

## SYLLABUS

<b>Name of the course:</b>	Cultural Industries and Global Markets			
<b>Teacher:</b>	Enrico BERTACCHINI			
<b>University / organisation:</b>	University of Torino			
<b>Language of teaching:</b>	English			
<b>ECTS:</b>	6			
<b>Semester (S1, S2, S3 or S4):</b>	<input type="checkbox"/> S1	<input checked="" type="checkbox"/> S2	<input type="checkbox"/> S3	<input type="checkbox"/> S4
<b>Teaching method(s):</b>	<input checked="" type="checkbox"/> Lecture courses		<input type="checkbox"/> Flipped classroom	
	Other: _____			
<b>Type(s) of evaluation:</b>	<input checked="" type="checkbox"/> Sitting exam		<input type="checkbox"/> Written report	
	<input type="checkbox"/> Oral defence		<input checked="" type="checkbox"/> Group project	
	Other / comments: _____			
<b>Expected deadline(s) for the evaluation(s)</b>	Group project throughout the course; Sitting exam at the end of the course			
<b>Expected date of final results:</b>				
<b>Summary of the content:</b>	<p>The aim of the course is to provide the tools for the economic analysis, both theoretical and applied, of cultural sectors and markets of cultural products and services. The course aims also at providing the analytical tools to study and compare the development of cultural and creative industries in global markets. A first part (3 credits) introduces to the basic and fundamental concepts and tools related to the economic characteristics of cultural goods and industries. The second part (3credits) will focus on the analysis of specific sectors of the cultural industries, with particular emphasis on their evolution in the global markets and main trends</p>			
<b>Indicative list of lectures:</b>	<ul style="list-style-type: none"> <li>• L1 Defining and measuring cultural industries (CI)</li> <li>• L2 Features of CI</li> <li>• L3 Demand of cultural products</li> <li>• L4 Supply side issues of CI</li> <li>• L5 Innovation and creativity</li> <li>• L6 Copyright</li> <li>• L7 CI &amp; the Digital Revolution</li> <li>• L8 Globalization &amp; cultural diversity</li> </ul>			

## SYLLABUS

	<ul style="list-style-type: none"> <li>L9 Clusters of CI</li> </ul>
<p><b>Short bibliography:</b></p>	<p><b>Topic 1 - Classifying and measuring cultural and creative industries</b></p> <ul style="list-style-type: none"> <li><a href="#">UNESCO Creative Economy Report, 2013 Chapter 1</a></li> <li><a href="#">Higgs, P., &amp; Cunningham, S. (2008). Creative Industries Mapping: Where have we come from and where are we going?. <i>Creative Industries Journal</i>, 1(1), 7-30.</a></li> <li><a href="#">Potts J. &amp; Cunningham S. (2008) <i>Four models of the creative industries</i>. <i>Int. J. Cultural Policy</i> 14(3):233-247</a></li> </ul> <p><b>Topic 2 - Properties of cultural and creative activities</b></p> <ul style="list-style-type: none"> <li><a href="#">Towse, R. (2003). Cultural industries. <i>A handbook of cultural economics</i>, 170-182.</a></li> <li><a href="#">Caves, R. E. (2000). <i>Creative industries: Contracts between art and commerce</i>. Harvard University Press. (Introduction)</a></li> </ul> <p><b>Topic 3 - Demand of cultural products</b></p> <ul style="list-style-type: none"> <li><a href="#">Schulze, R. (2003) Superstars. <i>A handbook of cultural economics</i>.</a></li> <li><a href="#">Caves, R. E. (2000). <i>Creative industries: Contracts between art and commerce</i>. Harvard University Press. (Cap. 4,11-12)</a></li> <li><a href="#">Watts (2007) Is Justin Timberlake a Product of Cumulative Advantage? <i>NYT</i></a></li> </ul> <p><b>Topic 4 - Supply of cultural products</b></p> <ul style="list-style-type: none"> <li><a href="#">Heilbrun, J. (2003). Baumol's cost disease. <i>A handbook of cultural economics</i>, 91.</a></li> <li><a href="#">Cowen, T. (1996). Why I do not believe in the cost-disease. <i>Journal of cultural Economics</i>, 20(3), 207-214.</a></li> <li><a href="#">Bakker, G. (2012). Sunk costs and the dynamics of creative industries. <i>LSE Working Paper 172/12</i>.</a></li> <li><a href="#">Maguire, J. S., &amp; Matthews, J. (2012). Are we all cultural intermediaries now? An introduction to cultural intermediaries in context.</a></li> </ul> <p><b>Topic 5 - Innovation and creativity in cultural industries</b></p> <ul style="list-style-type: none"> <li><a href="#">Caves,R.E. (2000) <i>Creative industries: Contracts between art and commerce</i>. Harvard University Press. (Cap.13)</a></li> <li><a href="#">Csikszentmihalyi, M. (2014). Creativity and genius: A systems perspective. In <i>The Systems Model of Creativity</i> (pp. 99-125). Springer, Dordrecht.</a></li> <li><a href="#">Jones, C., Lorenzen, M., &amp; Sapsed, J. (2015). Creative industries: A typology of change. <i>The Oxford Handbook of Creative Industries</i>, 1-51.</a></li> </ul> <p><b>Topic 6 - Economic Analysis of copyright law</b></p> <ul style="list-style-type: none"> <li><a href="#">Watt, R. (2004). The Past and the Future of the Economics of Copyright. <i>Review of Economic Research on Copyright Issues</i>, 1(1), 151-171.</a></li> </ul> <p><b>Topic 7 - The Digital revolution</b></p> <ul style="list-style-type: none"> <li><a href="#">Waldfoegel, J. (2017). How Digitization Has Created a Golden Age of Music, Movies, Books, and Television. <i>Journal of Economic Perspectives</i>, 31(3), 195-214.</a></li> <li><a href="#">Liebowitz, S. J. (2006). File Sharing: Creative Destruction or Just Plain Destruction? <i>Journal of Law and Economics</i>, 49(1), 1-28.</a></li> <li><a href="#">Elberse, A. (2008). Should you invest in the long tail? <i>Harvard business review</i>, 86(7/8), 88.</a></li> </ul>

## SYLLABUS

### Topic 8 - Globalization and cultural diversity

- [Throsby, D. \(2010\). \*The economics of cultural policy\*. Cambridge University Press, \(Chapter 9\)](#)
- [Cowen, T. \(2002\). Creative Destruction. \*National Post\*](#)

### Topic 9 - Clusters of cultural and creative industries

- [Gong, H., & Hassink, R. \(2017\). Exploring the clustering of creative industries. \*European Planning Studies\*, 25\(4\), 583-600.](#)
- [Cowen, T. \(2009\). \*Creative destruction: How globalization is changing the world's cultures\*. Princeton University Press. \(Chapter 4\)](#)
- [Lorenzen, M. \(2009\), Go West: The Growth of Bollywood, Copenhagen Business School.](#)
- [Chowdhury et al. \(2008\), Nollywood: The Nigerian Film Industry, Harvard Kennedy School.](#)