

CULS5313A: Cultural Development and Policy

MA Cultural Management AY2024-25

Department of Cultural and Religious Studies

The Chinese University of Hong Kong

Course Instructor: Ashley Lee Wong (ashleyleewong@cuhk.edu.hk)

Term A: Thu, 6:45pm-9:30pm, Venue: FYB LT4

Course Description:

In the 21st century, the Cultural and Creative Industries (CCI) have become the central to cultural policies internationally. Creativity and innovation are celebrated to promote urban centres as “creative cities” contributing to rapid development, rising property prices and inequality. The drive towards modernisation is experienced unequally in developing countries with growing disparities between rural and urban communities, tradition and modern. In Hong Kong and China, these developments are exemplified by recent developments around the Greater Bay Area and the Belt and Road Initiative, which will transform not only the region, but geopolitics and international trade. This core course will provide students a foundational understanding of some of the key topics and issues related to cultural development and policy in Hong Kong, China and internationally. Topics include discussions on the creative economy and creative industries, soft power and cultural diplomacy, creative cities, cultural heritage and urban regeneration, creative labour, technological innovation and arts tech policy, amongst others. Students will develop a critical awareness of cultural policies on its impact on the work of cultural practitioners to support their own research and practice in the field.

Course Intended Learning Outcomes (CILOs):

Upon successful completion of this course, students should be able to:

1. Reflect upon key concepts and issues in cultural policy in Hong Kong, China and internationally;
2. Analyse cultural policies and their impact in the city and community, and compare and contrast dissonances between rhetoric and practice within the cultural sector;
3. Engage in debates on related topics by applying knowledge from personal experiences and reliable sources both orally and in writing;
4. Critically reflect on the value and uses of arts and culture, and the role of state in shaping the cultural formation of society; and
5. Evaluate the effectiveness of the cultural policies and formulate informed strategies for their own culture-related work.
- 6.

Assessment:

Assignments	Percentage	Description
Attendance and participation	10%	Attendance and in-class participation (individual)
Assignment 1	20%	Study journal (individual) - a weekly journal entry of reflections from class and readings.
Assignment 2	30%	Short essay/exam (1,000 words) and short presentation (individual).

Assignment 3	40%	Group essay (8,000-10,000 words) and presentation (group) – Choose a topic related to cultural development and policy topic. Provide a literature review, 1-3 case studies, analysis and conclusion.
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Course Syllabus and Schedule: (Tentative)

* Note: the readings listed below are for reference only. Specific articles and pages for readings will be assigned in class each week. The course contents and schedule are provisional and are subject to change according to workshop and guest speaker planning.

Week 1 (5 Sep): Introduction to Cultural Development and Policy

This class will provide an introduction to the course and map out key definitions in cultural development and policy. Students will have an opportunity to introduce themselves and share their interest and knowledge on the topic.

Week 2 (12 Sep): Creative Industries in Hong Kong

This class will look at some of the key cultural policy institutions and agendas in Hong Kong related to the Creative Industries, particularly the Culture, Sports and Tourism Bureau and the roles of organisations such as LCSD, HKADC, and Create HK. Students will have the chance to compare Hong Kong's cultural policies with international policies.

Reading:

Ho, L. (2018). Too-explicit cultural policy: Rethinking cultural and creative industry policies in Hong Kong. In *The Routledge Handbook of Global Cultural Policy* (1st ed., pp. 355–364). Routledge. <https://doi.org/10.4324/9781315718408-23>

Leung, G.L.K. (2018). 'Government Policy', in *Innovative and Creative Industries in Hong Kong: A Global City in China and Asia* (1st ed.). Routledge. <https://doi-org.easyaccess1.lib.cuhk.edu.hk/10.4324/9781315157917>

Hong Kong's Chief Executive's Policy Address

Week 3 (19 Sep): Creative Cities in China

This class will look at cultural policy in China and in context of its rapid modernisation by also looking at trends in China's Five-Year Plans from the foundation of the People's Republic of China in 1949. Creative cities have become central to urban and economic developments. In this class, we will analyse UNESCO's Creative Cities Network to understand how cultural policies impact cultural development around the world.

Readings:

Karvelyte, K. (2018). From arts desert to global cultural metropolis: The (re)branding of Shanghai and Hong Kong. In *The Routledge Handbook of Global Cultural Policy* (1st ed., pp. 247–264). Routledge. <https://doi.org/10.4324/9781315718408-16>

Shi-lian Shan. 2014. "Chinese cultural policy and the cultural industries". In *City, Culture and Society*, Vol 5, Iss 3. pp. 115-121, <https://doi.org/10.1016/j.ccs.2014.07.004>.

Wuwei, Li. 2011. "The Creative City." *How Creativity is Changing China*. London: Bloomsbury Academic. 77–98. <http://dx.doi.org/10.5040/9781849666565.ch-005>.

Week 4 (26 Sep): City Branding and Mega-Events

In this class, we will look more closely at the branding of cities through mega-events. We will analyse how events effect development and assess the effect and long-term sustainability of such events and discuss events such as festivals, biennales, Olympics, European Capital of Culture as forms of mega-events.

Readings:

Garcia, B. (2018). Cultural policy and mega-events. In *The Routledge Handbook of Global Cultural Policy* (1st ed., pp. 365–381). Routledge. <https://doi.org/10.4324/9781315718408-24>

Chu, M. P. (2019). *Politics of Mega-Events in China's Hong Kong and Macao* (1st ed. 2019.). Springer International Publishing.

Week 5 (3 Oct): Soft Power and Cultural Diplomacy

This class will look specifically at the concept of soft power in relation to China's cultural policy and the role of museums and exhibitions, and institutions such as the Confucius Institute, Alliance Française, Goethe Institute and British Council in promoting cultural exchange. This class will raise questions about national identity and forms of cultural imperialism.

Readings:

Tai-Ting Liu, T. (2018). Exporting culture: The Confucius Institute and China's smart power strategy. In *The Routledge Handbook of Global Cultural Policy* (1st ed., pp. 233–246). Routledge. <https://doi.org/10.4324/9781315718408-15>

Lai, Hongyi, "China's cultural diplomacy: Going for soft power." 2012. In: *China's Soft Power and International Relations*. Lai, Hongyi, and Lu, Yiyi, eds. London: Taylor & Francis Group.

An, Laishun, "Cranking Up the Soft Power: Engine of Chinese Museums". 2016. In: *Cities, Museums and Soft Power*. Lord, Gail Dexter, and Blankenberg, Ngaire, eds. Washington: American Alliance Of Museums.

Week 6 (10 Oct): Cultural Diversity and Inclusion in a Globalised World

In this class we will look at a comparative study of Singapore, and the issues and challenges around promoting multiculturalism. We will compare with policies with Hong Kong and look at economic trade through the Belt and Road Initiative may influence cultural diversity in China. We will look at the role the arts in nation-building and identity formation.

Readings:

Chan, Heng Chee, and Sharon Siddique. *Singapore's Multiculturalism: Evolving Diversity*. New York: Routledge, 2019.

Chong, Terence. *Navigating Differences : Integration in Singapore*. Edited by Terence Chong. Singapore: ISEAS Publishing, 2020.

Mathews, G. African trading brokers in China: The internet, Covid-19 and the transformation of low-end globalization. *Journal of International Development*, 35(3), 491–504, 2023. <https://doi.org/10.1002/jid.3654>.

Week 7 (17 Oct): Short Essay and Presentation

Week 8 (24 Oct): Cultural Heritage and Urban Revitalisation

In this class, we will look at the logic of urban revitalisation that is valued over heritage preservation. Not only looking at preserving built heritage, there is a need to also consider the preservation of intangible cultural heritage, which necessitates an engagement with local communities in the preservation of culture.

Reading:

Ng, Mee Kam. "Sustainable Community Building in the Face of State-Led Gentrification: The Story of the Blue House Cluster in Hong Kong." *Town planning review* 89, no. 5 (2018): 495–512.

You, Ziying. "Shifting Actors and Power Relations: Contentious Local Responses to the Safeguarding of Intangible Cultural Heritage in Contemporary China." *Journal of folklore research* 52.2-3 (2015): 253–268.

Supplementary reading:

Culture and Heritage Commission Policy Recommendation Report, Home Affairs Bureau, 2004. https://www.legco.gov.hk/yr04-05/english/hc/sub_com/hs02/papers/hs020316cb1-wkcd86-e.pdf

Week 9 (31 Oct): Precarity and Creative Labour

This class will look at the changing labour conditions in the creative industries and its impact internationally in different creative sectors from design to music to fashion to academia. We will attempt to understand labour policies in Hong Kong and the recognition of artists as a worker, and the need to revise definitions of employment and the necessary support mechanisms for cultural workers.

Readings:

McRobbie, Angela. *Be Creative: Making a Living in the New Culture Industries*. Cambridge: Polity Press, 2015.

Shukaitis, Stephen, and Joanna Figiel. 2019. "Knows no weekend: the psychological contract of cultural work in precarious times." *Journal of Cultural Economy*: 1-13. <https://doi.org/10.1080/17530350.2019.1574863>.

Week 10 (7 Oct): Digital Economy and Entrepreneurship: The Greater Bay Area

This class will look at large scale policies of The Greater Bay Area and how it may impact the work of cultural practitioners in the region. We will introduce ideologies of entrepreneurship from Silicon Valley that places technology and innovation at the centre of

social and economic progress. We will study to what extent the GBA differs or emulates global discourses and how these policies might impact the role of artists and practitioners.

Reading:

Hui, Desmond C. K., Charmaine Cheung M. H., Patrick K. W. Mok, Jason K. H. Wong, and Ruijie Du. 2020. "Re-imagining the Guangdong-Hong Kong-Macao Greater Bay Area as a Cluster of Creative Cities". In X. Gu et al. (eds.), *Re-Imagining Creative Cities in Twenty-First Century Asia*, https://doi.org/10.1007/978-3-030-46291-8_15

Keane, Michael and Ying Chen. 2019. "Entrepreneurial solutionism, characteristic cultural industries and the Chinese dream", *International Journal of Cultural Policy*, 25:6, 743-755, DOI: 10.1080/10286632.2017.1374382.

2008 Digital 21 Strategy, Commerce and Economic Development Bureau:
<https://www.ogcio.gov.hk/en/news/publications/doc/2008D21S-booklet.pdf>

Week 11 (14 Oct): Creativity, Innovation and Intellectual Property

This class will look at the role of intellectual property in cultural policies and cultures and practices of copying in China. More specifically we will look at the development of entrepreneurship in China, particularly around counterfeit products, issues of copyright infringement and impacts of IP policies on creativity.

Readings:

Vaidhyanathan, S. (2018). Intellectual property as cultural policy. In *The Routledge Handbook of Global Cultural Policy* (1st ed., pp. 122–132). Routledge.
<https://doi.org/10.4324/9781315718408-8>

Lindtner, S., Greenspan, A., & Li, D. 2015. "Designed in Shenzhen: Shanzhai Manufacturing and Maker Entrepreneurs". *Aarhus Series on Human Centered Computing*, 1(1), 12.
<https://doi.org/10.7146/aahcc.v1i1.21265>.

Landsberger, Stefan. "Shanzhai = Creativity, Creativity = Shanzhai". In *Boredom, Shanzhai, and Digitisation in the Time of Creative China*. Chow, Yiu Fai, Lena Scheen, and Jeroen de Kloet eds. Amsterdam: Amsterdam University Press, 2019.

Week 12 (21 Oct): Culture is Digital: Arts Tech Policy

This class will look at the role of art and technology in the cultural economy. We will discuss the Arts Innovation Report put out by Our Hong Kong Foundation. What role do these policies play in Hong Kong's social and economic planning? How are these policies connected to developments internationally?

Reading:

Wright, D., & Gray, C. (2022). Culture is Digital and the shifting terrain of UK cultural policy. *International Journal of Cultural Policy* : CP, 28(7), 799–812.
<https://doi.org/10.1080/10286632.2022.2137149>

Our Hong Kong Foundation, Arts Innovation Report:

<https://www.ourhkfoundation.org.hk/en/report/34/arts-innovation/arts-innovation-policy-research-series>

Week 13 (28 Oct): Final Group Presentations

Final essay due two weeks after the last day of class.

Use of generative AI tools

Use of AI tools is allowed with explicit acknowledgement and proper citation.

Academic Honesty and Plagiarism:

Please refer to the University policy and regulations on honesty in academic work at:

<http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, you will be required to submit a signed declaration.

- In the case of group projects, all members of the group should sign the declaration.
- For text-based document assignments submit via VeriGuide:
https://veriguide1.cse.cuhk.edu.hk/portal/plagiarism_detection/login.jsp and submit the receipt the statement, in the form of a copy of the receipt along with your assignment.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

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Assessment Criteria:

Grade A / A-: Well-structured essay or presentation with clear framework for discussion.

Clear evidence of sophisticated analysis or innovative thinking with depth and complexity of argument beyond course readings and lectures. Evidence of creative thought and articulation of own ideas.

Grade B+ / B: Mostly well-structured essay or presentation with a well-developed framework for discussion. Logical development of ideas with some complexity of argument expressed. Some evidence of creative thought and use of own ideas.

Grade B- / C+: Essay or presentation has a satisfactory structure with mostly accurate material. Logical presentation attempted and successful in a limited way. Limited evidence of creative thought and use of own ideas.

Grade D: Poor and unclear essay or presentation structure. Weak development of argument. Little support from the literature. General appearance of resources lacks clarity.

Grade F: No submission or incoherent framework with little relevant material selected and poor use of examples. No development of argument and absence of own ideas.