

GCIN2003

Cultural Policy: A complex marriage of business, politics and culture

Course Syllabus

[V.2] 20190917 (Finalized)

Thursdays, 13.30–15.20 pm (Class A)
Venue: CPD-2.37

Semester 1, 2019-20
Core | Credits: 6

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REMINDER: (1) All revisions of this course syllabus will be highlighted in yellow for ease of identification. (2) All announcements about this course will be made and disseminated through Moodle. You are advised to check Moodle regularly to acknowledge the latest information apart from accessing the materials.

Description

This course is required of all students intending to major or minor in Global Creative Industries. This course will examine the relationship between cultural policy and the development of the global creative industries. We will analyze why and how the state intervenes in the production, distribution and consumption of cultural goods and ideas. We will trace the development of cultural policies in different countries through a comparative approach. We will also explore the impact and limitation of national cultural policy in the global arena. Our goal is to help students identify and explain the complex interaction among business, politics and culture behind the operation of the global creative industries. Students will be encouraged to select a country or an area of focus for deeper examination in writing their own essay.

Prerequisites: Nil

Aims and Objectives / Intended learning outcomes (ILO)

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

- (1) Explain the affordances of the development of the cultural policy;
- (2) Critically analyze the interplay between business and politics in formulating the cultural policy;
- (3) Reflect upon the role of state in shaping the cultural formation of society; and
- (4) Evaluate the effectiveness of the cultural policy of different regions.

Assessment

Coursework (**100%**) is based on the continuous assessment of the below items:

- (1) Presentation: **40%**
 - (1.1) Group Presentation: 15%
 - (1.2) Presentation Handout: 15%
 - (1.3) Peer Review Exercise: 10%
- (2) In-class Performance: Participation and Discussion: **10%**
- (3) Individual Essay: **50%**

(1.1) Group Presentation: A group of **5 students** will be formed and then make a 20-minute (+/-2 min.) presentation toward the end of the semester.

(1.2) Presentation Handout: Based on the topic presented during class, each group is required to submit a presentation handout at least 24 hours before the presentation by emailing me. The **handout** should be the **extended and elaborative version** of your oral presentation, covering the following sections:

- (a) Topic, student names and university IDs, and presentation date (1 slide),
- (b) Outline and structure (1 slide),
- (c) Major arguments and findings, with visual illustrations when relevant (20-2/+5 slides which may be much lengthier and elaborative), and
- (d) List of references (findings, arguments and visual data quoted or cited) (>=>1 slide[s]).

Total number of slides: 25 (-2/+5 slides).

Grade deduction will be imposed for late submission.

There is no restriction on adopting the extended or simplified version of PowerPoint in aiding your oral presentation.

Being *participative* for each member of the group is expected.

(1.3) Peer Review Exercise: You are invited to evaluate the contribution and involvement of your group members during the process of preparing group presentation and then submit an evaluation form after the presentation. No marks will be given if you do not submit your own form.

(2) In-class Performance: During presentation, you are strongly encouraged to actively participate in the discussion by listening to and jotting down what the presenters have said attentively, raising the questions and making comments as well as observations regarding the presentation contents. Your participation will be recorded and counted.

A separate guideline will be issued regarding the regulations and requirements of (1) and (2).

(3) Individual Essay: Select any **one** of the assigned topics on page 7 and then write an essay of about 2,500 words. Deadline: **12 December 2019 (Thursday)**

Plagiarism is a serious academic offence and will be severely punished.

Lecture Schedule

During class, I will introduce and explain the formulation, implementation and review of cultural policy, focusing on the aspects of creative industries, covering the arts and creative sectors. Cases drawn from the UK, Hong Kong, Taiwan, mainland China and South Korea are chosen which can be related and comparative in terms of contexts, nature, operation, stake and impacts. *Topics and contents coverage can be adjusted based on the actual progress.*

Week 1 (5 Sep)

Course Requirements and Our Expectations

Week 2 (12 Sep)

Topic 1: Understanding public policy and cultural policy

- Raymond Williams (1958). "Culture is Ordinary", in Ben Highmore ed., *The Everyday Life: Readers*. London: Routledge, pp. 91-100.
- Paul Cairney (2012). *Understanding Public Policy: Theories and Issues*, Houndmills, Basingstoke, Hampshire; New York: Palgrave MacMillan, Chapters 1 & 2.

Topic 2: Formulation and implementation of cultural policy

- Toby Miller & George Yúdice (2002). *Cultural Policy*, Sage Publications, Chapter 2.
- Kevin V. Mulcahy (2006). "Cultural Policy: Definitions and Theoretical Approaches", *Journal of Arts Management, Law and Society*, Vol. 35, No. 4, pp. 319-330.

Week 3 (19 Sep)

Topic 3: Economic values of cultural policy

- Andy C. Pratt (2005). "Cultural industries and public policy", *International Journal of Cultural Policy*, Vol. 11, No. 1, pp. 31-41.
- David Throsby (2010). *The Economics of Cultural Policy*, Cambridge: Cambridge University Press, Chapters 2 & 3.

Week 4 (26 Sep)

Topic 4: Cultural policy in the United Kingdom

- (2019, Summer). *Shaping the next ten years: Draft strategy for consultation*. England: Arts Council at [https://www.artscouncil.org.uk/sites/default/files/download-file/Draft Strategy summer consultation 2019.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Draft%20Strategy%20summer%20consultation%202019.pdf)
- Department for (Digital), Culture, Media & Sport (March 2016). *The Culture White Paper*, at [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS The Culture White Paper 3 .pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS_The_Culture_White_Paper_3_.pdf)

Topic 5: Cultural policy in Hong Kong

- Panel on Home Affairs, Legislative Council (17 July 2006). "Cultural policy in Hong Kong", at <https://www.legco.gov.hk/yr05-06/english/panels/ha/papers/ha0717cb2-2718-1e.pdf>.
- Louis Ho (2017). "From 'no cultural policy' to centralized Market Orientation': The Political Economy of Hong Kong Cultural Policy (1997-2005)." *Global Media and China*, Vol. 2, No. 1, pp. 57-73.

Week 5 (3 Oct)

Topic 6: Cultural policy in Taiwan

- Hsiao-Ling Chung (2012). "Rebooting the Dragon at the Cross-roads? Divergence or Convergence of Cultural Policy in Taiwan", *International Journal of Cultural Policy*, Vol. 18, No. 3, pp. 340-355.
- Chun-Ying Wei (2017). *Taiwan's Cultural Diplomacy and Cultural Policy: A Case Study Focusing on Performing Arts (1990-2014)*, unpublished Ph.D. thesis, The University of London, Chapters 5 & 6.

Topic 7: Cultural policy in Mainland China

- Q.S. Tong and Ruth Y.Y. Hung (2012). "Cultural Policy between the state and the market: orientation, regulation, creativity and contradictions", *International Journal of Cultural Policy*, Vol. 18, No. 3, pp. 265-278.
- Shi-lian Shan (2014). "Chinese cultural policy and the creative industries", *City, Culture and Society*, Vol. 5, No. 3, pp. 115-121.

Week 6 (10 Oct)

Topic 8: Cultural policy in South Korea

- Seung-Ho Kwon and Joseph Kim (2014), "The cultural industry policies of the Korean government and the Korean Wave", *International Journal of Cultural Policy*, Vol. 20, No. 4, pp. 422-439.
- Wen Xin Lim (2016), "*Hallyu* Power: Cultural policies of the Korean government", *Globalization, Consumption and Popular Culture in East Asia*. Singapore: World Scientific, pp. 167-182.

Week 7 (17 Oct)

Reading Week: class suspended

Week 8 (24 Oct)

Topic 9: Wrap-up: Concluding remarks and reflections

Presentation #1: 2 group presentations & floor discussion

Week 9 (31 Oct)

Presentation #2: 3 group presentations & floor discussion

Week 10 (7 Nov)

Presentation #3: 3 group presentations & floor discussion

Week 11 (14 Nov)

Presentation #4: 3 group presentations & floor discussion

Week 12 (21 Nov)

Presentation #5: 3 group presentations & floor discussion

Week 13 (28 Nov)

Presentation #6: 3 group presentations & floor discussion (**N=16-17**)

^Note: The actual number of weeks scheduled for seminars will be adjusted after add-drop period (i.e. after 16 Sep) when the number of students in this class can be finalized.

(12 Dec, @/ <23:59pm): Online submission of individual essay through Turnitin under Moodle

(1) Presentation
(40% of the subject mark)

Intended learning outcomes:

After the end of the presentation, you are able to:

1. Identify and feature the cultural policy based on your chosen case;
2. Examine the role of public and/or private sector in supporting the chosen aspect of your case;
3. Describe the specific policies and/or strategies formulated and implemented by public and/or private sector in supporting the chosen aspect of your case; and
4. Assess how successful state intervention/business engagement is in sustaining the chosen aspect of your case: If being successful, how? If not being successful, why?

Propose one aspect of the cultural policy of the chosen country/region (e.g., television industry in China: TV dramas production; electronic publishing industry in Hong Kong: 100Most; film industry in South Korea: state protection of Hallyuwood; music industry in Taiwan: Mandopop and production of soft power; theatre industry in the U.K.: successful business model in promoting performance), make an oral presentation and compose a PowerPoint handout with reference to the following themes:

1. Background information/historical development of the chosen aspect;
2. Examine the role of state and/or business sector in supporting/sustaining the chosen aspect;
3. Select and explain the specific policies and/or strategies adopted in state intervention and/or business engagement; and
4. In connection with 2 and 3 mentioned above, assess the accomplishments made and/or the problems created.

*Proportion of the above themes: 1 (15%), 2 (30%), 3 (25%) & 4 (30%)

All arguments should be substantiated with relevant evidence or examples. For illustration and substantiation (*not decoration!*), you can capture and attach visual images with acknowledging the source.

You are advised to consult the teacher and seek the approval regarding your proposed topic before working.

(3) Individual Essay
(50% of the subject mark | Deadline: 12 December)

Choose any one of the below topics and then write an essay of about 2,500 words.

You are reminded of observing the university's regulations in regard to the academic honesty. Plagiarism is severely penalized.

In approaching the topic, keywords and key terms should be defined before proposing your arguments. Aspects, themes and/or questions covered in the entire topic should be addressed thoroughly. Features of the chosen keyword(s) or term(s) can be useful for structuring your essay. All arguments should be substantiated with relevant evidence or examples. For illustration and substantiation (*not decoration!*), you can capture and attach visual images with acknowledging the source.

For data collection, a small-scaled questionnaire survey (N=/ <25), interviews (N=/ <2) and/or site visits (fieldwork) may be considered and deployed apart from library and/or online searching.

Topic 1

“The best cultural policy is no cultural policy”. Discuss the statement with reference to cultural policy of one country/region.

(In case of deploying the Hong Kong's case, consult the following article: Vicky Ooi (1995). “The Best Cultural Policy is No Cultural Policy: Cultural Policy in Hong Kong”, *Cultural Policy*, Vol. 1, No. 2, pp. 273-287)

Topic 2

Using one country/region as a case study, discuss the importance and limitations of social networks and trust relations in developing cultural industries.

(Background reading: Lily Kwong (2006), “The sociality of cultural industries: Hong Kong's cultural policy and firm industry”, *International Journal of Cultural Policy*, Vol. 11, No. 1, pp. 61-76)

Topic 3

Do you think the mechanisms and measures of private investment in the cultural sector in Europe can be adopted in the Asian context? Discuss with reference to one Asian country/region.

(Background reading: Vesna Čopič, Aleksandra Uzelac, Jaka Primorac, Daniela Angelina Jelinčić, Andrej Srakar, Ana Žuvela (2011), *Encouraging Private Investment in the Cultural Sector*. Brussels: European Parliament)