

课程详述

COURSE SPECIFICATION

以下课程信息可能根据实际授课需要或在课程检讨之后产生变动。如对课程有任何疑问，请联系授课教师。

The course information as follows may be subject to change, either during the session because of unforeseen circumstances, or following review of the course at the end of the session. Queries about the course should be directed to the course instructor.

1.	课程名称 Course Title	文化创意产业：中国与世界 Cultural & Creative Industries: China & the World
2.	授课院系 Originating Department	创新创意设计学院 School of Design
3.	课程编号 Course Code	DS102
4.	课程学分 Credit Value	3
5.	课程类别 Course Type	任选课 Free Elective
6.	授课学期 Semester	秋季 Fall
7.	授课语言 Teaching Language	英文 English
8.	授课教师、所属学系、联系方式 Instructor(s), Affiliation & Contact (For team teaching, please list all instructors)	LEI, Qinyuan Assistant Professor, School of Design mail@qinyuanlei.com
9.	实验员/助教、所属学系、联系方式 Tutor/TA(s), Contact	无 NA
10.	选课人数限额(可不填) Maximum Enrolment (Optional)	

11. 授课方式 Delivery Method	讲授 Lectures	习题/辅导/讨论 Tutorials	实验/实习 Lab/Practical	其它(请具体注明) Other (Please specify)	总学时 Total
	48				48
学时数 Credit Hours					
12. 先修课程、其它学习要求 Pre-requisites or Other Academic Requirements	无 NA				
13. 后续课程、其它学习规划 Courses for which this course is a pre-requisite	无 NA				
14. 其它要求修读本课程的学系 Cross-listing Dept.	无 NA				

教学大纲及教学日历 SYLLABUS

15. 教学目标 Course Objectives

This course aims to offer an in-depth review and analysis of the various booming cultural creative industries in China and Europe. Students will be given the opportunity to study the international trends, characteristics, historical background, cultural policies, etc. within cultural and creative industries in China and Europe, while the focus of the course will be on China. Through different case studies focusing on Shenzhen, Beijing, etc., students are encouraged to think critically on important issues surrounding cultural production and entrepreneurship, including intellectual property rights, the future of work, the future of Artificial Intelligence, the sustainability of entrepreneurial life, the current state and the health of the Internet, among others. To combine theory with practice, students will have the opportunity to conceptualize, design, and individually or collectively produce a creative project under the guidance of the instructor as their final assignment of this course. Alternatively, students may also choose to write a research paper on cultural and creative industries in China. The creative cultural project can be but not limited to a short film, a video, a documentary, an app, a game, an AI art project, or an installation.

本课程旨在深入回顾和分析中国和欧洲各种蓬勃发展的文化创意产业。学生将有机会研究中国和欧洲文化创意产业的国际趋势、特点、历史背景、文化政策等，课程重点将放在中国。通过以深圳、北京等地为重点的不同案例研究，鼓励学生对围绕文化生产和创业的重要问题进行批判性思考，包括知识产权、未来工作、人工智能的未来、创业生活的可持续性、互联网的现状和健康等。为了将理论与实践相结合，学生将有机会在导师的指导下构思、设计并单独或集体制作一个创意项目，作为他们本课程的最终作业。或者，学生也可以选择撰写一篇关于中国文化创意产业的研究论文。创意文化项目可以是但不限于短片、视频、纪录片、APP、游戏、AI 艺术项目或装置。

16. 预达学习成果 Learning Outcomes

Upon completion of the course, students will be able to:

- Have an overall understanding of the booming cultural creative industries in China, and international trends in cultural entrepreneurship
- Understand the theories and development of cultural policies in China
- Analyze critically the relationship between cultural policies and creative industrial development in China
- Have an in-depth view into the success and problems of innovation in cultural and creative industries in Shenzhen through case studies
- Gain practical knowledge of the process of creating a new cultural product
- Analyze the prospects and identify opportunities in innovation in cultural and creative industries in China and around the world

完成课程后，学生将能够：

- 全面了解中国蓬勃发展的文化创意产业和国际文化创意趋势
- 了解中国文化政策的理论和发展
- 批判性地分析中国文化政策与创意产业发展之间的关系
- 通过案例深入了解深圳文化创意产业创新的成功与问题
- 获得创造新文化产品过程的实用知识
- 分析中国和世界文化创意产业的前景并发现创新机会

17. 课程内容及教学日历（如授课语言以英文为主，则课程内容介绍可以用英文；如团队教学或模块教学，教学日历须注明主讲人）

Course Contents (in Parts/Chapters/Sections/Weeks. Please notify name of instructor for course section(s), if this is a team teaching or module course.)

Week 1:

Introduction I: Introduction of the course, the syllabus, assignments, etc. Introduction of trends, dynamics, and overarching problems in cultural creative industries in China.

- Kean, Michael. "Introduction," in *Handbook of Cultural and Creative Industries in China*. Cheltenham, Northampton: Edward Elgar Publishing, 2016. 1-12.
- Kean, Michael. "The ten thousand things, the Chinese Dream and the creative <—> cultural industries," in *Handbook of Cultural and Creative Industries in China*. Cheltenham, Northampton: Edward Elgar Publishing, 2016. 27-42.
- Wired UK. *Shenzhen: The Silicon Valley of Hardware*, 2016. (documentary)

Week 2:

Introduction II: Cultural and Creative Industries - A Global Perspective

Introduction of trends, dynamics, and overarching problems in cultural creative industries in Europe and around the world. The focus will be on the relations between creative industries and cultural policy and globalization, the sociology of creativity.

- Flew, Terry. "Introduction" in *The Creative Industries: Culture and Policy*. LA, California: SAGE, 2012.
- Flew, Terry. "Chapter 2: International Models of Creative Industries Policy," in *The Creative Industries: Culture and Policy*. LA, California: SAGE, 2012.

Recommended readings:

- Flew, Terry. "Chapter 1: Origins of Creative Industries Policy," in *The Creative Industries: Culture and Policy*. LA, California: SAGE, 2012.

*Weekly presentation starts this week.

Week 3:

Creative Cities in China I: Beijing

The two successive weeks focus on the venues of cultural industries and creative practices in China. This week's discussion focuses on the more traditionally and internationally well-known creative city of China: Beijing.

- Currier, Jennifer. "Art and Power in the New China: An Exploration of Beijing's 798 District and Its Implications for Contemporary Urbanism.(Report)." *Town Planning Review* 79.2 3 (2008): 237-265. Print.
- Flew, Terry. "Chapter 6: Globalisation, Cities and Creative Spaces," in *The Creative Industries: Culture and Policy*. LA, California: SAGE, 2012.

Week 4:

Creative Cities in China II: "Learning from Shenzhen" (Urban Villages)

Discussion of the relationship between cultural industries and urban environments. Broadly, week 5's lecture focuses on how local urban spaces can be reimaged, rejuvenated and re-purposed within a competitive global framework.

- O'Donnell, Mary Ann. "Laying Siege to the Villages: The Vernacular Geography of Shenzhen." Edited by Mary Ann O'Donnell, Winnie Wong, and Jonathan Bach. *Learning from Shenzhen*. Chicago: University of Chicago Press, 2017.
- Wong, Winne. "Shenzhen's Model Bohemia and the Creative China Dream." Edited by Mary Ann O'Donnell, Winnie Wong, and Jonathan Bach. *Learning from Shenzhen*. Chicago: University of Chicago Press, 2017.

Week 5:

The *Shanzhai* (山寨) Phenomenon

A look into China's "*Shanzhai*" culture as a more vibrant, complicated and critical phenomenon and to reassess its role in understanding creativity in China and beyond.

- Hennessey, William. "Deconstructing Shanzhai – China's Copycat Counterculture: Catch Me If You Can." *Campbell Law Review* 34 (3) (2012): 609-660.
- May, Christopher, Susan K. Sell. *Intellectual Property Rights: A Critical History*. Boulder, Colorado: Lynne Rienner Publishers, 2006. Chapter 1.

Week 6:

Inventing Shenzhen, Re-inventing *Shanzhai*: The Maker's Movement

This week is dedicated to the case of study of the rise of the Maker's Movement in China, specifically in Shenzhen. Specifically, the discussion will focus on the history of the Marker's Movement in China, the socio-economical factors of the movement, the implications on "Open Source" in both hardware and software design, the concept and history of "mass entrepreneurship and innovation," and new forms of innovation in China.

- Wang, Jing. "The makers are coming! China's long tail revolution." in *Handbook of Cultural and Creative Industries in China*. Cheltenham, Northampton: Edward Elgar Publishing, 2016. 43-63.
- Lindtner, Silvia. "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 & Oxford: Princeton University Press, 2020. 74-117.

Recommended Reading:

- Lindtner, Silvia. "Laboratory of the Precarious: Prototyping Entrepreneurial Living in Shenzhen." *WSQ: Women's Studies Quarterly*, Volume 45, Numbers 3 & 4, Fall/Winter, 2017, 287-305.

Week 7:

Internet Culture: China & the World

Examination of the current varied culture of China's online society, and its impact on offline China.

- Yang, Guobing. "Introduction." *Power of the Internet in China: Citizen Activism Online*. New York, US: Columbia University Press, 2011. 1-24.
- Poster, Mark. "Cyberdemocracy: The Internet and the Public Sphere." *Internet Culture*. Ed. by D. Pirtter. New York, NY: Routledge, 1997.

Week 8:

The Future of Games in China

The two successive lectures give a survey of the burgeoning cultural and creative industries in contemporary China, particularly in the gaming and film industries. This week we will look into the future of games, its current trends and development.

- Wu, Weihua, Xiyang Wang. "Lost in virtual carnival and masquerade: in-game marriage on the Chinese Internet." Edited by David Kurt Herold and Peter Marolt. *Online Society in China: Creating, Celebrating, and Instrumentalising the Online Carnival*. Abingdon, Oxon; New York: Routledge, 2011.
- Lindtner, Silvia, and Marcella Szablewicz. "China's many Internets: participation and digital game play across a changing technology landscape." Edited by David Kurt Herold and Peter Marolt. *Online Society in China: Creating, Celebrating, and Instrumentalising the Online Carnival*. Abingdon, Oxon; New York: Routledge, 2011.

*How to do academic writing? Resources.

How to write a research proposal:

<https://www.scribbr.com/dissertation/research-proposal/>

APA Writing Style: https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_style_introduction.html

MLA Writing Style: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html

Week 9:

The Future of Films in China

This week we will look into the future of films in China, particularly their commercialization, the relations between film production and soft power, the past and future of Chinese documentaries. We will watch Haibo Yu's documentary on "copycat" artists in Dafen Oil Painting Village in Shenzhen.

- Chu, Yingchi. "Chinese Documentaries: Towards Commercialization," in *Handbook of Cultural and Creative Industries in China*. Cheltenham, Northampton: Edward Elgar Publishing, 2016. 245-258.
- Peng, Weiyang. Michael Keane. "China's soft power conundrum, film coproduction, and visions of shared

prosperity.” *International Journal of Cultural Policy*, 2019. 1-13.

- *China’s van Goghs* (documentary), by Haibo Yu, 2016.

Week 10:

Artificial Intelligence: Kai-Fu Lee, AI Art

This week offers an overview of the development of the latest technology in AI in China vis-a-vis the US. We will be reading two chapters from an AI classic book by Taiwanese entrepreneur in China, Kai-Fu Lee. We will also reflect critically on the future of AI, specifically on the breakthrough of Google Brain, the integration of AI with industries in China (Kai-Fu Lee), and the artistic and technological integrity of AI art.

- Lee, Kai-Fu. “China’s Sputnik Moment.” *AI Superpowers: China, Silicon Valley, and the New World Order*. Boston : Houghton Mifflin Harcourt, 2018.
- Bogost, Ian. “The AI-Art Gold Rush Is Here.” *The Atlantic*, 2019. <https://www.theatlantic.com/technology/archive/2019/03/ai-created-art-invades-chelsea-gallery-scene/584134/>

Recommended Reading:

- Lee, Kai-Fu. “Copycats in the Coliseum.” *AI Superpowers: China, Silicon Valley, and the New World Order*. Boston : Houghton Mifflin Harcourt, 2018.

Week 11:

Precarious Labor: A Sustainable Entrepreneurial Life?

This week, we will take a look to the future. What makes the entrepreneurial life (in cultural industries and beyond) sustainable? While on a personal level, entrepreneurship promises a life of independence, financial freedom, innovation, and self-fulfillment, there are also necessary social conditions that guarantee a sustainable entrepreneurial life in China. What are the social conditions that are present in China which enable a sustainable entrepreneurial life? What are the social conditions and policies that are missing which make the entrepreneurial life a precarious one?

- Lindtner, Silvia. “Seeing Like a Peer: Happiness Labor and the Microworld of Innovation.” In *Prototype Nation: China and the Contested Promise of Innovation*. Princeton & Oxford: Princeton University Press, 2020. 144–171.
- Lindtner, Silvia. “China’s Entrepreneurial Factor: The Violence of Happiness.” In *Prototype Nation: China and the Contested Promise of Innovation*. Princeton & Oxford: Princeton University Press, 2020. 172-212.

Week 12:

Group Presentations of Final Project Proposals 1 (Papers and Research Projects)

The presentation is a report based on a research project or a creative project students design in group in the field of cultural and creative industries. Students who choose to do their own creative project as their final assignment may choose to give a presentation on their own project proposal. The submission of the proposal (for both research and creative projects) is **due before class**. Based on the feedback on the proposal, students will have the opportunity in the final weeks of class to revise their proposal and turn it into a submittable academic or non-academic project.

Students will receive written feedback on their proposals by **week 14**.

Week 13:

Group Presentations of Final Project Proposals 2 (Creative Projects)

The presentation is a report based on a research project or a creative project students design in group in the field of cultural and creative industries. Students who choose to do their own creative project as their final assignment may choose to give a presentation on their own project proposal. Based on the feedback on the proposal, students will have the opportunity to revise their proposal and turn it into a submittable academic or non-academic project.

Students will receive written feedback on their proposals by **week 14**.

Week 14:

Workshop 1 (Papers and Research Projects) - with a Focus on Qualitative Methods

Students who choose to write a final paper will demonstrate progress in research and writing. Students who have research projects that have qualitative or quantitative research elements (surveys, questionnaires, interviews, etc.) are encouraged to ask questions regarding their qualitative or quantitative research components. There will be a short lecture on the basics of academic writings. *Please remember to bring a digital copy of your work in progress to class.

Week 15:

Workshop 2 (Creative Projects)

Students who choose to do a creative project will demonstrate progress based on feedback received on their proposals from professor and peers. If students plan to submit their creative projects for fundings, fellowships, artist residencies, and awards, students are welcome to bring their application materials to class for group discussions. *Please remember to bring a digital copy of your work in progress to class.

Week 16:

Final Project Presentations and Peer Review

Presentations of final projects (both research papers and creative projects). There might be external guests on the day of presentations.

18. 教材及其它参考资料 Textbook and Supplementary Readings

请见以上课程内容及教学日历部分所列出的阅读材料。

Please refer to the reading materials listed in the Course Contents Section above.

课程评估 ASSESSMENT

19. 评估形式 Type of Assessment	评估时间 Time	占考试总成绩百分比 % of final score	违纪处罚 Penalty	备注 Notes
出勤 Attendance		10		
课堂表现 Class Performance		10		Discussion of Readings
小测验 Quiz				
课程项目 Projects				

平时作业 Assignments				
期中考试 Mid-Term Test				
期末考试 Final Exam				
期末报告 Final Presentation				
每周报告 Weekly Presentation		20		
研究提案和研究报告 Research Proposal and Presentation		30		Research Proposal 15% Presentation 15%
期末研究论文或创意项目 Final Research Essay OR Creative Project		30		Final research essay > 8 pages

20. 记分方式 **GRADING SYSTEM**

- A. 十三级等级制 **Letter Grading**
 B. 二级记分制 (通过/不通过) **Pass/Fail Grading**

课程审批 **REVIEW AND APPROVAL**

21. 本课程设置已经过以下责任人/委员会审议通过
This Course has been approved by the following person or committee of authority

Professor Tom Kvan, Dean