

CULS5313 A/B: Cultural Development and Policy
Department of Cultural and Religious Studies
Chinese University of Hong Kong

Dr. Ashley Lee Wong

Term 1: Friday 6:45pm-9:30pm, Venue: CKB UG03

Term 2: Tuesday 2:30pm-5:15pm, Venue: SC L2

Course Description:

The cultural and creative industries have become the central to policies around the world as in the promotion of a Global Creative Economy. Art, culture and technological innovation are employed in the branding of cities in order to compete on the global stage, contributing to inequality and sky-rocketing property prices in urban centres like Hong Kong, Paris and Tokyo. Cultural policies are resulting in major cultural development projects in the accelerated modernisation of China. These projects, including the Greater Bay Area as part of the Belt and Road Initiative will transform the life, culture and economy in these regions and around the world. In consideration of these developments, how can artists and practitioners consider their own roles within this economy, without being complicit or left behind? In this class, students will gain a deeper understanding of the global cultural economy and how cultural policies impact the work of practitioners. Topics around cultural work and labour conditions, ideologies of technological innovation and entrepreneurship, soft power and cultural diplomacy and creative cities and the role of art and culture in urban regeneration will be discussed in the course. This course will aid students in developing tools for analysing and critiquing cultural development projects and policies through different theoretical and artistic perspectives 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.

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%	Group presentation (group) – a study of a

		particular cultural site, festival or institution in Hong Kong.
Assignment 3	40%	2,500-word paper on a case study or on a topic related to cultural development and policy of your choice (individual)

Course Syllabus and Schedule: (Tentative)

* Readings listed below are for reference only. Specific articles and pages for readings will be assigned in class each week. Selected students will be asked to provide summaries, questions and reflections on the readings. The course contents and schedule are provisional and are subject to change according to field trip and guest speaker planning.

Week	Term 1: CULS5313 A	Term 2: CULS5313 B
Week 1	Fri 8 Sep 2023	Tue 9 Jan 2024
Week 2	Fri 15 Sep 2023	Tue 16 Jan 2024
Week 3	Fri 22 Sep 2023	Tue 23 Jan 2024
Week 4	Fri 29 Sep 2023	Tue 30 Jan 2024
Week 5	Fri 6 Oct 2023	Tue 6 Feb 2024 (No Class 13 Feb - CNY)
Week 6	Fri 13 Oct 2023	Tue 20 Feb 2024
Week 7	Fri 20 Oct 2023	Tue 27 Feb 2024
Week 8	Fri 27 Oct 2023	Tue 5 Mar 2024
Week 9	Fri 3 Nov 2023	Tue 12 Mar 2024
Week 10	Fri 10 Nov 2023	Tue 19 Mar 2024
Week 11	Fri 17 Nov 2023	Tue 26 Mar 2024
Week 12	Fri 24 Nov 2023	Tue 2 Apr 2024
Week 13	Fri 1 Dec 2023	Tue 9 Apr 2024

Part I: The Global Creative Economy and Cultural Diplomacy

Week 1: Introduction to Cultural Development and Policy and the Global Creative Economy

This class will provide an introduction to the course and map out definitions of the creative industries from policies in the UK and how these models have influenced Hong Kong and cities internationally. Students will have an opportunity to share their interest and knowledge on the topic.

In class discussion on selected policy reports:

Baseline study on Hong Kong Creative Industries, Centre for Cultural Policy Research, HKU, 2003

Mapping the Creative Industries: A Toolkit, British Council, BOP Consulting, 2010

Week 2: Cultural Policy in Hong Kong

We will look more closely at some of the key cultural policy institutions and agendas in Hong Kong, particularly the aims and missions of the new Culture, Sports and Tourism Bureau and the roles of organisations such as HAB, LCSD, and HKADC, BrandHK and Create HK. We will analyse the latest annual Hong Kong Policy Address to understand the role of culture in the government's vision.

Reading:

Ho, Louis, "From 'no cultural policy' to 'centralised market orientation': The political economy of Hong Kong cultural policy (1997–2015)". *Global Media and China*, Vol, 2, No. 1, 2017, 57-73.

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: Creative Cities and Contemporary China

This class will look at aspects of 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.

Readings:

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: Soft Power and Cultural Diplomacy

How does culture play a role in diplomacy through museums, exhibitions, and popular culture? Identify and critique when culture is instrumentalised in promoting political and economic agendas.

Readings:

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.

Chao, Jenifer. 2022. "The Visual Politics of Brand China: Exceptional History and Speculative Future. Place Branding and Public Diplomacy", online first <https://link.springer.com/article/10.1057/s41254-022-00270-6>

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.

Part II: Urban Development and Cultural Heritage

Week 5: Cultural Heritage and Urban Planning

We will look at the logic of redevelopment valued over heritage and the need to develop cultural heritage policies unique to the local situation in Hong Kong.

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

Barber, Lachlan. 2014. "(Re)Making Heritage Policy in Hong Kong: A Relational Politics of Global Knowledge and Local Innovation." *Urban studies* (Edinburgh, Scotland) 51 (6): 1179-1195. <https://doi.org/10.1177/0042098013495576>.

Ting, Chun Chun. "The Star and the Queen: Heritage Conservation and the Emergence of a New Hong Kong". In: *Modern Chinese Literature and Culture*, Fall 2013, Vol. 25, No. 2, Special Issue on The Dis-Appearance of the Political Crowd in Contemporary China, pp. 80-129.

Week 6: Hegemonic Redevelopment and the Politics of Space in Kwun Tong

This class looks at issues of gentrification as a discourse and how to understand the situation in Hong Kong as more complex than the general term. We will address issues of privatisation of space in Hong Kong focussing on particular areas of rapid development such as East Kowloon.

Readings:

Tang, Wing-Shing. 2017. "Beyond Gentrification: Hegemonic Redevelopment in Hong Kong." *International journal of urban and regional research* 41 (3): 487-499.

<https://doi.org/10.1111/1468-2427.12496>.

Wong, Ahkok Chun-kwok. 2021. "From Indie to Underground: The Hong Kong DIY Rock Scene to the Post-Hidden Agenda Era". In *Fractured Scenes*. D. Charrieras, F. Mouillot (eds.). https://doi.org/10.1007/978-981-15-5913-6_11.

Week 7: Planning Unplanned: Artistic Perspectives

This class will look at the role of art and artists in reflecting on culture in the city. We will contrast perspectives from artists to top-down policy perspectives on culture. We will look at major development projects such as the New Territories North Development projects and issues surrounding urbanisation and ecology.

Readings:

"Holub, Barbara and Christine Hohenbüchler eds. 2015. *Planning Unplanned - Can Art Have a Function? Towards a New Function of Art in Society*. Vienna: Verlag für moderne Kunst, pp. 20-46.

Northern Metropolis Development Strategy Report. 6 Oct 2021. Government of Hong Kong.

Week 8: Group Presentations

Part III: Ideologies of Innovation & Entrepreneurship

Week 9: Technology, Innovation and Entrepreneurship

This class will look at large scale policies of The Greater Bay Area and its role in the Belt and Road Initiative. 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

Qian, Fengqi. "Ancient routes, new dream: the Silk Roads and China's Belt and Road Initiative." *Journal of Cultural Heritage Management and Sustainable Development*, Vol. 12 No. 1, 2022, pp. 45-57. DOI: 10.1108/JCHMSD-05-2021-0091.

Week 10: Arts Tech Policy in Hong Kong

This class will look at the role of Art and Technology in the economy particularly at the digital economy and Digital 21 Strategy of Hong Kong. We will discuss the Arts Innovation Report put out by Our Hong Kong Foundation. How will these new policies impact cultural practitioners across sectors and disciplines?

Reading:

Our Hong Kong Foundation, Arts Innovation Report:

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

2008 Digital 21 Strategy, Commerce and Economic Development Bureau:

<https://www.ogcio.gov.hk/en/news/publications/doc/2008D21S-booklet.pdf>

Guest Speaker (TBC)

Week 11: Shanzhai Culture and Intellectual Property: Creativity in China

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 shanzhai culture, issues of copyright infringement and impacts of IP policies on creativity.

Pang, Laikwan. "A Semiotics of the Counterfeit Product", In: *Creativity and Its Discontents: China's Creative Industries and Intellectual Property Rights Offenses*. Durham, NC: Duke University Press, 2012.

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: Comparative Studies: Cultural Diversity and Inclusion in a Globalised World

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

Readings:

Lum, Chee-Hoo., and Ernst. Wagner. *Arts Education and Cultural Diversity : Policies, Research, Practices and Critical Perspectives*. Edited by Chee-Hoo. Lum and Ernst. Wagner. 1st ed. 2019. Singapore: Springer Singapore, 2019.

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.

Week 13: Course review and individual presentations on essay topics.

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

Recommended Readings:

Chao, Jenifer. 2022. "The Visual Politics of Brand China: Exceptional History and Speculative Future. Place Branding and Public Diplomacy", online first <https://link.springer.com/article/10.1057/s41254-022-00270-6>

Cheng Li, Li, Guo Shiping Guo, Ji Jie Ji, and Zhao Genzhong Zhao. 2021. Guangdong-Hong Kong-Macao Greater Bay Area: planning and global positioning. World Scientific Publishing. Chow, Yiu Fai, Lena Scheen, and Jeroen de Kloet. 2019. *Boredom, Shanzhai, and Digitisation in the Time of Creative China*. Amsterdam: Amsterdam University Press.

Holub, Barbara and Christine Hohenbüchler eds. 2015. *Planning Unplanned - Can Art Have a Function? Towards a New Function of Art in Society*. Vienna: Verlag für moderne Kunst.

Huang, Genghua and Ka Wai Tam, "Policy Background for the Greater Bay Area Development in South China." 2022. In K. H. Mok (ed.), *Cities and Social Governance*

Reforms, Social Policy and Development Studies in East Asia.

https://doi.org/10.1007/978-981-16-9531-5_2.

Hui, Desmond Cheuk Kuen, Charmaine Cheung Man Hui, Patrick Kin Wai Mok, Jason Ka Hei Wong, and Ruijie Du. 2020. *Re-imagining the Guangdong-Hong Kong-Macao Greater Bay Area as a Cluster of Creative Cities*. Cham: Springer International Publishing.

Hui, Yuk ed. 2014. *Creative Space: Art and Spatial Resistance in East Asia*. Hong Kong: Roundtable Synergy Press. (Chinese)

Jürgen Krusche, Siu King Chung (eds.). 2017. *Deep Water: Public Spaces in Sham Shui Po*. Hong Kong: MCCM Creations.

Keane, Michael. 2013. *Creative industries in China: art, design and media*. Cambridge, UK: Polity Press.

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.

Kong, Lily and Chia-ho Ching, Tsu-Lung Chou eds. 2015. *Arts, culture and the making of global cities: Creating new urban landscapes in Asia*. Cheltenham: Edward Elgar Publishing.

Li, Mingjiang. 2009. *Soft power: China's emerging strategy in international politics*. Lanham: Lexington Books.

Li Wuwei. 2011. *How Creativity Is Changing China*. Michael Keane ed. London: Bloomsbury.

Lindtner, Silvia M. 2020. *Prototype nation: China and the contested promise of innovation*. Princeton: Princeton University Press.

Lindtner, Silvia. 2017. *Laboratory of the Precarious: The Seductive Draw of Entrepreneurial Living*. *Women's Studies Quarterly*, Vol. 45, Nr. 3&4, pp. 287-305.

Mak, Hoisan Anson. 2014. "Hong Kong Needs Factory Buildings". In: *From the Factories*. Hong Kong: Kaitak, Centre for Research and Development, Academy of Visual Arts, Hong Kong Baptist University.

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

Nye, Joseph S. 2004. *Soft power: The means to success in world politics*. New York: Public Affairs.

O'Connor, Justin and Xin Gu eds. 2020. *Red creative: Culture and modernity in China*. Bristol, UK: Intellect.

Perera, Nihal, and Wing-shing Tang. 2013. *Transforming Asian cities: Intellectual impasse, Asianizing space, and emerging translocalities*. New York: Routledge.

Pratt, Andy C. 2009. *Creativity, innovation and the cultural economy*. London: Routledge.

Pratt, Andy, 'Creative Industries and Development: Culture in Development, or the Cultures of Development?', in Candace Jones, Mark Lorenzen, and Jonathan Sapsed (eds), *The Oxford Handbook of Creative Industries*, 2015; online edn, Oxford Academic, 2013, <https://doi.org/10.1093/oxfordhb/9780199603510.013.006>

Shukaitis, Stevphen, 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>.

Tang, Wing-Shing. 2017. "Beyond Gentrification: Hegemonic Redevelopment in Hong Kong." *International journal of urban and regional research* 41 (3): 487-499. <https://doi.org/10.1111/1468-2427.12496>.

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.