

CULS5320B
Special Topics in Cultural Management I:
Music Industry and Performance Culture
音樂工業與表演文化
(tentative)

Course Description

The popular music industry, a rising industry and research field in recent years, especially after the global hits of the K-pop industry, is an interdisciplinary site allowing one to observe culture crossing sociology, performance studies, media studies, and cultural studies. The spectrum of popular music performance culture is extensive, ranging from live performances, concerts, nightclubs, music festivals, fashion shows, and interactive drama performances. This course situates popular music in three major domains in cultural studies: popular culture, performance culture, and industrial and consumption culture. This course aims to enhance students' knowledge of popular music in industrial settings and its intersection with society and politics. After studying this course, students will develop a critical understanding of popular music in music appreciation, live performance management, industrial development, and equipped tools to analyse popular music in the specific context of Hong Kong and other Asia cities.

Learning Outcomes

- **Recognise** the main features of popular music, popular music industry and performance culture.
- **Discuss** popular music studies with different emphases of socio-cultural, political and industrial perspectives.
- **Employ** a range of theoretical tools and methodologies to critically examine popular music, music industry, and performance culture.
- **Reflects on** popular music, music industry, and performance culture and accounts for its inter-relation with society and culture locally and globally.

Course Components & Learning activities

1. Lectures and tutorials
2. In-class discussions
3. Analysis of live performance
4. Guest sharing and/or fieldtrips (if possible, details will be announce during class)

Course Content

Part I Understanding Popular Music and its Industry

Class 1 The Industrialization of Popular Music

- Negus, K. (2001). "Chapter 1: Feeding the World" In *Producing Pop: Culture and Conflict in The Popular Music Industry*. London: Arnold, 1-19.
- Frith, S. (2007). *The Industrialization of Popular Music*. In *Taking Popular Music Seriously*. London: Routledge.

- Adorno, T. (1941). On Popular Music. *Studies in Philosophy and Social Sciences*. IX, 1, 17-18.

Class 2 Subculture, Youth Culture and Popular Music

- Tanner, Julian, Mark Asbridge, and Scot Wortley. “Listening to Rap: Cultures of Crime, Cultures of Resistance.” *Social Forces* 88, no. 2 (2009): 693–722.
- Shuker, R. (2013). What’s Going on Studying Popular Music Culture. In *Understanding Popular Music Culture*. Abingdon, Oxon: Routledge, 1-33.

Class 3 Consumer Culture and Popular Music

- Toynebee, J. (2000). Market: The Selling of Soul(s). In *Making Popular Music: Musicians, Creativity, and Institutions*. New York: Oxford University Press, 1-33.
- Reijnders, S., Bolderman, L., Van Es, N., & Waysdorf, A. (2015). Locating imagination: An interdisciplinary perspective on literary, film, and music tourism. *Tourism Analysis*, 20(3), 333-339.

Part II Popular Music and Performance Culture

Class 4 Stage Performance and the Performativity of Singing

- Hawkins, S. (2016). Setting the Stage: Aesthetics, Gender Norms, and Temporality. In *Queerness in Pop Music: Aesthetics, Gender Norms, And Temporality*. Milton Park: Routledge, 1-33.
- Yiu Fai Chow, Jeroen de Kloet, Leonie Schmidt “Performing the Political: Reflections on Tatming Meeting George Orwell in 2017,” *Made in Hong Kong: Studies in Popular Music*. Edited by Anthony Y. H. Fung and Alice Chik. New York: Routledge, 2020.
- 金擘路〈酷兒的聲音：唱造香港異議空間〉，《文化研究》35期「音樂的躁動」專題。

Class 5 Live Performance and Space

- Kronenburg, R. (2019). Festival Stages and Travelling Sets. In *This Must Be The Place: An Architectural History of Popular Music Performance Venues* (pp. 155–176). New York: Bloomsbury Academic.
- 周耀輝、高偉雲：〈搭建記憶：香港流行音樂場地〉，《多重奏：香港流行音樂聲像的全球流動》，香港：香港中文大學出版社，2015年，頁87–108。

Class 6 Music Performance Culture in Hong Kong

*** Guest lecture: 留白 Lau Bak Freespace Livehouse ***

Part III Critical Aspects in Popular Music Industry

Class 7 Popular Music Industry in the Digital Age

- 馮應謙（2009）〈傳媒科技與香港粵語流行曲的演變〉，《歌潮·汐韻》，香港：次文化堂出版社，頁21-41。
- Prior, N. (2019). New Amateurs Revisited Popular Music, Digital Technology, And the Fate Of Cultural Production. In Grindstaff, L., Lo, M.-cheng M. and Hall, J. R. (ed.) *Routledge Handbook of Cultural Sociology*. London: Routledge, 398-407.

Class 8 The Making of Stardom and the Meaning of Fandom

- Zhang Q, Negus K. (2020). East Asian Pop Music Idol Production and The Emergence of Data Fandom in China. *International Journal of Cultural Studies*, 23(4), 493-511. doi:10.1177/1367877920904064
- Galuszka, P. (2014). New Economy of Fandom. *Popular Music and Society*, 38(1), 25–43.
- Henry Jenkins, Mizuko Ito, and Danah Boyd, “Defining Participatory Culture,” in *Participatory Culture in a Networked Era*, 2016, pp. 1–31.

Class 9 Cultural Policy and Popular Music

- Kwon, S. H., & Kim, J. (2013). The Cultural Industry Policies of the Korean Government and the Korean Wave. *International Journal of Cultural Policy*, 20(4), 422–439.
- 簡妙如 (2019) 〈不只是補助：壯大台灣流行音樂的 3 個方向〉 <https://www.twreporter.org/a/taiwan-indie-bands-grants-policy-review>
- 朱耀偉 (2016) 〈香港文化創意產業再思：以流行音樂為例〉，《二十一世紀雙月刊》，2月，一五三期。

Class 10 Popular Music Industry and Soft Power

- Chua Beng Huat. “Pop Culture as Soft Power.” *Structure, Audience and Soft Power in East Asian Pop Culture*. Hong Kong University Press, HKU, 2012. 119–144.
- Wang, Q. & de Kloet, J. (2016). From ‘Nothing To My Name’ To ‘I Am A Singer’: Market, Capital, And Politics In The Chinese Music Industry. In Keane, M. (ed.), *Handbook of Cultural and Creative Industries in China*. Cheltenham: Edward Elgar Publishing, 293-310.
- Choi, Jung Bong. “Hallyu versus Hallyu-Hwa: Cultural Phenomenon versus Institutional Campaign.” *Hallyu 2.0: The Korean Wave in the Age of Social Media*, edited by Sangjoon Lee and Abé Mark Nornes, University of Michigan Press, 2015, pp. 31–52.

Class 11 Music Festival and Management

- Sharpe, Erin K. “Festivals and Social Change: Intersections of Pleasure and Politics at a Community Music Festival.” *Leisure sciences* 30, no. 3 (2008): 217–234.

Guest lecture: Edwin @ Ear Up Music Festival (搶耳音樂節)

Part IV Rethinking Music and Popular Culture

Class 12 Hong Kong Popular Music in the Global Sense

- Wee, C. J. W.-L. (2020). The Globo-Regional and the Local in Hong Kong Popular Music. In Fung, A. & Chik, A. (ed.) *Made in Hong Kong Studies in Popular Music*. New York: Routledge, 193-202.
- Chu, Yiu-Wai. “Hong Kong (in China) Studies: Hong Kong Popular Culture as Example.” *Global media and China* 5, no. 2 (2020): 109–123.

Class 13 Conclusion: Rethinking Music Industry

Assessment Methods

1. Class participation (10%)

Class attendance, responding to questions from instructor and contributing to class discussions and giving constructive feedbacks to students' presentations during tutorials. Students are encouraged to share their ideas and experiences through class discussions, class/group activities in the context of the teaching plan.

2. Group Presentation (25%)

Students are required to conduct a group research project on selected music festivals in Hong Kong and give a group presentation. The group project will be assessed through two main components:

- (1) An in-class oral presentation within 30 minutes
- (2) Presentation slideshows (not less than 20 pages)

3. Creative Project (25%)

Students are required to design a promotion plan for a live music show (posters, merchandise, social media promotion etc.) **(10%)** with a critical reflection following (a group paper no more than 2000 words). The reflection should employ and respond to key concepts taught in class. **(15%)**

A pitching section will be held during class, and the group that successfully sells their idea and get the most votes from peers will be given extra marks.

4. Final paper (40%)

Students are required to write a critical socio-cultural review on music industry and performance culture in Asia context with a specific research focus that is aligned with this course:

- (1) A one-page outline with tentative paper topic (on or before lesson 10)
- (2) A final paper in Chinese **OR** English with a proper reference list included. The length of the submission:
Chinese: a minimum of 3500 and a maximum of 5000 with double-line spacing (excluding references and appendices)
English: a minimum of 8 pages and a maximum of 15 pages with double-line spacing (excluding references and appendices)

*The instructor reserves the right of not grading any late submission, or to mark down the late submission for one point grade. No paper will be accepted after grade submission.

Recommended Readings

1. Popular Culture

- Appadurai, Arjun. *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press, 1986.
- Grossberg, Lawrence. *Mediamaking : Mass Media in a Popular Culture*. 2nd ed. Thousand Oaks, Calif: Sage Publications, 2006.
- Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London and New York: Routledge, 2018.

- Syvertsen, Trine. *Media Resistance : Protest, Dislike, Abstention*. Cham: Springer Open, 2017.
 - Tomlinson, John. *Cultural Imperialism: A Critical Introduction*. Baltimore, MD: The Johns Hopkins University Press, 1991.
 - Chua, B. H., & Iwabuchi, K. ed., *East Asian Pop Culture: Analysing the Korean wave*. Hong Kong: Hong Kong University Press, 2008.
 - Lo, Kwai-cheung. *Chinese Face/Off: The Transnational Popular Culture of Hong Kong*. Chicago: University of Illinois Press, 2005.
 - Wang, Klavier J. *Hong Kong Popular Culture : Worlding Film, Television, and Pop Music*. 1st ed. 2020. Singapore: Springer Singapore, 2020.
- 2. Popular Music Studies**
- Negus, K. (1996) *Popular Music in Theory*. Hanover: University of New England.
 - Frith, Simon. *Performing Rites : on the Value of Popular Music*. Cambridge, Massachusetts: Harvard University Press, 1998.
 - Shuker, R. (2001). *Understanding Popular Music*. London & New York: Routledge.
 - Frith, S. (2007). *Taking Popular Music Seriously: Selected Essays*. Aldershot & Burlington: Ashgate.
 - Chow, Y. F., & de Kloet, J. (2013). *Sonic multiplicities: Hong Kong pop and the global circulation of sound and image*. Bristol, UK: Intellect.
 - Fung, Anthony Y. H., and Alice Chik. *Made in Hong Kong : Studies in Popular Music*. Edited by Anthony Y. H. Fung and Alice Chik. New York: Routledge, 2020.
 - 王樂儀(Lok Yee WONG) 〈在創作與抗爭之間：論香港反修例運動之中的新唱作世代〉《文化研究》no. 35 (2022).
 - 唐弘廷(Hung Ting TANG) 〈初探中國嘻哈／饒舌樂的歷史脈絡：華黑場域、方言饒舌、與主流官方熱潮的「真誠以對」〉，《文化研究》no. 35 (2022).
 - 馮應謙：《香港流行音樂文化：文化研究讀本》，香港：麥穗出版社，2004。
 - 朱耀偉：《香港流行文化的（後）青春歲月》，香港：中華書局，2019年。
 - 周耀輝、高偉雲著，王睿譯：《多重奏：香港流行音樂聲像的全球流動》，香港：香港中文大學出版社，2015年。
 - 黃俊銘：《音樂的文化、政治與表演》，台北市：佳赫文化行銷有限公司，2010年。
- 3. Performance Culture**
- Schechner, Richard, and Sara Brady. *Performance Studies An Introduction*. 3rd ed. Hoboken: Taylor and Francis, 2013.
 - Bayley, Amanda. *Recorded Music : Performance, Culture and Technology*. Cambridge, UK: Cambridge University Press, 2010.
 - Booth, Gregory D, and Bradley Shope. "PART THREE: Live Music, Performance Cultures, and Re-Mediation." In *More Than Bollywood*. United States: Oxford University Press, Incorporated, 2013.
 - Fabian, Dorottya, Renee Timmers, and Emery Schubert. *Expressiveness in Music Performance: Empirical Approaches Across Styles and Cultures*. Oxford: Oxford University Press, 2014.
 - Prettyman, M. (2020). The persistence of "wild style": Hip-hop and music video culture at the intersection of performance and provocation. *Journal of Cinema and Media Studies*, 59(2), 151-157.
 - 黃國斌(Kuok-Pan Wong), and 鄭建文(Chien-Wen Cheng). 〈應用沉浸式擴增實境音像互動於現場音樂表演之研究與創作〉，《管理資訊計算》第9卷第1期(2020年)，頁245 - 255.
- 4. Music Industry**

- Adorno, Theodor W., and J. M. Bernstein. *The Culture Industry: Selected Essays on Mass Culture*. London: Routledge, 2001.
- Passman, Donald S. *All You Need to Know About the Music Business*. New York: Simon & Schuster, 1991.
- Burnett, Robert. *The Global Jukebox: the International Music Industry*. London: Routledge, 1996.
- Andy Reynolds, *The Live Music Business: Management and Production of Concerts and Festivals (Third Edition)*, New York & London: Routledge, 2022.
- Kronenburg, R. (2019). *This Must Be The Place: An Architectural History of Popular Music Performance Venues*. New York: Bloomsbury Academic.
- 劉文峻：《1930 至 2000 年間香港流行音樂工業的變遷》，香港：香港大學，2003 年。
- 黃霑：《粵語流行曲的發展與興衰：香港流行音樂研究 1949-1997》，香港：香港大學，2003 年。

Honesty in Academic Work: A Guide to Students

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of *zero tolerance* on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. Students must submit their assignments via the Webpage of the Chinese University Plagiarism Identification Engine (CUPIDE) <http://cupide.cse.cuhk.edu.hk/student>

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/ herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1	What is plagiarism [http://www.cuhk.edu.hk/policy/academichonesty/p01.htm]
Section 2	Proper use of source material [http://www.cuhk.edu.hk/policy/academichonesty/p02.htm]
Section 3	Citation styles [http://www.cuhk.edu.hk/policy/academichonesty/p03.htm]
Section 4	Plagiarism & copyright violation [http://www.cuhk.edu.hk/policy/academichonesty/p04.htm]
Section 5	CUHK regulations on honesty in academic work [http://www.cuhk.edu.hk/policy/academichonesty/p05.htm]
Section 6	CUHK disciplinary guidelines & procedures [http://www.cuhk.edu.hk/policy/academichonesty/p06.htm]
Section 7	Guide for teachers & departments [http://www.cuhk.edu.hk/policy/academichonesty/p07.htm]
Section 8	Recommended materials to be included in course outlines [http://www.cuhk.edu.hk/policy/academichonesty/p08.htm]
Section 9	Recommended declaration to be included in every assignment hand in [http://www.cuhk.edu.hk/policy/academichonesty/p09.htm]
Section 10	Electronic submission of term papers [http://www.cuhk.edu.hk/policy/academichonesty/p10.htm]