

Course Title	:	Culture/Creative Commons: Digital Technologies, Policies and Practices 數字與文化創新前沿：共同體、政策與實踐
Course Code	:	CUS517
Recommended Study Year	:	Any
No. of Credits/Term	:	3
Mode of Tuition	:	Lecture
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	MCS (Required course for Digital and Cultural Innovation (DCI) Concentration)
Discipline	:	Cultural Studies
Prerequisite(s)	:	N/A
Co-requisite(s)	:	N/A
Exclusion(s)	:	N/A
Exemption Requirement(s)	:	N/A

Brief Course Description

Culture and creative commons present an alternative mode of cultural production and provision and an alternative approach to cultural and creative industries. Practices of cultural and creative commons span a long history and a range of terrains. This course examines various forms of culture and creative commons in terms of their histories, designs, organisations, management and cutting-edge trends. We critically assess their relationships with digital technologies, their workers, the cultural market, the city, and the implications for creating a democratic and progressive culture for all. Policies around culture and creative commons will also be addressed so that students can understand the policy-making processes and the impact of public policy frameworks on cultural commoning.

Aims

- 1) To introduce to students major issues and critical theories around culture and society
- 2) To equip students with analytical tools of cultural innovation and commons to understand new developments of cultural production in various cultural sectors
- 3) To analyse different histories, technologies, practices, policies and trends of cultural and creative commons drawn from various local and international contexts
- 4) To familiarize students with alternative and grounded practices of cultural democracy, equality, and community sharing in the process of formulating various forms of cultural and creative commons.

Learning Outcomes (LOs)

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

1. develop processes of culture, creative industries, cultural innovation, cultural policies and the role of (digital) technologies in these processes
2. discuss debates on cultural commons as a tool of cultural innovation to facilitate open and democratic practices

3. employ digital technologies, through evidence-based analysis to raise meaningful questions in the area of cultural and creative commons
4. write proposals of cultural and creative commons that aims to create cultural spaces of democratic, equal and sharing nature, and discuss their feasibility

Indicative Contents

Conceptual underpinnings: commons, peer-to-peer (P2P), and commons transition

- commons, commoners, and commoning
- the myth of the tragedy of the commons and its rebuttals
- commons, peer-to-peer, and commons-based peer production (CBPP)
- CBPP as an alternative mode of (cultural) production
- the degrowth movement and commons transition

Multiplicity of the commons

- common-pool resources and natural resource commons
- civic, social, and urban commons
- knowledge and digital commons
- culture as ordinary and cultural commons
- commons as resources, processes, property regimes, and social institutions

Knowledge and digital commons: the quest to protect and sustain open culture

- knowledge production in historical, legal and comparative perspectives
- enclosure of knowledge and culture under capitalism
- digital technologies and the rise of digital commons
- the organisation and management of cultural and creative commons
- decentralising digital technologies and cultural and creative commons

CBPP and cooperativism as a distinct mode of (cultural) production

- P2P dynamics and rise of peer production in the digital era
- corporate sharing economy vs. platform cooperatives
- owning is the new sharing
- platform cooperatives vs. open cooperatives
- open design and cosmocalism: design global, manufacture local

Commons Transition: Future of commons and its relations with state and market

- P2P and the Structure of World History
- degrowth, energy transition, and Zero Marginal Cost Society
- strategies and policies facilitating commons transition
- urban commons transition: cultural commons and urban dynamics
- practices and critiques of radical democracy of commonism

Teaching Method

The course will be taught with lectures and class activities:

- Lectures facilitate students' learning of cultural and creative commons through theoretical discussions and the sharing of real-world examples.

- Discussion of selected topics and readings during meetings, student presentations, and through the planning and delivery of group projects

Measurement of Learning Outcomes

Learning Outcome	Class discussion	Group presentation	Group project
develop processes of culture, creative industries, cultural innovation, cultural policies and the role of (digital) technologies in these processes	✓		
discuss debates on cultural commons as a tool of cultural innovation to facilitate open and democratic practices	✓	✓	✓
employ digital technologies, through evidence-based analysis to raise meaningful questions in the area of cultural and creative commons		✓	✓
write proposals of cultural and creative commons that aims to create cultural spaces of democratic, equal and sharing nature, and discuss their feasibility			✓

Course Assessment

100% continuous assessment, including class discussion (20%), group presentation (in groups of 4-5) (20%) and group project (in groups of 4-5) (60%).

Essential Readings

- Arvidsson, A. Capitalism and the commons, *Theory, Culture and Society*, 37(2), 3–30., SAGE Publication, 2020.
- Arvidsson, A., Caliandro, A., Cossu, A., Deka, M., Gandini, A., Luise, V., Orria, B. and Anselmi, G. Research Report. Brussels: European Commission, *Commons Based Peer Production in the Information Economy*. Available at <https://www.researchgate.net/publication/310624903>, 2016
- Barbrook, R. and Cameron, A. Science as Culture, *The Californian Ideology*, 6(1), 44–72, 1996.

- Bauwens, M., Kostakis, V. and Pazaitis, A. *Peer to Peer: The Commons Manifesto*. London: University of Westminster Press. Available online at [https://www.academia.edu/52104608/Peer to Peer The Commons Manifesto](https://www.academia.edu/52104608/Peer_to_Peer_The_Commons_Manifesto), 2019.
- Bauwens, M., and Niaros, V. *Changing Societies Through Urban Commons Transitions*. Berlin: Heinrich Böll Foundation, 2017.
- Bauwens, M., & Pantazis, A. The ecosystem of commons-based peer production and its transformative dynamics. *The Sociological Review (Keele)*, 66(2), 302–319. <https://doi.org/10.1177/0038026118758532>, 2018.
- Benkler, Y. Coase’s penguin, or, Linux and “The Nature of the Firm”. *The Yale Law Journal*, 112(3), 369-446, 2002.
- Bollier D. *Think Like a Commoner: A Short Introduction to the Life of the Commons*. Gabriola Island, BC: New Society Publishers, 2014.
- Bollier, David. *Silent Theft: The Private Plunder of Our Common Wealth*. NY and London: Routledge, 2002.
- Bruncevic, M. *Law, Art and the Commons*. Abingdon, Oxon: Routledge, 2018.
- Dulong de Rosnay, M. and Stalder, F. Digital commons. *Internet Policy Review*, 9(4). <https://doi.org/10.14763/2020.4.1530>, 2020.
- Fuchs, C. The digital commons and the digital public sphere: How to advance digital democracy today. *Westminster Papers in Communication & Culture*, 16(1). <https://doi.org/10.16997/wpcc.917>, 2021.
- Fung, A. and Yin, Y. New productive culture: Shanzhai or second degree of creation? In Kloet, Jeroen de, Chow, Y. F. and Scheen, L. (Eds.). *Boredom, Shanzhai, and Digitisation in the Time of Creative China, 2.1*. Amsterdam: Amsterdam University Press, 2019.
- Hess, C. and Ostrom, E. (Eds.). *Understanding Knowledge as a Commons: From Theory to Practice*. Cambridge. MA: MIT Press, 2007.
- Karatani, K. *The Structure of World History: From Modes of Production to Modes of Exchange (Preface)*. Durham, NC: Duke University Press, 2014.
- Howarth, D., & Roussos, K. Radical democracy, the commons and everyday struggles during the Greek crisis. *British Journal of Politics & International Relations*, 25(2), 311–327. <https://doi.org/10.1177/13691481211067147>, 2023.
- Kostakis, V., Niaros, V., Dafermos, G., & Bauwens, M. Design global, manufacture local: Exploring the contours of an emerging productive model. *Futures: The Journal of Policy, Planning and Futures Studies*, 73, 126–135. <https://doi.org/10.1016/j.futures.2015.09.001>, 2015.
- Kostakis, V., Latoufis, K., Liarokapis, M., & Bauwens, M. The convergence of digital commons with local manufacturing from a degrowth perspective: Two illustrative cases. *Journal of Cleaner Production*, 197, 1684–1693. <https://doi.org/10.1016/j.jclepro.2016.09.077>, 2018.
- Lindtner, S. and Li, D. Created in China: The makings of China’s hackerspace community. *interactions*, Nov. Available at <https://www.researchgate.net/publication/262404826> (accessed 17 July 2023), 2012.
- Manski, S. and Bauwens, M. Reimagining new socio-technical economics through the application of distributed ledger technologies. *Frontiers in Blockchain*, 2:29, 1-17, 2020.
- Papadimitropoulos, V. Reflections on the contradictions of the commons. *The Review of Radical Political Economics*, 50(2), 317–331. <https://doi.org/10.1177/0486613417735660>, 2018.

- Papadimitropoulos, V. Platform capitalism, platform cooperativism, and the commons, *Rethinking Marxism*, 33(2), 246-262, 2021.
- Papadimitropoulos, V. The digital commons, cosmopolitanism, and open cooperativism: The cases of P2P Lab and Tzoumakers. *Organization (London, England)*, <https://doi.org/10.1177/13505084231156268>, 2023.
- Rifkin, J. *The Zero Marginal Cost Society: The Internet of Things, the Collaborative Commons, and the Eclipse of Capitalism (Chapter 1)*. New York: Palgrave Macmillan, 2014.
- Rozas, D., Tenorio Fornés, A., Díaz Molina, S., and Hassan, S. When Ostrom meets blockchain: Exploring the potentials of blockchain for commons governance. *Sage Open*, 11(1), 2021.
- Scholz, T. *Platform Cooperativism: Challenging the Corporate Sharing Economy*. New York: Rosa Luxemburg Stiftung, 2016.
- Standing, G. *Plunder of the Commons: A Manifesto for Sharing Public Wealth*. London: Pelican., 2019.

Supplementary Readings

- Benkler, Y. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven and London: Yale University Press, 2006.
- Bertacchini, E., Bravo, G., Marrelli, M. and Santagata, W. (Eds.). *Cultural Commons: A New Perspective on the Production and Evolution of Cultures*. Cheltenham, UK: Edward Elgar, 2012.
- Bollier, David. *Brand Name Bullies: The Quest to Own and Control Culture*. Honoken, NJ: John Wiley & Sons, Inc, 2005.
- Bollier, David. *Viral Spiral: How the Commoners Built a Digital Republic of Their Own*. London and New York: The New Press, 2005.
- Bollier, D. and Helfrich, S. (Eds.). *The Wealth of the Commons: A World Beyond Market and State*. Amherst, MA: Levellers Press, 2012.
- Bollier, D. and Helfrich, S. (Eds.). *Patterns of Commoning*. Amherst, MA: Commons Strategies Group, 2015.
- Bollier, D. and Helfrich, S. *Free, Fair and Alive: The Insurgent Power of the Commons*. Gabriola Island, Canada: New Society Publishers, 2019.
- Borch, C., and Kornberger, M. (Eds.). *Urban Commons: Rethinking the City*. New York, NY: Routledge, Taylor & Francis Group, 2015.
- Han, Byung-Chul. *Shanzhai: Deconstruction in Chinese*. Cambridge, MA: The MIT Press, 2017.
- Harvey, D. *Cosmopolitanism and the Geographies of Freedom (Chapter 9)*. New York: Columbia University Press, 2009.
- Harvey, D. *A Companion to Marx's Capital (Chapter 7)*. London and New York: Verso Books, 2010.
- Harvey, D. *Rebel Cities: From the Right to the City to the Urban Revolution*. London and New York: Verso, 2012.

- Hickel, J. *Less Is More: How Degrowth Will Save the World*. London: Penguin Books, 2022.
- Karatani, K. *The Structure of World History: From Modes of Production to Modes of Exchange*. Durham, NC: Duke University Press, 2014.
- Lessig, L. *The Future of Ideas: The Fate of the Commons in a Connected World*. New York: Random House, 2001.
- Lessig, L. *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity*. New York: Penguin Books, 2004.
- Lessig, L. *Remix: Making Art and Commerce Thrive in the Hybrid Econom*. New York: Penguin Books, 2008.
- Macri, E., Morea, V., & Trimarchi, M. (Eds.). *Cultural Commons and Urban Dynamics: A Multidisciplinary Perspective*. Cham, Switzerland: Springer International Publishing, 2020.
- Péliissier, M. *Cultural Commons in the Digital Ecosystem*. Hoboken, NJ: John Wiley & Sons, Inc, 2021.
- Rifkin, J. *The Zero Marginal Cost Society: The Internet of Things, the Collaborative Commons, and the Eclipse of Capitalism*. NY: Palgrave Macmillan, 2014.
- Schmelzer, M. *The Future is Degrowth: A Guide to a World Beyond Capitalism*. London and New York: Verso, 2022.
- Scholz, T. *Own This! How Platform Cooperatives Help Workers Build a Democratic Internet*. London and New York: Verso, 2023.
- Scholz, T. and Schneider, N. (Eds.). *Ours to Hack and to Own: The Rise of Platform Cooperativism, a New Vision for the Future of Work and a Fairer Internet*. New York: OR Books, 2017.
- Taylor, A. *The People's Platform: Taking Back Power and Culture in the Digital Age*. New York: Metropolitan Books, Henry Holt and Company, 2014.
- Turner, F. *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*. Chicago and London: University of Chicago Press, 2008.
- 鄒崇銘、黃英琦、梁志遠、龍子維編：《再造香港》，阮耀啟：醒覺後，如何引領社會變革？，頁 10-17，香港：印象文字，2016 年。
- 邱林川、阮耀啟編：《平台點合作》，香港：印象文字，2018 年。

Important Notes

1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.

3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on <https://pla.ln.edu.hk/>.

Assessment Rubrics

Class discussion (20%)

Criteria	Excellent	Good	Pass	Failure
Level of participation	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding Of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.

Group Presentation (20%)

Criteria	Excellent	Good	Pass	Failure
Content	Identifies clearly the main issues to be addressed	Identifies most of the main issues to be addressed	Identifies an issue area, but without specific delineation of the main issues to be addressed	Fail to identify an issue area and the main issues to be addressed

	Examines the issues from all important perspectives. Overall logic is clear.	Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Examines the question/ issue/ problem from some of the important perspectives.	No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.
Team-work	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

Group project (60%)

Criteria	Excellent	Good	Pass	Failure
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Level of effort	Production process and end-product demonstrates great effort and care.	Production process and end-product demonstrates sustained effort and care.	Production process and end-product demonstrates inconsistent effort and care.	Production process and end-product demonstrates little effort and care.
Critical intervention	Production process and end-product demonstrates unique and thoughtful critique of social issues	Production process and end-product demonstrates creative and rather thoughtful critique of social issues.	Production process and end-product demonstrates in some respects creative and thoughtful critique of social issues	Production process and end-product demonstrates no critique of social issues
Use of resources & problem-solving skills	Production process and end-product demonstrates creative use of resources, and strong problem-solving skills.	Production process and end-product demonstrates careful use of resources, and good problem-solving skills.	Production process and end-product demonstrates some use of resources, and some problem-solving skills	Production process and end-product demonstrates little use of resources, and little problem-solving skills
Creativity in production & social intervention	End-product demonstrates a unique sense of creativity in terms of project design that offers effective critical intervention to real-world issues.	End-product demonstrates considerable level of creativity in terms of project design and is clearly aimed for critical intervention to real-world issues.	End-product demonstrates some level of creativity in terms of project design and aims at critical intervention to real-world issues.	End-product demonstrates little creativity and without an intention for critical intervention to real-world issues.
Teamwork	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution	Good performance of teamwork. Demonstrates some communication with roles for each group member.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of

	of workload.	Moderate distribution of workload.	of workload.	workload.
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Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course project. Due on submission day with the Creative Digital Project.

	Name	Criterion	Ratings (1-10)	Further comments (optional)
1		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
2		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
3		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		

		Overall		
4		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
5		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		

** peer assessment will be counted into the final mark.