

Economics and Communication

Course strength: Entry level I

Course duration: 16+2 weeks, term II of 2025

Medium of instruction: Mandarin (English when needed)

Lecture time: 10:10-13:00, Thursday

Venue: R103

Course mode – Theory, seminar and case study.

Instructor: Dr. CHANG, Shih-Chien, scchang@ccu.edu.tw

Course Description and Specifications

Course description

To explore the relationship between communication and economics, this course includes two types of learning materials. The first covers the basic concepts of economics, with particular attention to communication, cultural, and media issues. The second focuses on the cultural and creative industries from the perspective of cultural labour. Through in-person contact with cultural workers in, or related to, the media industries, students will learn how economic theories are applied in the real world by examining data gathered from interviews. These perspectives are intended to help students understand—and at least imagine—how disruptive innovation and creativities may be developed, which is highly valued and rewarded in contemporary economic systems.

Course Intended Learning Outcomes (CILOs):

After finishing this course, students shall

- CILO 1: learn the fundamental knowledge about economics, especially for communication, media and cultural affairs.
- CILO 2: know the key issues about the development of media and cultural industries.
- CILO 3: identify how communication and media, especially the ICT sector, contribute to modern economies.
- CILO 4: evaluate opportunities in media industries and societies for career concerns.

Assessment

Attendance: 10%

Participation: 10%%

Mid-term exam: 40%

Term paper and presentation: 40%

- Attendance (10%)

- This item is based on the individual's roll call record. Roll call shall be done in the beginning of each session. A student will have 1 point if s/he enters classroom before the roll call finishes and 0.5 points after it. Sh/e has 0 due to absence. The sum of the points a student has in the semester is his/her attendance marks. The student's absence record can be written off when s/he delivers acceptable certificate for sick leave or compassionate leave.

- Participation (10%)

- The participation is based on the student's performance in and after class. The more a student delivers feedback to the teaching topics, including asking relevant questions

and engaging in discussion, the more marks s/he gets.

- Students are welcomed to have discussions with the lecturer during the office hours when they need further clarification of concepts taught in class, or assistance about the homework assigned. An appointment beforehand via email is necessary for the discussion.
- Assessment criteria
 - Frequency 70%
 - Relevance 30%
- **Group discussion (40%)**
 - Each group follows instructions to complete the study and present the study outcome in-class.
- **Term paper and final presentation (Group) (40%)**
 - **Pilot study (10%)**
 - **Presentation (15%)**
 - **Term paper (15%)**

Required and optional texts

- Required books

Herbert, D., Lotz, A. D., & Punathambekar, A. (2020). *Media Industry Studies (Short Introductions)*. Cambridge, UK.: Polity.

Towse, R. (2019). *A Textbook of Cultural Economics* (2nd ed.). New York: Cambridge University Press.

Havens, T., & Lotz, A. D. (2017). *Understanding Media Industries* (2nd ed.). New York: Oxford University Press.

Vogel, H. L. (2020). *Entertainment Industry Economics: A Guide for Financial Analysis* (10th ed.). Cambridge, UK.: Cambridge University Press.

- Optional books

Economics in Media, Communication, Information, and Cultural sectors

Doyle, G. (2012). *Understanding Media Economics* (2nd ed.). London: Sage.

Bille, T., Mignosa, A., & Towse, R. (Eds.). (2020). *Teaching Cultural Economics*. Northampton, MA: Edward Elgar.

Media industry studies

Hendricks, J. A. (Ed.) (2010). *The Twenty-First-Century Media Industry: Economic and Managerial Implications in the Age of New Media*. Lanham, Md.: Lexington Books.

Mayer, V., Banks, M., & Caldwell, J. T. (Eds.). (2009). *Production Studies: Cultural Studies of Media Industries*. New York: Routledge.

Elberse, A. (2013). *Blockbusters: Hit Making, Risk Taking, and the Big Business of Entertainment*. New York: Henry Holt and Company.

DeVany, A. (2004). *Hollywood Economics: How Extreme Uncertainty Shapes the Film Industry*. London: Routledge.

Teaching schedule

1. Introduction

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. The course's aims and proceedings, including teaching methods, learning activities, learning topics, materials, assessments, and in-class disciplines.
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. Your interests / motivations in studying Economics and Communication.
 2. Grouping
4. Home assignment
 1. N/A
5. Learning materials
 1. Course syllabus

2. Key theories and issues in media & cultural economics

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. What economics is and how an economist understands the world.
 2. Key theories in media & cultural economics.
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. The goodness and badness of private business ?
 2. What capitalism is.
 2. Grouping
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

Towse, R. (2019). *A Textbook of Cultural Economics* (2nd ed.). New York: Cambridge University Press. ch.1.

Doyle, G. (2012). *Understanding Media Economics* (2nd ed.). London: Sage. ch.1.

Messerlin, P., & Parc, J. (2020). The myth of subsidies in the film industry: a comparative analysis of European and US approaches. *Innovation: The European Journal of Social Science Research*, 33(4), 474-489.

doi:10.1080/13511610.2020.1811650

Levin, P. (2008). Culture and markets: How economic sociology conceptualizes culture. *The ANNALS of the American Academy of Political and Social Science*, 619(1), 114-129. doi:10.1177/0002716208319904

3. Markets for cultural/media goods and services

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. Market mechanism
 2. Stakeholders in media/culture/art market
3. Learning activities:
 1. Seminar
 1. Issue(s): How a market maker works?
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

Towse, R. (2019). *A Textbook of Cultural Economics* (2nd ed.). New York: Cambridge University Press. ch. 3.

Doyle, G. (2012). *Understanding Media Economics* (2nd ed.). London: Sage. ch.1.

Abolafia, M. Y. (1998). Markets as cultures: An ethnographic approach. *The Sociological Review*, 46(1_suppl), 69-85. doi:10.1111/j.1467-954X.1998.tb03470.x

4. Production, costs and supply

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. Theory of supply and costs of production
 2. The supply and cost of creativity
 3. Competitive and monopoly market
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. the evils of a monopoly company.
 2. Pricing creative works.
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

Towse, R. (2019). *A Textbook of Cultural Economics* (2nd ed.). New York: Cambridge University Press. ch. 5.

Doyle, G. (2012). *Understanding Media Economics* (2nd ed.). London: Sage. ch.6.

5. Participation, consumption and demand of cultural goods/ services

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. Theory of participation and consumption
 2. Elasticity of demand
 3. The limitation of consumer's rationale.
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. How to understand cultural taste and preferences?

4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

Towse, R. (2019). *A Textbook of Cultural Economics* (2nd ed.). New York: Cambridge University Press. ch. 6.

Doyle, G. (2012). *Understanding Media Economics* (2nd ed.). London: Sage. ch.5.

6. Welfare economics and public finance

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. The concept of economic welfare
 2. Market failure
 3. Public finance, subsidy and taxation
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. Why public finance is required for vibrant cultural activities?
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

Towse, R. (2019). *A Textbook of Cultural Economics* (2nd ed.). New York: Cambridge University Press. ch. 7.

Doyle, G. (2012). *Understanding Media Economics* (2nd ed.). London: Sage. ch.9.

7. Economic profile of the cultural sector

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. Why ownerships matter to cultural activities?
 2. Cultural policy
 3. Public intervention and non-profit organizations
 4. Measurement: Cultural statistics
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. Problems of measuring the cultural value.
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

Towse, R. (2019). *A Textbook of Cultural Economics* (2nd ed.). New York: Cambridge University Press. ch. 2.

Doyle, G. (2012). *Understanding Media Economics* (2nd ed.). London: Sage. ch.9.

8. Economics of labor market in creative industries

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. Artistic and non-artistic labor and superstars
 2. Supply/demand and income level
 3. Training

3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. The shortage of creative labors?
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

Towse, R. (2019). *A Textbook of Cultural Economics* (2nd ed.). New York: Cambridge University Press. ch. 12.

9. Mid-term exam

10. Management of creative labour

Pitts, F. H. (2020). Measuring and managing creative labour: Value struggles and billable hours in the creative industries. *Organization*.
doi:10.1177/1350508420968187

Pitts, F. H. (2018). A crisis of measurability? Critiquing post-operaismo on labour, value and the basic income. *Capital & Class*, 42(1), 3-21.

Dinerstein, A. C., & Pitts, F. H. (2021). *A World Beyond Work?: Labour, Money and the Capitalist State between Crisis and Utopia*. Bingley, UK: Emerald.

Pitts, F. H. (2020). *Value*. Cambridge, UK: Polity Press.

Hardt, M., & Negri, A. (2017). *Assembly*. Oxford, UK.: Oxford University Press.

11. Labour's cluster in creative industry -I

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. Transaction cost
 2. Buss effect
 3. Features of cluster
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. Lonely artists?
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

He, J. (2014). *Creative Industry Districts: An Analysis of Dynamics, Networks, and Implications on Creative Clusters in Shanghai*. New York: Springer.

Pratt, A. C. (2004). Creative clusters: Towards the governance of the creative industries production system? *Media International Australia incorporating Culture and Policy*, 112(1), 50-66.

12. Labour's cluster in creative industry -II

1. Teaching method: Lecture & seminar
2. Key topics and concepts:

1. Transaction cost
 2. Buss effect
 3. Features of cluster
 3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. Lonely artists?
 4. Home assignment
 1. Study the assigned learning materials.
 5. Learning materials
- He, J. (2014). *Creative Industry Districts: An Analysis of Dynamics, Networks, and Implications on Creative Clusters in Shanghai*. New York: Springer.
- Pratt, A. C. (2004). Creative clusters: Towards the governance of the creative industries production system? *Media International Australia incorporating Culture and Policy*, 112(1), 50-66.

13. Production and value-added process: Commodity chain

1. Teaching method: Lecture & seminar
 2. Key topics and concepts:
 1. Commodity chain
 2. Value-added process
 3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. Commodity chain in media industry?
 4. Home assignment
 1. Study the assigned learning materials.
 5. Learning materials
- Leslie, D. (1999). Spatializing commodity chains. *Progress in Human Geography*, 23(3), 401-420.
- Pratt, A. C. (2004). The cultural economy: A call for spatialized 'production of culture' perspectives. *International Journal of Cultural Studies*, 7(1), 117-128. doi:10.1177/1367877904040609
- Brewer, B. D. (2015). Global commodity chains and the organizational grounding of consumer cultural production. *Critical Sociology*, 41(4-5), 717-734.
- Parrilli, M. D., Nadvi, K., & Yeung, H. W.-C. (2013). Local and regional development in global value chains, production networks and innovation networks: A comparative review and the challenges for future research. *European Planning Studies*, 21(7), 967-988. doi:10.1080/09654313.2013.733849
- Fine, B. (2002). *The World of Consumption: The Material and Cultural Revisited* (2nd ed.). London: Routledge.
- Towse, R. (2010). *A Textbook of Cultural Economics*. London: Cambridge University Press. Ch. 5
- Heilbrun, J., & Gray, C. M. (2004). *The Economics of Art and Culture* (2nd ed.). Cambridge, U.K.: Cambridge University Press. Ch. 6.
- Leslie, D. (1999). Spatializing commodity chains. *Progress in Human Geography*, 23(3), 401-420.
- Ciccantell, P., & Smith, D. A. (2009). Rethinking global commodity chains. *International Journal of Comparative Sociology*, 50(3-4), 361-384.

Robinson, P. K., & Rainbird, H. (2013). International supply chains and the labour process. *Competition & Change*, 17(1), 91-107.

14. Production networks

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. Features of network society
 2. Network analysis
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. The compositions of network in media industry?
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

Dicken, P., Kelly, P. F., Olds, K., & Yeung, H. W.-C. (2001). Chains and networks, territories and scales: Towards a relational framework for analysing the global economy. *Global Networks*, 1(2), 89-112.

Henderson, J., Dicken, P., Hess, M., Coe, N. M., & Yeung, H. W.-C. (2002). Global production networks and the analysis of economic development. *Review of International Political Economy*, 9(3), 436-464.

Coe, N. M., Dicken, P., & Hess, M. (2008). Global production networks: realizing the potential. *Journal of Economic Geography*, 8(3), 271-295. doi:10.1093/jeg/lbn002

Raikes, P., Friis Jensen, M., & Ponte, S. (2000). Global commodity chain analysis and the French filière approach: comparison and critique. *Economy and Society*, 29(3), 390-417. doi:10.1080/03085140050084589

Jackson, P. (2002). Commercial cultures: Transcending the cultural and the economic. *Progress in Human Geography*, 26(1), 3-18.

Coe, N. M., & Johns, J. (2004). Beyond production clusters: Towards a critical political economy of networks in the film and television industries. In D. Power & A. J. Scott (Eds.), *Cultural Industries and the Production of Culture* (pp. 188-204). London: Routledge.

Coe, N. M. (2001). A hybrid agglomeration? The development of a satellite-Marshallian industrial district in Vancouver's film industry. *Urban Studies*, 38(10), 1753-1775.

Yeung, H. W.-C., & Coe, N. M. (2015). Toward a dynamic theory of global production networks. *Economic Geography*, 91(1), 29-58. doi:10.1111/ecge.12063

Levy, D. L. (2008). Political contestation in global production networks. *The Academy of Management Review*, 33(4), 943-963.

15. Tutorial - The findings from pilot study

1. Teaching method: Tutorial
2. Key topics and concepts:
 1. The proceedings in investigation
 2. The preliminary findings and problems.
3. Learning activities:
 1. Tutorial
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

The mentor's directions, comments, and suggestions.

16. Film and TV industries

1. Teaching method: Lecture & seminar
2. Key topics and concepts:
 1. Features of video industry
 2. Opportunities and threats.
3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. Career development?
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials

- Lorenzen, M. (2009). Creativity in context : Content, cost, chance and collection in the organization of the film industry. In A. C. Pratt & P. Jeffcutt (Eds.), *Creativity, Innovation and the Cultural Economy* (pp. 93-118). London: Routledge.
- Lim, K. F. (2006). Transnational collaborations, local competitiveness: Mapping the geographies of filmmaking in/through Hong Kong. *Geografiska Annaler: Series B, Human Geography*, 88(3), 337-357.
- Starkey, K., Barnatt, C., & Tempest, S. (2000). Beyond networks and hierarchies: Latent organizations in the U.K. television industry. *Organization Science*, 11(3), 299-305.
- Lampel, J., & Shamsie, J. (2003). Capabilities in motion: New organizational forms and the reshaping of the Hollywood movie industry. *Journal of Management Studies*, 40(8), 2189-2210.
- Hobday, M. (2000). The project-based organization: An ideal form for managing complex product and systems? *Research Policy*, 29(871-893).
- Coe, N., & Johns, J. (2004). Beyond production clusters: Towards a critical political economy of networks in the film and television industries. In D. Power & A. J. Scott (Eds.), *Cultural Industries and the Production of Culture* (pp. 188-204). London: Routledge.
- Towse, R. (2010). *A Textbook of Cultural Economics*. London: Cambridge University Press. Ch. 16
- Keane, M. (2013). *Creative Industries in China: Art, Design and Media*. Cambridge, UK: Polity Press. Ch. 7.
- Torre, M. L. (2014). *The Economics of the Audiovisual Industry*. New York: Palgrave Macmillan.
- Keyton, J., & Smith, F. L. (2006). Conflicts over creative control: Power struggle on prime time television. In J. Lampel, J. Shamsie & T. K. Lant (Eds.), *The Business of Culture: Strategic Perspectives on Entertainment and Media* (pp. 27-40). Mahwah, NJ: Lawrence Erlbaum Associates.
- Lampel, J. (2006). The genius behind the system: The emergence of the central producer system in the Hollywood motion picture industry. In J. Lampel, J. Shamsie & T. K. Lant (Eds.), *The Business of Culture: Strategic Perspectives on Entertainment and Media* (pp. 41-56). Mahwah, NJ: Lawrence Erlbaum Associates.
- Shamsie, J. (2006). Skating on thin ice: Confronting knowledge ambiguity in the U.S. motion picture industry. In J. Lampel, J. Shamsie & T. K. Lant (Eds.), *The Business of Culture: Strategic Perspectives on Entertainment and Media* (pp. 177-190). Mahwah, NJ: Lawrence Erlbaum Associates.

- Curtin, M. (2008). Spatial dynamics of film and television. In H. Anheier & Y. R. Isar (Eds.), *The Cultural Economy* (pp. 215-226). London: Sage.
- Christopherson, S., & Rightor, N. (2010). The creative economy as 'big business': evaluating state strategies to lure film maker. *Journal of Planning Education and Research*, 29(3), 336-352.
- Robins, J. (1993). Organization as strategy: Restructuring production in the film industry. *Strategic Management Journal*, 14, 103-118.
- Miller, D., & Shamsie, J. (1996). The resource-based view of the firm in two environments: The Hollywood film studios from 1936 to 1965. *Academy of Management Journal*, 39(3), 519-543.

17. Music industry

1. Teaching method: Lecture & seminar
 2. Key topics and concepts:
 1. Features of music industry
 2. Opportunities and threats.
 3. Learning activities:
 1. Seminar
 1. Issue(s):
 1. Career development?
 4. Home assignment
 1. Study the assigned learning materials.
 5. Learning materials Tschmuck, P. (2012). *Creativity and Innovation in the Music Industry* (2nd ed.). London: Springer. Ch. 13.
- Lorenzen, M., & Frederiksen, L. (2005). The management of projects and product experimentation : Examples from the music industry. *European Management Review*, 2(3), 198-211.
- Leurdijk, A., Nieuwenhuis, O., & Poel, M. (2014). The music industry. In G. D. Prato, E. Sanz, & J. P. Simon (Eds.), *Moving to digital media worlds: Three successive transformational waves* (pp. 133-146). New York: Palgrave Macmillan.
- Burke, A. E. (2013). The music industry. In R. Towse (Ed.), *A Handbook of Cultural Economics* (2nd ed., pp. 297-303). Cheltenham, UK: Edward Elgar Pub.
- Towse, R. (2010). *A Textbook of Cultural Economics*. London: Cambridge University Press. Ch. 15
- Britten, A. (2009). *Working in the Music Industry: How to Find an Exciting and Varied Career in the World of Music* (3rd ed.). Oxford: How To Content.

18. Final presentation - I

1. Teaching method: seminar
2. Key topics and concepts:
 1. Term project findings.
3. Learning activities:
 1. Seminar
 1. Questions and discussion based on findings.
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials
Project materials.

19. Final presentation - II

1. Teaching method: seminar
2. Key topics and concepts:
 1. Term project findings.
3. Learning activities:
 1. Seminar
 1. Questions and discussion based on findings.
4. Home assignment
 1. Study the assigned learning materials.
5. Learning materials
Project materials.