification -My Tasks). Each task encompasses a 250-350 word analysis based on reading assignments/instructional materials. One of the tasks will consist of a city branding campaign (Zoom attachment, inclusive of slides). The branding campaign ought to focus on an East Asian city.

***Open Contents Lesson:**

A lesson of the syllabus is open for students to create its topic/contents. Each student will submit a proposal (lesson 22) inclusive of rationale, approach, and academic reading assignment (200 words in length). The final decision will be made by consensus.

Individual (video) Presentations:

Each student will prepare a 15-minute video presentation 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 each presenter. The contents of the presentation ought to draw on a minimum of seven sources of literature. Video presentations will be submitted via email (Zoom file attachments) during lessons 28. Students will also submit a short report (500-700 words in length) based on their own analysis of their case study. Usual conditions of citations and bibliography will apply for both presentation report and slides.

Take-home examination paper:

The final evaluation will consist of a take-home examination paper in which students will answer essay-type questions (submission deadline, lesson 29). No additional research is required in answering these questions yet students are expected to use the course readings to support their argument(s). The examination paper questions will be posted on Blackboard 24-48 hours before the submission deadline (Assignments tab). Usual conditions of citations and bibliography will apply.

All written papers must be typed in Times New Roman 12-point font, double-spaced, and formatted with 2.5-cm margins. The submission of written assignments is via email (pdf attachments only).

Grading Criteria

Tasks (inclusive of branding campaign)	35%
Open Contents Proposal	10%
Presentation Report	5%
Video presentation (inclusive of slides)	20%
Take-home examination paper	30%

Section 5

【Additional Information】

Notes

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

Zoom Etiquette

- No recording or screenshot capturing of the Zoom lectures/meetings is permitted.
- Be professional and respectful when attending class on Zoom. When in doubt about how you should speak, write, or act, always err on the side of formality.
- Be respectful of fellow students' views.
- Stay engaged in class activities. Close any unrelated apps on your device and turn off notifications.
- Find a quiet, distraction-free spot to partake in Zoom lectures/meetings. Turn off any music, videos, etc. in the background.
- Students are required to use the video option during Zoom lectures/meetings. Inform the instructor in advance if you encounter any technical issues.

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 polite, 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 minimum email response time is 24 hours (during weekdays) and 48 hours (during weekends and holidays).