COURSE DESCRIPTION 科目簡介

COURSES FOR TAUGHT POSTGRADUATE PROGRAMMES

VSP501   Creative and Media Industries: Concepts and Histories (3 credits)
The past three decades have brought profound change to the operation of creative and media industries – from the production of content and management of labour to the marketing and distribution of movies, television, music, and interactive media. This course argues the distinct features of creative and media industries – including their labour practices, entanglement with intellectual property, reliance on official policy, and fast-moving technologies – call for distinct modes of study. Through the examination of key academic texts, guided in-class discussions, and independent research, this class will ground students in the conceptual foundations and historical claims made by the field of creative and media industries. MACMI students will learn to skilfully reflect on the concepts and methods scholars have developed to analyse these industries and will build a research project addressing a creative industries topic of their own choosing.

VSP502   Media Industries Research: Production, Practice, Policy (3 credits)
This course provides students with a broad knowledge of the academic field of creative media studies and equips them with essential research methods to analyze media products, practices, and networks across various sectors of the global media industry. To achieve this goal, we will not only explore how scholars have examined various forms of mass media throughout different historical stages, but also investigate the influence of state policies on regulating different sectors of the global media industry. The structure of this course revolves around five major sectors of the global media industry, including film and television, internet, game, mobile media, and popular music. Readings for each class are carefully selected to shed light on diverse theoretical frameworks and methodological approaches used in contemporary academia. Through in-depth analysis of key scholarly texts, guided in-class discussions, individual presentations and more, students will gain the critical perspective necessary to 1) comprehend, study, and articulate pressing issues within the global media industry, and 2) prepare for their upcoming Capstone Project focusing on a creative industries topic of their own choice.

VSP503   Media Ethics (3 credits)
Modern mass media raises a number of ethical and sometimes even legal issue. This course will introduce students to some of the basic issues they can expect to face if they pursue a career in media industries, and will also delve deeper into select issues in order to encourage ethical reflection. Among the issues to be considered are the basic legal framework governing media in Hong Kong, questions about freedom of expression and the need for balance, questions about depictions of violence and sexuality, the ways in which the media can reinforce stereotypes, questions about cultural appropriation, and whether there are ethical demands of artistic integrity.

VSP504   Creative and Media Industries in Hong Kong (3 credits)
This course aims to provide an overview of the landscape of creative and media industries in Hong Kong and the roles they occupy in the cultural economy of Hong Kong. Hong Kong had a robust media industry since the post-war period. In the 1970s and 1980, Hong Kong was a leading producer and distributor in television, film and popular music. Hong Kong's re-positioning as a regional hub for creative and media industries started in the late 1990s,

as part of government policy to respond to the rise of knowledge economy globally and the need to re-define Hong Kong as a Special Administrative Region (SAR) of People's Republic of China and "Asia's global city." In the past two decades, Hong Kong has refashioned itself as a major regional hub in offering cultural and tourist attractions via heritage sites and as a leading provider of logistical and financial support for trade fairs, conferences and festivals for the relevant sectors. This course will guide students to navigate the development of Hong Kong's re-emergence as a creative and media city. Emphasis will be placed on a few key sectors and their current shapes. Analyses of the relationships between Hong Kong and other competing cities such as Tokyo, Seoul, Taipei, Shanghai, Shenzhen and Singapore will be supplemented as a prognosis of the future of Hong Kong's creative and media industries.

VSP505   Art and Technology (3 credits)

Artists have always used technology as new ways to express themselves and art and technology become more and more intertwined over time. Since 1900, many contemporary artists adopted new types of media and technology to create their works. The growing influence of technology is a creative force.

This course will explore the relationship of art and technology through the study of art history from modern art to mixed-media art, net art, digital art, computer animation, computer-generated imagery (CGI), interactive installation, robotic art, biotechnology and so forth. Different artists and their applications of different technologies will be studied to explore their relationship to transforming culture and society. Students will gain broader understanding and critical awareness of different concepts and developments of art and technology from early experiments by futurists and constructivists to most recent practices like interactive games and expanded reality experiments with wearable and portable media.

VSP506   Architectural Heritage and Creative Industries (3 credits)

"Creativity and heritage go hand in hand, and can help engage people through new creative experiences and opportunities to connect with each other" as Hilary McGrady insightfully pointed out. This course explores the significance of architectural heritage and its essential role in creative industries. It has three main foci: theoretical investigation, case studies and application. Critical theories will be introduced for understanding and evaluating the aesthetic, historical and cultural values of architectural heritage, and hence its relevance and contribution to creative industries. Case studies of creative reuse of architectural heritage will be conducted for broadening the investigation in terms of spatial experience, contextual issues and economic consideration, and hence helping students to interrogate and reflect on the advantages and limitations in the practices of creative industries. Students will then be guided to apply the obtained knowledge for composing a comprehensive proposal for a feasible creative reuse of a selected architectural heritage that match the objectives of creative industries.

VSP507   Aesthetics and Philosophy of Contemporary Art (3 credits)

Contemporary philosophical aesthetics consists in the systematic study of notions such as aesthetic experience, aesthetic value, aesthetic judgment, aesthetic property and related issues. Contemporary philosophy of art significantly overlaps with philosophical aesthetics but includes also debates on non-aesthetic notions applied to the arts (e.g., the cognitive or moral value of art). This course discusses some of the central issues that have been debated in contemporary mainstream aesthetics and philosophy of art. More specifically, the topics

covered in the course include: (a) the notion of aesthetic value and its connections with other values (for example, moral or artistic), (b) the nature and structure of aesthetic concepts and the way they are deployed in aesthetic understanding, (c) the mind-dependence (or mindindependence) of aesthetic properties such as beauty, ugliness, gaudiness, elegance and so on, (d) the definition of art, (e) specific philosophical issues related to contemporary forms of art, such as installations and digital art.

VSP508   Mind, Creativity, and Imagination (3 credits)
This course offers an introduction to the notions of imagination and creativity from the point of view of contemporary philosophy of mind and of art. The first half of the course will focus on imagination, with an emphasis both on so-called 'propositional imagination' and on mental or sensory imagery. Propositional imagination (e.g., I imagine that I am a lighthouse keeper) is understood as a special form of more traditional propositional attitudes—like belief and/or desire. We will discuss different theories about the nature and functioning of imagination understood in this broad way. For example, how is the imagination like and different from belief? How does imagination connect with action? How does imagination function in our engagement with fictions? Mental or sensory imagery is the more traditional way to think about the imagination, but it has been recently overshadowed by propositional approaches to the (or a related) phenomenon. Here again we will spend some time looking at theories about the nature and functioning of imagination understood this way. For example, is sensory imagination fundamental to all imagination? What is the relation between imagery and perceptual experience? How does imagery function in our engagement with fictions? With our work on imagination as background, the second half of the course will be on creativity. We will first spend time considering how some contemporary philosophers and psychologists have analysed creativity. Second, we will consider creativity as it relates to imagination: is imagination necessary or essential to creative thought? Finally, we consider some theories of creativity in the arts, placing particular emphasis on the connection between creativity and value.

VSP509   Film Conservation and Digital Humanities (3 credits)
This course aims to install in students an in-depth knowledge of film conservation and digital humanities. Via case studies, students will learn to explore the potentials of digital technology in film conservation.

Archiving and conservation of audio-visual heritage are an important part of creative and media industries, especially in the case of Hong Kong cinema. The biggest challenges film conservation faces are budget and space constraints; digital technologies are excellent tools to enhance the effective usage of limited resources. Digitisation of film, film related materials and film databases are key pathways in linking film conservation and digital humanities. The course will introduce theories and histories of film conservation and digital humanities. It will show students how to utilise digital technology as a tool for visualisation of knowledge, and processing and analysing digital repositories. In addition, practical and ethical issues derived from digital conservation projects will be highlighted to help students in conducting their case studies.

VSP510 Creative Industries and Cultural Policies in East Asia (3 credits)
This survey course examines the creative industries and cultural policies across the region of East Asia. Consisting of three main sections, it starts with an introduction to the ideas of Creative Industries (CIs) and cultural policy, identifying the key issues and key players

involved. The second main section is devoted to the varied histories and practices of CIs and cultural policies in Japan, South Korea, Hong Kong, Mainland China and Taiwan: how the factors of culture, politics and market have been negotiated to enact different cultural policies vis-à-vis their respective creative industries. While particular issues or phenomena involving each political entity – such as Cool Japan, the Korean Wave (Hallyu), Mainland and Hong Kong Closer Economic Partnership Agreement (CEPA), and Taiwan's *bentu* localism – will be addressed in the second section, comparative analyses will be the focus of the third section, involving subjects such as the assessment of different cultural policies, the form(ul)ations of creative cities, the role of film festivals, the agenda of cultural diplomacy, competition and strategic cooperation, New Localism and grassroots creativity across the region, among others.

VSP511　Special Topics in Media and Creative Industries (3 credits)

The subject matter of this course varies from academic year to academic year, most often in response to student demand and the expertise and interest of instructors. Special topics courses count as programme electives and give students and teachers an opportunity to work on areas in creative and media industries not regularly covered in the MA curriculum. Examples include a course on a visual attention and art, and science fiction in the visual arts.

VSP512　Capstone Project (6 credits)

(Prerequisite(s): Completion of VSP501 Creative and Media Industries: Concepts and Histories; (b) VSP502 Media Industries Research: Production, Practice, Policy; and (c) VSP503 Media Ethics)

This capstone project enables students to deploy conceptual frameworks and research methodologies learned throughout the Master's programme, to explore in-depth relevant topics of personal interest, and to develop skills of critical research, analysis, presentation, and academic writing. The capstone research is conducted through individual or group (max 2 persons) work and direct supervision, with consultation meetings between students and advisors arranged roughly once a month. Students will work with a supervisor whose expertise includes topics relevant to their project and who will provide guidance and academic support with developing, researching, and writing the MA capstone paper. Students choosing to work in pairs will be required to write a final paper of 7000-8000 words. Those working individually will be required to write a final paper of 5000-6000 words. Footnotes and quotations from primary and secondary sources in the main text are included in the word count, but appendices, tables, image captions, and the bibliography are excluded from the final word tally. The capstone project may focus primarily on themes and concepts from within the fields of creative and media industries, or it may deploy selected field methodologies to conduct an extended analysis of the operation of a specific creative industry.

For full-time students, capstone project planning and supervision normally occurs in Term 2. Part-time students may plan and consult with supervisors in the second half of Year 1 and proceed to research and writing across Year 2.

VSP513　AI in Media and Creative Industries (3 credits)

In recent decades, research in Artificial Intelligence (AI) has produced a multitude of autonomous machines that are now in common use; for example, machines that autonomously perform medical diagnoses or decide on loan applications, selfdriving cars, speech and facial recognition programs, and war robots. This course offers a gentle

introduction to the philosophical, ethical, and technical notions required to understand the current debate on AI and its impact in various areas of the creative and media industries. Influential theories and arguments that bear on the possibility and ethics of machine intelligence and decision-making will be surveyed. The course also discusses some popular representations of AI in movies and TV shows. Issues include: is it possible for a machine to think? Are creativity and emotion necessary for intelligence? Can a machine be creative or have emotions? Is there a gap between the media's representation of AI and the reality of AI, and does this matter? Is the practice of using AI techniques to collect data and make recommendations on social media morally defensible?

VSP514 Creative and Media Industries Proseminar: Voices from the Field (3 credits)
This course aims to provide students with the opportunity to engage directly with prominent practitioners, artists, and professionals who work in the creative and media industries. Through this course, students will also have the chance to participate in major industrial fairs in Hong Kong, gaining valuable insight into the latest trends and developments in the industry. To achieve this, the course instructor invites experienced media producers and senior managers in media institutes as guest speakers to share their industry experiences and offer practical guidance for students' career development. Following the guest lectures, students will participate in one-hour tutorial sessions to discuss their takeaways and relate them to the theories they learn from the MACMI core courses. Additionally, field trips to events such as Art Basel and the Hong Kong International Film Festival will be arranged to enrich students' first-hand experiences of Hong Kong's media and creative industries showcases.

VSP515 Technology, Platforms, and Creative Media Industries (3 credits)
The course provides a general introduction of the new discoveries and uses of data, consumer behaviors, and new business models brought about by the technological innovation of creative media platforms. Each week, different sectors in the digital media industries will be discussed, including social media, film and television, live streaming, podcasts, and music. Analysis of individual industries are accompanied by case studies of digital media giants, including Google, YouTube, Spotify and Instagram. In addition to discussing US-based companies, Chinese platforms will be examined, with a focus on similarities and differences between the Chinese and Western context.

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