CULS5313: Cultural Development and Policy
MA Cultural Management AY2025-26
Department of Cultural and Religious Studies
The Chinese University of Hong Kong
Course Instructor: Ashley Lee Wong (ashleyleewong@cuhk.edu.hk)
Term A: Mon, 6:45pm-9:30pm, Venue: YIA LT8

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 and urban branding, cultural heritage and urban regeneration, creative labour, intellectual property and creative IP, 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 the 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%	Short paper (1,000-1,500 words) and presentation (individual).

		Group presentation (group) and 6,000-word essay. Choose a topic related to cultural development and policy. Provide a literature review, case studies, analysis and conclusion.
Assignment 3	40%	

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 (8 Sep): Introduction to Cultural Development and Policy
This class will introduce 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 (15 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 (22 Sep): Soft Power and Cultural Diplomacy 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. We will look at the concept of soft power and the role of the state in shaping cultural formation. We will address the role of museums and exhibitions, and institutions such as the Confucius Institute, Alliance Française, Goethe Institute and British Council in promoting cultural exchange and raise questions around forms of cultural imperialism.

Readings:
Liu, X. (2019). Cultural diplomacy with Chinese characteristics. In China's Cultural Diplomacy. Taylor & Francis Group.

Grincheva, N. (2023). K11 alternative diplomacies: Penetrating the global arts markets. *Journal of Contemporary Chinese Art (Great Britain)*, *10*(3), 371–388. https://doi.org/10.1386/jcca_00090_1

Week 4 (29 Sep): Creative Cities, City Branding and Mega-Events
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. 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 as part of creative cities initiatives.

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

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.

Supplementary Readings:
Lin, G. C. S. (2021). Mega-events and the transformation of mega-city regions in China. In Mega-City Region Development in China (1st ed., pp. 115–125). Routledge. https://doi.org/10.4324/9780429264511-8.

Dova, E., Sivitanidou, A., Anastasi, N. R., & Tzortzi, J. G.-N. (2022). A mega-event in a small city: community participation, heritage and scale in the case of Pafos 2017 European Capital of Culture. European Planning Studies, 30(3), 457–477. https://doi.org/10.1080/09654313.2021.1959721.

Gu, Xin. (2020). "Creative Cities, Technological Utopianism and Cultural Retrofitting." In Re-Imagining Creative Cities in Twenty-First Century Asia, 41–57. Cham: Springer International Publishing. https://doi.org/10.1007/978-3-030-46291-8_4.

Introduction to Assignment 2.

Week 5 (6 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:
Dorothy Noyes. "From Cultural Forms to Policy Objects: Comparison in Scholarship and Policy." *UNESCO on the Ground*. Indiana University Press, 2015. 161-175. Print.

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.

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.

Guest speaker TBC.

Week 6 (13 Oct): Cultural Diversity and Inclusion in a Globalised World
In this class we will look at the issues and challenges around promoting multiculturalism in places like Singapore and Finland and consider how their policies and unique cultural contexts compare with Hong Kong. We will look at the role the arts in nation-building and identity formation.

Readings:
Díaz, L. (2022). Seeking the multicultural in the arts in Finland. In *Scandinavian Museums and Cultural Diversity* (Vol. 4, pp. 101–112). Berghahn Books. https://doi.org/10.1515/9781789204049-013

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

Week 7 (20 Oct): In-class Presentations

Week 8 (27 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, A., Strutt, D., & Bandinelli, C. (2019). Feminism and the Politics of Creative Labour: Fashion Micro-enterprises in London, Berlin and Milan. *Australian Feminist Studies*, *34*(100), 131–148. https://doi.org/10.1080/08164649.2019.1644609

Lin, J. (2023). "Chapter 4: (Un-)becoming Chinese Creatives". *Chinese Creator Economies: Labor and Bilateral Creative Workers*. New York University Press. https://doi.org/10.18574/nyu/9781479811915.001.0001, pp.108-135.

Week 9 (3 Nov): 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:
Leung, G. L. K. (2019). "Greater Bay Area: Hong Kong's co-operation with Mainland cities". In: *Innovative and creative industries in Hong Kong : a global city in China and Asia*. Routledge. Pp. 183-199.

Luo, X., & Huang, Y. (2023). A cultural turn in urban governance: cultural practices of governance in the Guangdong-Hong Kong-Macau Greater Bay Area. *International Journal of Cultural Policy : CP, 29*(2), 169–183. https://doi.org/10.1080/10286632.2022.2028781

Introduction to Assignment 3.

Week 10 (10 Nov): 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 and the emphasis on building creative IP within policy.

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. M. (2020). "Inventing Shenzhen: How the Copy Became the Prototype, Or: How China Out-Wested the West and Saved Modernity." In *Prototype Nation : China and the Contested Promise of Innovation*. Princeton University Press, pp. 74-117.

Week 11 (17 Nov): Culture is Digital: Arts Tech Policy in Hong Kong
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

Shum, H. (2024). Oculus power! Arts and technology's mediation of postcolonial neoliberal nationalism in Hong Kong. Global Media and China, 9(1), 84–100. https://doi.org/10.1177/20594364231194671.

Supplementary reading:
Our Hong Kong Foundation, Arts Innovation Report:
https://www.ourhkfoundation.org.hk/en/report/34/arts-innovation/arts-innovation-policy-research-series

Week 12 (24 Nov): Group Presentations

Week 13 (1 Dec): Course Review and Group Presentations

Final essay due two weeks after the last day of class: **15 Dec 2025, 11:59pm.**

<u>Use of generative AI tools</u>
Use of AI tools is allowed with explicit acknowledgement and proper citation.

<u>Academic Honesty and Plagiarism:</u>

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.

The copyright of the teaching materials, including lecture notes, assignments and
examination questions, etc., produced by staff members/ teachers of The Chinese University
of Hong Kong (CUHK) belongs to CUHK. Students may download the teaching materials
produced by the staff members/ teachers from the Learning Management Systems, e.g.
Blackboard, adopted by CUHK for their own educational use, but shall not distribute/ share/
copy the materials to a third-party without seeking prior permission from the staff members/
teachers concerned.

<u>Assessment Criteria:</u>
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.