CULS5313 Cultural Development and Policy
文化發展及政策

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Meeting Time: Friday 6:45pm - 9:30pm
Venue: ARC 212

Course Description:

This theme of this course is the development of arts and culture in modern society in relation to cultural policy. Depending on different historical, economic circumstances and political modes, governments of different states or regions play different roles and exert different influences on arts and culture. This course therefore adopts an international comparative perspective in investigating cultural policies and the social parameters shaping them. With a learned eye, we can distinguish a variety of discourses shaping modern values of arts and culture, and justifications for particular supports or regulations. Examples of some prevailing policy discourses include supporting excellence, strengthening national identity, fostering creative industry or economy, promoting social integration and community welfare etc. Artists and cultural workers, whether aware or not, often need to negotiate their own visions with such discourses, and identify available resources, in order to actualize their ideas. The course will use real-world examples for case study.

Learning Outcomes:

By studying rationales and discourses of cultural policies in an international comparative approach, students will be able to (1) reflect the meaning of “arts and culture” in a more sophisticated way, (2) develop a more comprehensive view of the diverse range of arts and cultural practices (3) relating cultural policies to the general mode of governance of modern states (4) engage in intellectual and critical debates on related topics and (5) formulate informed strategies for their art and culture related work or career.

Key Textbooks


陳雲(2008)。《香港有文化》。香港:花千樹出版有限公司。

## Course Schedule

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<td>Introduction: Policies on the Arts, Culture and Beyond</td>
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<td>Writing about Arts and Culture Ethnographically and Analytically</td>
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<td>11 Oct</td>
<td>Hong Kong’s unarticulated Cultural Policy</td>
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**Dec 16**  *Final Paper Due*

## Assessment Scheme

- a. Attendance (10%)
- b. Worksheet or class assignment (10%)
- c. Reflective journal (visual and text) (20%)
- d. Group Presentation (20%)
- e. Individual essay (40%). Date for submission: 14th December 2018
Course Content:

Part I. Conceptual Foundations for Cultural Policy

1. Introduction: Policies on the Arts, Culture and Beyond
   September 6th, 2019
   From the more restricted definition of administering “the arts” to the cultural or creative industries closely connected to mass media, and ultimately to larger issues such as immigrations, multicultural politics, public education and cultivation of citizens. Different national histories, mode of governance led to different types of exemplary models of public arts and culture institutions, constructed as “ideal types” in scholarly analyses. We will look at building blocks for formulating cultural policies -- objectives, instruments, economics and non-economics justifications of policies.

2. TBC (Mid-Autumn Festival)
   September 13th, 2019

3. Art Worlds and the Production of Culture
   September 20th, 2019
   Introduction to two major perspectives (Art Worlds and The Field of Cultural Production) explaining the processes and conditions of how artists’ contemplations materialize as something we perceive, enjoy and experience (art works, performances or activities, etc.). Art is produced in a complex social network with different collaborators holding different resources, techniques and crafts, and having different needs.

4. Arts Institutions, State and the Nation
   September 27th, 2019
   Since the ancient times, the production of arts and culture has always been affected by preferences of authorities and powerful patrons, but modern governments differ by their rational-bureaucratic nature. Museums and performance arts, for both their contents and monumental venues, have been seen as directly linked to the display of state power in the form of organized knowledge, and advancing the national narrative.

5. Cultural Capital, Arts Education and the Ministry of Culture
   October 4th, 2019
   Rationales for government financed arts education programmes ranging from an egalitarian ideal in arts literacy to more utilitarian arguments such as creating demands for cultural products. To critically evaluate such programmes, we begin from fundamental concepts such as Bourdieu’s “cultural capital”, and then further interpret other fashionable justifications such as “audience building”.

6. Hong Kong’s unarticulated Cultural Policy
   October 11th, 2019
   For a long period of time, commentators or even government officials regarded Hong Kong has no cultural policy, despite the fact that the government is controlling the major share of public arts and culture resources. This session begins from unraveling such a contradictory mystery and by explaining it in terms of Hong Kong's unique history and political mode.
such a way, we can be informed on how a cultural policy is closely linked to the larger political structure.

7. The Economic Argument for the Arts and the Creative Industries
*October 18th, 2019*

It is an increasingly trendy for a cultural policy to put an emphasis on the economic aspect. This session traces back to early foundational work by economists interested in arts and culture. In the past decade, the language of “creative industries” spread across policy documents of different countries. Governments have been using it to demonstrate strategies for economic growth and maintaining competitiveness in a globalized world. Depending on the perceived comparative advantage, governments put different emphasis such as exploiting intellectual property, utilizing cultural heritage or diversity, development of information and communication technology, or facilitating various creative services.

8. Creative Labor and Creative Autonomy
*October 25th, 2019*

Creative or cultural workers are seen as highly driven by aspirations, the pursuit of job satisfaction, and autonomy. On the other hand, flexible, informal employment are also features of economies of late capitalism. Does these new arrangements liberate people from the monotonous industrial space and time? Provide new opportunities for innovation and freedom of expression? Or does it lead to self-exploitation and a new kind of control? Are creative workers’ situations fundamentally different from workers in general?

9. Arts and the City
*November 1st, 2019*

This session examines how city administrators utilize arts and culture for other developmental agendas, for example, promoting tourism, city branding, signature architectural landmarks, urban renewal, etc. On the other hand, the civil society advocates more participatory town planning, practicing co-creation, aiming at a more livable city. This session explicates the differences and connections between different approaches of bringing culture to the city.

10. Cultural Citizenship, Multiculturalism and Community
*November 8th, 2019*

Multiculturalism is a policy implemented by governments of some immigrant countries to manifest cultural egalitarianism ideal for all citizens regardless of ethnicity and immigrant origins. Multiculturalism is often contrasted with earlier official preferences for assimilation. This session also examines and compares the differences between a top-down and a bottom-up view of community. Visionary and missionary artists and cultural workers contest elitist and exclusive tendencies of canonized “Art”. Community arts are collective in nature, not only as a production activity but also reflected in the content.
11. Cultural Statistics and Arts Marketing  
November 15th, 2019

Statistics and indicators are essential for cultural policy formulation and evaluation. What are some possible models for collecting cultural data? Since the 1990s, arts organisations have been increasingly subjected to accountability requirements. Although arts and cultural activities are not always expected to be profitable, the application of corporate practices such as auditing, performance indicators, quantifiable outcomes have become extensive and concerns about their effects have been raised. The arts has also been increasingly required to demonstrate their value by partnering with corporate social responsibility programmes, or fulfilling government social services agendas. In this session, we will trace the origin of such managerialism and examine its impact on the nature of arts and culture.

12. Developmental States Cultural Policy and Greater China Cultural Policy  
November 22nd, 2019

Developmental states in Asia, such as Korea and Singapore, are characterized by their ambitions on modernization, global competition, and sustaining high economic growth after industrialization. Such ambitions are seen as achieved through strong government intervention strategies. The four Chinese regions –Mainland China, Hong Kong, Taiwan and Macau share much cultural heritage but are administered differently, not least in the cultural policy area. Their distinctive histories, social realities and political modes lead to different outcomes in cultural policy strategies. This session will compare and contrast how different governments utilize arts and culture for their respective developmental agendas, for example, cultural diplomacy, identity construction, attracting global talents, and stimulating related industries.

13. Cultural Programmes of the Hong Kong SAR  
November 29th, 2019

After the establishment of the SAR government, Hong Kong has gradually been adopting an active role in matters of the arts and culture, and the formulation of cultural policy. Major institutions, namely the Home Affairs Bureau, the Leisure and Cultural Services Department and the Arts Development Council have constantly been defining their jurisdictions, together with the Development Bureau’s Revitalization schemes. Ongoing tensions along the agendas of pluralism vs. renationalization, local vs. global, participatory vs. elitist, etc, will be examined in this session.
Honesty in Academic Work: A Guide for Students and Teachers

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. All student assignments in undergraduate and postgraduate programmes should be submitted via VeriGuide with effect from September 2008:
https://academic.veriguide.org/academic/login_CUHK.jspx

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

Section 2 Proper use of source material

Section 3 Citation styles

Section 4 Plagiarism and copyright violation

Section 5 CUHK regulations on honesty in academic work

Section 6 CUHK disciplinary guidelines and procedures

Section 7 Guide for teachers and departments

Section 8 Recommended material to be included in course outlines

Section 9 Electronic submission of assignments via VeriGuide

Section 10 Declaration to be included in assignments