

**CURE1401: Introduction to Cultural Management**  
**The Chinese University of Hong Kong (2025-26 Term 1)**  
**Wednesdays, 9.30am-12.15pm**  
**Lady Shaw Building (LSB), LT3 (1/F)**

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Medium of Instruction: English  
Teaching Assistant: To be confirmed.

If one is called a 'cultural manager', or 'cultural mediator', what does it mean to 'manage' and 'mediate' culture? What are some factors that shape the way we think about 'managing' and 'mediating'? What kinds of cultures and who are we managing and engaging with? What are some of the kinds of thinking and practices in relation to management, in the arena of culture? Why even manage and mediate cultures?

In the larger context of Public Humanities, this introductory course hopes to highlight various aspects of cultural management and mediation, and critically explore some of the above-mentioned questions. It does so engaging with tensions between thinking about cultural management from the perspectives of the local-regional-global, individual-communities-organisations/institutions, and economic-labour-culture. This course especially wants to engage with perspectives from the Humanities, exploring various philosophies, theories and aspirations of management in the arts and cultural sector, as well as and limitations and assumptions about cultural management. At the same time, it hopes to think about, and multiply different kinds of 'publics', through the lens of race/ethnicities, gender, sexualities and labour.

This course also experiments with how some of these ideas and thinking feed into hands-on experiences of cultural management. As such, this course would consist of lectures and group discussions, as well as case studies and scenario simulations.

**Learning outcomes:**

1. Become acquainted with, and familiar with texts and ideas in relation to current cultural management discourses and practices.
2. Be exposed to, and multiplying different kinds of 'publics' both in the context of Hong Kong and the region of Asia.
3. Be able to take into account the various 'publics' and its respective considerations, as well as practical aspects when crafting and managing events.

## **Modes of Assessment**

### Attendance and Participation (20%)

You are expected to read the readings, and express your own thoughts and questions relevant to the readings. This would translate to your contribution during class discussions in a small group you would be with during this course. Members of each small group would take turns to be called upon during class to share your group's discussions or questions. The questions I am looking for are not 'yes/no' questions, or general questions that can be quickly answered by searching online. Rather, the questions and comments should come from how you have understood the reading, what you may not still understand, or in relation to the ideas/concepts and argument of the readings.

If you have difficulties understanding the readings, you could use AI translation tools (eg. DeepL, etc.) to translate the article from English to Chinese (unfortunately as of now, there is no Cantonese). The translation is not perfect, but you may be able to get an initial and broad understanding of the article, and at least what the article is trying to say. However, please be prepared that you may need to go back and forth between reading the AI-translated Chinese text and checking it again with the article in English.

Link to DeepL: <https://www.deepl.com/en/translator/files>

### Midterm Assessment: Individual Critical Reflection Piece (total of 1500-2000 words, 20%)

Due date: 15 October, 11.59pm/2359hrs.

Submission via Blackboard, accompanied by Veriguide.

You are required to choose 2 articles in this course, and respond to it. This could mean briefly noting down in your own words what are the ideas/concepts that the reading is talking about, and to what extent do you agree and disagree with the text/s and why. You could also bring up specific case studies such as arts/cultural events in Asia to further make your points, or explore some of the readings' ideas/concepts.

Your reflection piece could be 2 separate short pieces in relation to 2 separate articles (750-1000 words per reflection piece), OR 1 full piece engaging with what you think are related ideas from 2 articles. Please include proper citation and bibliography.

### Final Assessment (60%)

This final assessment has 3 parts.

#### **Part 1 (10%):**

In groups of no more than 3 students, you are to write a brief document proposing a simulated arts/cultural event you would like to have. The document should be no longer than 2 A4 sized pages (or about 1000 words). This brief proposal should include:

- The concept and nature of this event; your proposed audience and why
- What are some of the ideas from the course readings your event is engaging with and how it does so
- What difficulties your group had when engaging with these ideas alongside planning for your event

This proposal is **due 3 Nov, 12pm**, to be submitted via Blackboard.

Feedback and discussions would take place during the student face-to-face consultation on 12 Nov during class time.

## Part 2 (20%):

Your group would present your proposal in class on 19 November. The presentation would take the form of a simulated event, where your proposed event would be played out by your group to a portion of the class. Some of your classmates would also be your intended audience for your event, playing different roles.

More information would be provided during the Introductory lecture and how this presentation may look like is dependent on the class size.

## Part 3 (30%):

Due date: 5 December, 11.59pm/2359hrs.

Submission via Blackboard, accompanied by Veriguide

This would be a group critical reflection and analysis piece of 2000-3000 words, on a critique of your own event. This could include how did your group explore the ideas you were hoping to engage with through the simulated event; how (else) did you (re)consider your audience and the different 'publics'; what were some of your assumptions in relation to the ideas and 'publics', and how did the simulated event add to your ideas from the course readings or highlight your blindspots and assumptions; how would you have improved the event based on the simulation event in class on 19 November, including addressing some of the responses and comments from your fellow students.

Please include proper citation and bibliography.

## Academic Ethics

You are expected to abide by the university's principles and regulations on academic honesty. Please take some time to familiarise yourself with the information on the following webpage: <http://www.cuhk.edu.hk/policy/academichonesty/>

Violations such as plagiarised papers or multiple submissions will not be tolerated in any form. These will be subject to disciplinary action. Remember that all words, phrases, or ideas taken from sources other than your own submitted assignment must be properly cited.

I allow the use of AI tools for this course for translations of readings (eg. DeepL), or checking the grammar of your writing (eg. Grammarly). **However, the use of AI to create content in any of your written assignments would have to be declared in your essay, and how AI has contributed to your content.** You should **keep a record of your AI sessions** (including screenshots of prompts and content created by the AI, as well as the time and date of these entries). You should also **cite the AI in your essay and bibliography.**

All written assignments must be accompanied by a VeriGuide receipt, a signed declaration acknowledging your awareness of and subscription to the university's policies and regulations on academic integrity. Written assignments submitted without a VeriGuide receipt will not be accepted and graded.

If you are in doubt about an assignment with a possible violation, please feel free to consult me.

## **Course Schedule:**

### Week 1 (3 Sept): Introduction Lecture and Overview- What is Cultural Management and Mediation in the context of Public Humanities?

- Derrick Chong. "Chapter 1: Introduction", in *Arts Management*, second edition, 2010, pp. 1-29, Routledge, USA.
- Pang, Laikwan and Cho-kiu Joseph Li. "Public Humanities at the Chinese University of Hong Kong." *Public Humanities* 1, pp. 1-6, 2025.
- "Introduction: On Mediation", in *Bridging Cultures*, ed. Benny Lim, 2024, pp. 3-12, CUHK, Hong Kong.

### Week 2 (10 Sept): A deeper dive into cultural management and mediation-Promises and Discontents

- Constance DeVereaux, "Practice Versus a Discourse of Practice in Cultural Management." *The Journal of Arts Management, Law, and Society* 39, no. 1, pp. 65–72, 2009.
- Anke Schäd. "Ch4: Situating Cultural Management", in *Arts and Cultural Management\_Sense and Sensibilities in the State of the Field*, ed. Constance DeVereaux, pp. 59-74, 2018, Routledge, New York and London.

### Week 3 (17 Sept): Thinking about cultural management and mediation from and with/in Asia:

- Shen, Shuang. "Empire of Information: The Asia Foundation's Network and Chinese-Language Cultural Production in Hong Kong and Southeast Asia" *American Quarterly* Vol. 69, No. 3, pp. 589–610, 2017.
- Doris Bachmann-Medick. "Cultural Turns: A Matter of Management?", in *ReThinking Management: Perspectives and Impacts of Cultural Turns and Beyond*, eds. Wendelin Küpers, Stephan Sonnenburg, Martin Zierold, 2017, pp. 31-55. Springer VS, Germany.

### Week 4 (24 Sept): Knowledges and Aesthetics of Management: What shapes our communal and personal ideas of 'cultures' and 'management'?

- Ghassan Hage. "Chapter 1: Evil White Nationalists 1: The Function of the Hand in the Execution of Nationalist Practices." pp. 37–47, and "Chapter 2: Evil White Nationalists 2: The 'White Nation' Fantasy." Pp. 48-69 In *White Nation: Fantasies of White Supremacy in a Multicultural Society*. 1st ed., United Kingdom: Routledge, 1998.

### Week 5 (1 Oct): No Class (National Day)

### Week 6 (8 Oct): Representation and inclusion of the 'other'(s) in mediation work—'What do you mean by 'we'?

- "Ch6: The 'West' versus 'the Rest'? Festival Curators as Gatekeepers for Sociocultural Diversity", Lisa Gaupp, in *Managing Culture\_Reflecting on Exchange in Global Times*, 2020, pp. 127-153.
- Audrey Yue, "Mapping Social Inclusion in the Arts: Global Cultural Policy and Concentric Multiculturalism in Decolonial Singapore." in *The Elgar Companion to the*

*Arts and Global Multiculturalism*, 82–97. Cheltenham, UK: Edward Elgar Publishing, 2025.

Week 7 (15 Oct): The Uneven Lives of Art & Cultural Spaces in Global Cities

- Lily Kong, Ching Chia-ho, and Chou Tsu-Lung. "Factories and Animal Depots: The 'New' Old Spaces for the Arts in Hong Kong." in *Arts, Culture and the Making of Global Cities*, pp. 160–172. United Kingdom: Edward Elgar Publishing, 2015.
- Chu, June Chi-Jung. "How Exhibitions Flow: Governments, Museums, and Special Exhibitions in Taiwan." in *Asian Cultural Flows*, pp. 93–111. Singapore: Springer Singapore, 2018.

Note: Midterm Assessment due today at 11.59pm/2359hrs.

Week 8 (22 Oct): Managing cultural heritage

- Neel Kamal Chapagain,. "Introduction: Contexts and Concerns in Asian Heritage Management." in *Asian Heritage Management: Contexts, Concerns, and Prospects*. 1st ed., 1–29. United Kingdom: Routledge, 2013.
- Esther Yung H. K. and Edwin H. W. Chan. "Re-Examining the Growth Machine Ideology of Cities: Conservation of Historic Properties in Hong Kong." *Urban Affairs Review* (Thousand Oaks, Calif.) 52, no. 2, pp. 182–210, 2016.

This week: Visit to a non-profit organisation working with minorities/marginal communities in Hong Kong, an art space or cultural heritage site (to be confirmed on a later date)

Week 9 (29 Oct): No Class (Chung Yeung Festival)

Week 10 (5 Nov): Final Project face-to-face consultations

Brief proposal due 3 Nov, 12pm. Submission via Blackboard.

Week 11 (12 Nov): How does Cultural Management dialogue with the wider Environment and Technologies?

- Landry Yuan, Félix, Chung Tai Yeung, Tracey-Leigh Prigge, Pauline C. Dufour, Yik-Hei Sung, Caroline Dingle, and Timothy C. Bonebrake. "Conservation and Cultural Intersections within Hong Kong's Snake Soup Industry." *Oryx* 57, no. 1, pp. 40–47, 2023.
- Sarah Pink, Larissa Hjorth, Kristen Sharp, and Linda Williams. "Chapter 7: Emergent Paradigms for Collaboration." in *Screen Ecologies: Art, Media, and the Environment in the Asia-Pacific Region*, pp. 131-146. The MIT Press, 2016.

Week 12 (19 Nov): Creating events—From Concepts and Ideas to Practice (simulation session)

Week 13 (26 Nov): Analyses and debrief based on Week 12

Note: Final Assessment due on 5 December, 11.59pm/2359hrs

**Grading Rubric:****A (Exceptional):**

The paper or project greatly exceeds the expectations for this requirement. Fresh insights are presented not only about the chosen example but also about the concepts used. The paper or project displays a comprehensive understanding of the chosen example and the concepts used that goes beyond the scope of the class discussion. The language used to explain the concept and its application is complex yet lucid. The writing is grammatically correct and coherently organised. The chosen example is unique for the topic. The paper or project was submitted by the deadline.

**A- (Outstanding):**

The paper or project exceeds the expectations for this requirement. Fresh insights are presented about the chosen example. The paper or project displays a comprehensive understanding of either the chosen example or the theory used that goes beyond the scope of the class discussion. The language used to explain the theory and its application is complex yet lucid. The writing is grammatically correct and coherently organised. The chosen example is unique for the topic. The paper or project was submitted by the deadline.

**B+ (Very Good):**

The paper or project more than meets the expectations for this requirement. Fresh insights are presented about the chosen example. The paper or project displays a comprehensive understanding of the chosen example and the theory used. The language used to explain the theory and its application is lucid. The writing is coherently organised. The chosen example is suitable for the topic. The paper or project was submitted by the deadline.

**B (Good):**

The paper or project more than meets the expectations for this requirement. The insights presented about the chosen example could have been developed further. The paper or project displays a sufficient understanding of the chosen example and the theory used. The language used to explain the theory and its application is lucid. The writing is moderately coherent. The chosen example is suitable for the topic. The paper or project was submitted by the deadline.

**B- (More than Satisfactory):**

The paper or project meets the expectations for this requirement. The insights presented about the chosen example or theory used lack elaboration or development. The paper or project displays a sufficient understanding of either the chosen example or the theory used. The language used to explain the theory and its application is understandable. The writing is moderately coherent. The chosen example is suitable for the topic. The paper or project may have been submitted late.

C+ (Satisfactory):

The paper or project meets the expectations for this requirement. The insights presented about the chosen example or theory used lack elaboration or development. The paper or project displays a basic understanding of the chosen example and the theory used. The language used to explain the theory and its application is understandable. The writing is slightly coherent. The chosen example may not be suitable for the topic. The paper or project may have been submitted late.

C, C- (Fair):

The paper or project barely meets the expectations for this requirement. The insights presented about the chosen example or theory used are vaguely elaborated. The paper or project fails to display a sufficient understanding of the chosen example and the theory used. The language used to explain the theory and its application is virtually understandable. The writing is incoherent. The chosen example may not be suitable for the topic. The paper or project may have been submitted late.

D+, D (Pass):

The paper or project does not meet the expectations for this requirement. No additional insights are presented about the chosen example or the theory used on top of what was discussed in class. The language used to explain the theory and its application are almost incomprehensible. The writing is incoherent. The chosen example is irrelevant. The paper or project may have been submitted late.

F (Fail):

The paper or project does not meet the expectations for this requirement. The language and writing are poor. The chosen example is irrelevant. The theory used was not covered in class. The paper or project may have been submitted long past the deadline.