COURSE CONTENT

Course Code	DD0002
Course Title	The Contemporary Creative and Cultural Industry of Singapore
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 Contact Hours

Course Aims

This course is intended to introduce you to the creative and cultural industries in Singapore. It looks back at the history of this development and positions it within the context of theory and practice. Through lectures, discussions, field trips and seminars, you will be taken through the planning and implementation of strategies that have shaped the creative and cultural industry landscape in Singapore today. By the end of the course, you will have strong understanding of the fine arts, design, and media industries, which will be a useful foundation for further in-depth studies into Singapore's cultural scene.

Intended Learning Outcomes (ILO)

By the end of this course, you will be able to:

1. Identify and discuss key issues in the development of Singapore's Creative and Cultural Industries, particularly in regard to government policy.

2. Provide in-depth analysis of local artists, designers, performers and how they operate within the eco-system.

3. Describe how industry economics and public policy can affect global creative industries.

4. Present in-depth contextual analysis of international groups, organisations, events and businesses related to film, media and design.

5. Generate insights about the creative industries through discussion, responding to reading materials and peer presentations.

Course Content

The course begins with an understanding of key terminology in creative industry economics and policy. It will then look at the policy decisions, local environment, and intellectual influences that led up to the Creative Industries Development Strategy in 2002. The course then covers the direct and indirect effects from this strategy and examines the present day eco-system that includes icons like Esplanade, Singapore Art Museum, Museum of Asian Civilizations, and National Gallery of Singapore.

Coursework Assignments:

Oral presentations:
Group presentation on an international case study either in the cultural area (museums, biennales, festivals, policy) or companies in the creative industries (animation, gaming, music, Web 3.0, design heavy consumer goods, film and TV companies). Should cover history, economics, audiences, history, SWOT, competitive advantages and risks.

Written Assignment:
A long paper that focusses on best practices in the creative industries, analysing strengths and weaknesses, considering history and future possibilities. Topics are self-generated in discussion with instructor.

Assessment (includes both continuous and summative assessment)

Component	Course LO Tested	Programme LO Attributes	Weighting	Team/ Individual
Continuous Assessment. Written Assignments Presentation	1,2,3,4, 5		35%	Group/ Individual
Continuous Assessment: Participation	4, 5		20%	Individual
Final Paper	1,2,3,4		45%	Group/ Individual
Total			100%	

Recommended Reading and References

Course Policies and Student Responsibilities

(1) General

Students are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. Students are expected to take responsibility to follow up with assignments and course related announcements. Students are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

Students are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign in to the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the

core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

***Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Introduction to the course, Overview, basic terminology (creative class, clusters, externalities, information problems, public goods, SWOT).	**1,3,5**	Primary Reading: Michael Porter, *Clusters and the New Economics of Competition* Secondary Reading: Richard Florida, *The Rise of the Creative Class* Tasks: Organize into presentation groups. Logistics Going forward.
2	Historical background to the creative arts and culture in Singapore: Infrastructure versus People, role of various government agencies. Map of the ecosystem.	**1,3,5**	Primary Reading: Executive Summary, ERC 2002, Chapter 1, Renaissance City Plan (RCP) 1.0, 2000 Secondary Reading: Executive Summary of the Advisory Council of Culture and the Arts, 1989 Renaissance City Plan (RCP) 1.0, 2000, TASKS: Finalize study

			group presentation allocations/schedule
3	Putting the Concepts to Work. CASE STUDY: How does a successful creative economy/cluster look like? How digitization changed the music industry in the US. Measuring the Economics.	**1,2,3,4,5**	Primary Reading: CASE: Bloomberg Businessweek article on Jay Z and Tidal streaming music service
4	Building a Fine Art Ecosystem. Economic Structures of the Fine Arts and the Singapore case. Investments versus Industry Structure. NAC, SAM, NGS, ACM, Gillman galleries.	**1,2,3,4,5**	Primary Reading: RCP 3.0, 2008, pages 1-37, Bloomberg Businessweek article on price rise of Wool's artwork Secondary Reading: RCP 2.0, 2005 Sarah Thornton, *Seven Days in the Art World*
5	FIELD TRIP	**1,2,3,4,5**	FIELD TRIP
6	Building a Fine Arts Ecosystem: Lessons from Abroad	**1,2,3,4,5**	Presentation 1 Presentation 2
7	Public Goods I: The Role of Memory and History, NLB, NHB; Urban space.	**1,2,3,4,5**	Primary Reading: Arts and Culture Strategic Review, 2012, page 31-61 Secondary Reading: Yeoh and Kong, *The Notion of Place in the Construction of History, Nostalgia and Heritage in Singapore* Presentation 3
8	Building a Film Ecosystem, Problems of Scale, Globalization and its Discontents, Media 21, MDA	**1,2,3,4,5**	Primary Reading: CASE STUDY, Disney's Acquisition of Marvel Secondary Reading:

			Chapter 4, Media 21, ERC 2002
9	FILM AND DESIGN PRESENTATIONS	**1, 2, 3,5**	Presentation 5 Presentation 6
10	Building a Design Ecosystem: Design Singapore	**1, 2, 3,5**	Primary Reading: ERC 2002, Chapter Three, The Design Singapore Initiative Secondary Reading: Peer Sathikh, *The Transformal Role of Product Design in Singapore's Transition to a Service Economy* TASK: Turn in one page proposal for final paper along with possible bibliography (short) Presentation 7
11	PRESENTATIONS	**1, 2, 3,5**	Presentation 8 Presentation 9
12	Lecture on Censorship and Singapore Media Ecosystem	**1, 2, 3,5**	
13	Final review of progress, assignments and projects, feedback, prizes for best presentations and group picture	**1, 2, 3,5**	