White Rose Research Online

eprints@whiterose.ac.uk
https://eprints.whiterose.ac.uk
Universities of Leeds, Sheffield and York

Deposited via The University of Leeds.

White Rose Research Online URL for this paper:
https://eprints.whiterose.ac.uk/id/eprint/139695/

Version: Accepted Version

Article:
Ma, H (2019) Cultural and Creative Industries in Modern Languages. Arts and Humanities in Higher Education, 18 (2-3). pp. 216-230. ISSN: 1474-0222

https://doi.org/10.1177/1474022219829397

This paper is protected by copyright. This is an author produced version of a paper accepted for publication in Arts and Humanities in Higher Education. Reprinted by permission of SAGE Publications.

Reuse
Items deposited in White Rose Research Online are protected by copyright, with all rights reserved unless indicated otherwise. They may be downloaded and/or printed for private study, or other acts as permitted by national copyright laws. The publisher or other rights holders may allow further reproduction and re-use of the full text version. This is indicated by the licence information on the White Rose Research Online record for the item.

Takedown
If you consider content in White Rose Research Online to be in breach of UK law, please notify us by emailing eprints@whiterose.ac.uk including the URL of the record and the reason for the withdrawal request.

UNIVERSITY OF LEEDS
University of Sheffield
UNIVERSITY of York

Cultural and Creative Industries in Modern Languages

Haili Ma

Abstract:
This paper explores CCI teaching and curriculum development across disciplines, based on a case study of a newly established Cultural and Creative Industry (CCI) programme at the School of Modern Languages (MLANG), Cardiff University, UK. It illustrates how different academic values and goals influence styles of teaching and curriculum development, and it considers how this drives disciplinary evolution. As CCI increasingly attracts international students, in particular from China's middle-class market, this paper questions the direct 'import' of western CCI for Chinese students, in terms of both content relevance and programme development sustainability. This paper suggests that curriculum evolution should be viewed as key for UK HE to retain market competitiveness, especially a pending 'Brexit'.

Key Words
Cultural and Creative Industries, Modern Languages, Discipline, Value, UK, China, Teaching

Part 1: Background and Theory

In 2017, a new Cultural and Creative Industries (CCI) themed programme – the MA in Global Culture and Creativity – was proposed at the School of Modern Languages (MLANG), Cardiff University; it was then approved for September 2018 entry. This is the first CCI themed programme in the University, and sitting within a different discipline, in this case MLANG. An external advisor, (from Kings College, London) commented on the programme being 'unique' and one key factor for this unique programme was that approval success depended upon, within less than half a year, 20 enrolled students (year on year) from the partner university in China.

The Cultural and Creative Industries (CCI), as a discrete academic subject, was initially promoted in the UK in the late 1990s – initially, with reference to post-industrial city regeneration and promised economic revival. The subject first arrived

in China in the early 2000s, and has since represented the fastest developing econ omic sector in China (with the Communist Party ambition of setting CCI as a pillar for China's economy by 2020). Whilst the speed and content of CCI development in Chinese Higher Education (HE) has been steady, the huge market demand and globalization means that many middle-class students are looking overseas for study opportunity, despite expensive tuition fees. As China views the UK as the 'original land of CCI', Chinese student applications for this subject across UK HE has been consistently high. CCI programmes in institutions such as Warwick, Leeds and Kings College, attract hundreds of applicants, admitting dozens of students annually and these numbers are consistently increasing. As an example, the MA Culture, Creativity and Entrepreneurship at the School of Performance and Cultural Industries, Leeds University, had close to 600 applicants by May 2018 for September entry, with a final admission of 78 students, 75 of whom are Chinese, a high number of international students obviously generate huge revenues for UK HE which increasingly encourages schools to form links with China. The new MA at Cardiff University is the first CCI themed programme to be based in a different disciplinary field, yet forge direct pedagogic connections with the education economy in China.

This paper takes an opportunity to examine the possible evolution of the CCI discipline, placing emphasis on individual staff values and goals – how, giving the fast changing geo-economic context, they may affect the development of the traditional CCI curriculum. It explores the following questions: What is the distinction of the CCI themed new postgraduate programme at MLANG, and how do individual teaching staff values and goals influence the teaching and curriculum development? How has such a programmatic evolution assisted the development of CCI as well as MLANG as disciplines? What are the characteristics of the Chinese market and how can UK HE ensure continued curriculum development and leadership so as to retain market competitiveness? This paper indicates that the pushing of disciplinary boundaries and the disciplinary evolution and associated curriculum development in CCI are essential to UK HE retaining competitiveness in an increasingly international HE market in which the CCI is an increasingly visible player.

This paper focuses on the process of curriculum design and planning of the CCI programme within MLANG following the approval process and before the teaching

and delivery of the programme. As this special edition publication focuses on CCI, its disciplinary evolution would not be repeated in this paper. The following section provides a brief explanation of the ongoing evolution of MLANG within the UK, providing readers with a background for the argument. Part 2 will focus on a theoretical analysis of how individual staff values and goals influence and drive curriculum development, contextualised within the case study of the CCI themed new MA within MLANG. This paper argues that the development of the new MA illustrates the adaptability of a discipline, in this case MLANG, for its own survival and indeed continued market competitiveness. The case study in turn reflects the possible evolution of CCI, although a relatively new subject, for its own market resistance as well as subject leadership.

The MLANG discipline evolution: When MLANG was first introduced into British universities in the early twentieth century, its disciplinary emphasis was placed on ancient languages, reflected in prestigious elite learning, curriculum content structure and pedagogical approach (Coleman 2011: 121-123). The purpose of MLANG was not for practical proficiency, as Classical Greek and Latin were not widely used in conversation, but rather for a command of the written language in all its stylistic complexity and subtlety, acquired through deductive grammar and translation, and in order to appreciate great literature in its original form. In the UK, as in the rest of Europe, a Modern Languages degree has traditionally meant a diet of literature, whether students wanted it or not. Increasingly, scholars, as well as students, questioned the necessity and effectiveness of foreign languages and subject learning through literature alone. Many scholars openly remarked that 'the teaching of literature does not do much to help students to learn the language, nor the subject' and 'student tears would not be shed if literature disappeared completely from the syllabus of most institutions of higher education' (Evans, 1988; Thody, 1990: 54).

From the 1980s, we began to see fundamental disciplinary changes and curriculum development within MLANG. Two factors contributed to such changes – the rise of poly-technic universities in the UK, which provided more vocational based programmes, and the creation of the European Single Market which allowed substantially diversified curricula. A new discipline rose rapidly within Modern Languages, namely Area Studies, permitting scholars and students to pursue

linguistic and cultural knowledge of a particular region, notably European Studies, North and South American Studies, East Asian Studies, and many more. Later, Area Studies further included disciplines such as Cultural Studies and Media Studies, offering students further alternative pathways to specialize in Modern Languages (Evans, 1988: 175-177).

By the 2010s, courses bearing the label 'Modern Languages' typically combined the acquisition of a skill – proficiency in a foreign language – with an infinite range of content, extending from literature to linguistics, culture, society, history, museum studies, theatre, urban geography, politics, international relations, economics, and more. The nature of MLANG research and teaching evolved from 'an unproblematic presentation of successive centuries of literary output as the highest form of linguistic expression' to critical questioning of creative processes and of the nature of cultures and identities (Gibson-Graham 2004; Collen, 2004: 151). CCI as a discipline may be considered as being compatible to MLANG for cross disciplinary teaching, at least in theory. However, disciplinary evolution is not the reason for the swift validation of the new MA in Global Culture and Creativity. Rather, the requirements of self-survival, faced with macro political, social and economic changes was key for the MLANG discipline evolution, with a focus on the Chinese market.

Rising national xenophobia, sometimes actively promoted by UK media, accompanied a diminution and finally a collapse in the numbers of young people seeking to study for a degree in Modern Languages (Collen 2004: 151-152). Throughout the early 2000s, departmental closures had accentuated the concentration of provision: a quarter of all specialist language students are now found in just five (UK) universities (Kelly and Jones, 2003: 24). MLANG has since continued to suffer from aggravated nationwide departmental closure and staff redundancy. Compulsory tuition fee implementation in 2015 and the vote for Brexit in 2016 further worsened recruitment for MLANG, which has been greatly dependent on the European Community Action Scheme for the Mobility of University Students (ERASMA)[1] for student recruitment and exchange. The latest event was the 2017

[1] The Erasmus programme (European Community Action Scheme for the Mobility of University Students is a European Union (EU) student exchange programme established in 1987. From January 2014, a new programme

MLANG staffing cuts at Manchester University, which further accentuates the uncertainty of MLANGs very existence across UK HE and the urgent need of programme development for its own survival (Rawlinson 2017).

In early 2017 at Cardiff University, MLANG closed its long-standing MA in European Studies, as a University led strategic move following the UK Brexit vote. The closure of the MA in European Studies left the school with only one MA – Translation Studies – and a cohort of teaching and research staff from Area Studies facing increasing pressure to reinvent themselves or face increasing job insecurity. It was against this background that the new CCI programme, Global Culture and Creativity, was viewed as timely and promising and not just for staff survival but for the promising global recruitment market which it presented, namely China. The undertaking of a CCI themed programme within a very different discipline, such as MLANG, provided a rare opportunity to explore possible fundamental CCI curriculum modification across disciplines and how a coherent curriculum design and delivery may be ensured. Part 2 will articulate theories of cross disciplinary teaching and how staff values and goals influence curriculum development. The case study used to contextualise the theory focuses on the process of curriculum design and planning of the CCI programme following the approval process and before the actual teaching and delivery of the programme. It suggests that individual staff values and goals are indeed the driving force of curriculum evolution, which altered the original design of conventional CCI. Such evolution can be viewed as a necessity of survival as well as opening up possible channels for MLANG as well as CCI subject development.

Part 2: New CCI in MLANG, Cross-disciplinary teaching and curriculum development

Theory on Staff Value and Curriculum Development: Limited research on cross-disciplinary teaching, or teaching style and methodological difference within the same discipline, has been conducted in UK Higher Education (Neumann 2001, Hativa, 1997; Quinlan, 1997; Hativa & Marincovich, 1995; Dunkin, 1986). In the early 1990s, the American Association of Higher Education (AAHE) was the first to

named Erasmus+, or Erasmus Plus, was launched, which combines all the EU's current schemes for education, training, youth and sport.

compile teaching portfolios examining generic aspects of teaching in ways quite specific to the discipline and possible different pedagogical approaches and is regarded as the starting point for recognition of teaching variation across different disciplines, as well as within the same discipline (Neumann 2001: 136). It has since become increasingly important to explore the subtleties and complexities of teaching in specific disciplinary contexts, from which to form a picture of the nature of teaching, the processes used and teaching and learning outcomes (Anderson, 1993; Edgerton, Hutchings & Quinlan, 1991).

The most influential research on cross-disciplinary teaching is Becher's (1989, 1994) study in UK and US universities. Becher highlights that the differences spent on teaching approaches, both cross-disciplinary as well as within the same discipline, are due to the disciplines involving knowledge of the culture and context. Here it becomes apparent that paradigm status and specificity of language, as an understanding of teaching processes, and the varied attitudes of academics about teaching, affect educational goals, values, philosophies and orientations. Lenze (1995), for example, undertook a three-year case-study of four Spanish and linguistics academics. She found that two core disciplinary concepts, argumentation in linguistics and production in Spanish, explained much of their knowledge of teaching and threw light on their actions, thinking and discussion about teaching. On the one hand, the Spanish academics' concept of production centred on action, and thus they were predisposed to develop knowledge of instructional strategies to move students toward participation. On the other hand, the concept of argumentation in linguistics centred on logic and theory. Given their students' lack of knowledge about empirical, analytical and theoretical ideas, the linguistics academics were predisposed to focus on knowledge of students' preconceptions and misunderstandings. Thus, faculty in the two disciplines developed knowledge of equally important but quite different aspects of teaching (p. 69).

Further detailed research was carried out by Quinlan (1997) who argued that academics teaching on the same discipline hold different educational beliefs and consequently place different goals in their courses, teaching styles and curriculum development and assessment. One of the case studies was of two UK history academics' educational beliefs about teaching the same discipline – history. She

found that the two academics held different views of the same discipline: one teaches history as a process of interpreting facts whilst the other develops history lessons as the story of people's lives. Consequently, the two academics emphasised different goals in their courses, had teaching styles and curriculum development reflecting their own educational beliefs, and assessment consistently reflected their individual principles and goals.

*CCI within MLANG, curriculum evolution***:** In early 2017, the process of detailed curriculum development and associated teaching team formation was underway, preparing for a September 2018 student entry. A team of teaching staff with mixed backgrounds of Area Studies were approached, which included a wide range of expertise from cultural studies, political economy, international development, literature, music, theatre as well as museum studies, with regional focuses including Europe, China, Japan, Hispanic regions and Africa. The programme, focusing upon 'critical questioning of creative processes and of the nature of cultures and identities', aimed to play to the very strengths of the school, which is exactly what Area Studies in MLANG has evolved into over the years (Collen, 2004: 151). In addition, many staff members had existing industrial links with companies such as Welsh National Opera, BBC and the Welsh National Museum as well as international industrial links across the world. The programme itself provides CCI with a distinct curriculum profile and offers graduates a global perspective.

The core module spans for one-year, further playing to the advantage of the School, where the delivery methods emphasise that students are highly encouraged to identify their research subject area from a transnational, cross-themed approach. This embraces theories including culture industry (Adorno), cultural production and consumption (Becker, Bourdieu), creative economy (Howkins) and creative class (Florida). Further literature and cultural theories are to be expanded in subject studies, which are delivered through a series of six themed lectures: cultural policy, aesthetics, publishing house, museum, theatre/performing arts and digital media. It aims to assist students in grasping key theories in literature and cultural studies, whilst contextualising theories through a practical research experience in a global context. This below is the weekly itinerary:

Week 1 – 3 Introduction and Theories, Cultural Industries to the Creative Economy
Week 4 – 6 Cultural policy/ideology
Week 7 – 9 Digital Media and technology (from Japan to BBC)
Week 10 – 12 Publishing Industries (identity and representation between East and West through comic books)
Week 13 – 15 Museum/gallery/photography (people and creativity in world visual arts)
Week 16 – 18 Performing arts/music industries (from Italian opera to Chinese opera, class and expression)
Week 19 – 21 Aesthetics economy (The concept of beauty in post-colonial and global context)
Week 22 – 23 Conclusion and Revision

Under each section listed, there is a team of two to three staff with relevant research and teaching backgrounds, delivering the lectures. For example, in Cultural Policy and Ideology, the teaching team is formed by three colleagues specializing in Marxist Theories in Italian Studies and Germany studies; and UK Foreign Policy in African studies. In the Museum/gallery sector, nominated staff work in museum/gallery, visual arts culture in France and post-colonial regions. That is to say, to fit in with MLANG disciplines of 'critical questioning of creative processes and of the nature of cultures and identities', this particular team will not only provide students with basic theoretical understanding of particular subjects, but a great opportunity for students to understand CCI in an international context.

Whilst the initial programme proposal and writing was provided by the author, who has a CCI training background, when it comes to planning of detailed teaching, individual staff values and beliefs, based on their own teaching experience, begin to alter and reshape curriculum content. The process becomes a negotiation and as such, a distinct CCI/MLANG programme emerged.

Theories or research methodology: Group teaching is a normal practice within many programmes and modules. As such, each week or each 2-3 weeks, a different member of staff takes over a period of teaching. Usually, shared expertise and teaching resource ensures that students obtain a maximized learning outcome. As

this is the first CCI established within MLANG, the subject will depend on staff specialisms and the area of his/her discipline and teaching profile. Different individual values and beliefs, as well as their interpretation of CCI, become key in shaping the teaching plan and curriculum development. We will first examine one of the compulsory modules on Research Methods.

In this group there are three teaching members, all specialise in Area Studies, one in German, one in Italian and another in African Studies. In the process of teaching plan, a Research Methods module is proposed, which is written by teaching staff based on the previously run module of the same title from the closed MA European Studies. The module reads as below:

> Drawing on classical as well as contemporary texts, each seminar explores the historical trajectory and controversial nature of key theoretical notions such as 'objectivity' and the 'unconscious' with regard to their conceptual validity, methodological usefulness and political implications. In doing so, this module raises the awareness of the deep structural connotations of contemporary debates in the humanities and social sciences, thus facilitating your critical engagement with the materials explored in a variety of contexts during the course of your postgraduate studies in the Cardiff.
>
> *Week 1* Introduction
> *Week 2* What is Objectivity?
> *Week 3* What is the Unconscious?
> *Week 4* What is Discourse?
> *Week 5* What is Ideology?
> *Week 6* What is Power?
> *Week 7* What is Capitalism?
> *Week 8* Revision: interdisciplinary perspectives

Although 'social sciences' and 'interdisciplinary' are key words used, there is little social science training by the staff themselves, through conducting interviews, field trips, discussion groups, and so on. The Research Methods is very much centred upon text-based literature reviews and epistemological training. Some of the

essential elements of research within CCI include data collection, field research and industrial experience which are not represented in this Research Methodology. When probed further, this module is designed and developed by the two Area Studies staff in German and Italian Studies who have strong beliefs in Marxism and discipline training in such ideology. Such values and beliefs are then written into the discussed module and had been taught in the MA European Studies for many years.

When such a 'default' was pointed out to the group teaching team, the third member who is also within Area Studies specialising in Foreign Policy, proposed to adjust the module and it was rewritten as below:

> The course runs across both semesters and aims to provide students with a set of academic research skills in order to provide a toolbox of research methods for use in various aspects. This module corresponds with the core teaching module Global Culture and Creativity but develops students' independent learning skills and maximizes the learning outcome. At MA level, students are expected to adopt the skills of independent researchers and to work collaboratively with others, using a range of media and library resources. In the first semester students will develop their academic writing and literature review skills and identify their research interest. At the beginning of the second semester, students must submit applications to apply for internships. The second semester will develop student skills in writing research plans and research essays according to their particular research interest. Comparative studies on a theme across nations are particularly encouraged (for example, Spanish theatre and Chinese theatre; Japanese aesthetics and French aesthetics etc.) This process is to fully prepare students with the skills and knowledge to write up their final research dissertation.
>
> *Week 1 – 3* Academic Writing, skills and practice
> *Week 4 – 6* What is a literature review?
> *Week 7 – 9* Assessing and evaluating sources
> *Week 10 – 12* Shaping hypotheses and testing against the literature
> *Week 13 – 15* Approach to quantitative research

Week 16 – 18 Theories in qualitative research
Week 19 – 21 Framing a hypothesis theoretically
Week 22 – 23 Dissertation, theories and methodology

This new module design enables CCI students to gain first hand industrial experience within the research methods programme, this time bringing arts humanities and social sciences methodologies together. Such curriculum rewriting is again led by the individual colleague's personal value and understanding of this particular module. While none of the staff are trained specifically in CCI, their module proposals vary distinctly with regards to implementation with a CCI focus and are very much based on their individual values and their personal interpretations of the subject and the module requirements.

Literary production vs. cultural production: At MLANG, staff in Area Studies have for many years established excellent industrial links with local cultural partners, including the BBC, National Theatre, Museums, and others. Yet, the approach to industrial links again very much depends on individual staff value and beliefs. For example, the team of three members of staff working under the sub-section of Performing Arts all studied in the genre of performing arts, theatre, and music. Whilst all work with the Welsh Opera House, each hold individual values and interpretations of performing arts, and their teaching reflects such difference: one focuses on opera script translation and translation equipment; the second examines the organizational structure and arts management; the third works on processes of cultural production and consumption.

Such diverse approaches enrich the curriculum and in fact allows the CCI theme to be evolved outside conventional teaching trends: instead of focusing on conventional production and consumption of cultural goods, the new CCI curriculum expands to include literacy text, museum artefacts, as well as arts management, production and audience. This new 'force' expands CCI teaching and learning to include both literary products as well as culture products. Such approach brought a new perspective into CCI teaching content, as well as to MLANG, which would not have been possible had it not have been established across disciplines. Individual staff values and goals

play a crucial role in pushing such cross disciplinary teaching and curriculum development.

Translation as further curriculum development: What has further made this new MA distinct from a conventional CCI teaching curriculum and approach is its optional modules. There were available optional modules from the closing MA in European Studies including a module titled European and Globalization. However, the school requested all optional modules to be chosen from the established MA in Translation Studies as a priority. Included optional modules are: Theory of Translation; Translation and Cultures, Translation and Creative Practice.

Whilst such arbitrary selection appears to be rigid, in real curriculum development, again individual staff bring their own interpretations to the field of 'translation'. Module leaders who specialise in Translation argued relentlessly that they do not work merely on 'translation'. Instead, they work on cultural studies. Translation is to allow staff to develop cross-cultural communication rather than direct linguistic translation. In this way, staff argue, Translation optional modules complement the CCI theme of the new MA Global Culture and Creativity. If we say that group taught individual core modules bear the challenges of bringing differences of teaching across disciplines (CCI and MLANG), as well as differences within one discipline (music as translation or music as management production) the optional modules further reflect how much individual values and beliefs drive the articulation and development of modules and programme curriculum as a whole. Through the re-articulation and re-interpretation of Translation Studies, driven by individual members of staff, the optional modules do compliment the MA programme and allowed the evolution of the CCI and MLANG disciplines.

The above three examples highlight teaching values and goal differences across disciplines, as well as within the same discipline, and how such variations affect teaching plans and curriculum development. In this case, the new MA programme was originally written for approval panel purposes by one staff member who had CCI training and provided the course with a conventional CCI theme, value and teaching orientation of cultural production and consumption. In the post-approval stage, through the process of detailed teaching preparation and curriculum development, its

nature gradually altered into a distinct MA of production and consumption not only on cultural artefacts, but also literary goods and cross-cultural communication. This transformation has broadened the CCI theme and how the programme could offer students a more diverse sector of culture and creativity. The outcome is achieved through the process of group-teaching single modules, within which high numbers of individual staff bring their own values and goals in articulating their interpretation of CCI as a discipline. What we see in the end is a new innovative CCI theme, which has been broadened to cultural as well as literary production, consumption and communication in global contexts. Such CCI evolution suits participating staff values, goals of individual research and teaching on Area Studies within MLANG.

Part 3: Chinese middle-class students, new global expectations

This last section of the paper discusses the rising Chinese middle-class and higher education, with an emphasis placed on the concept and practice of cultural learning development and increased CCI expectations. The purpose of the discussion is to further articulate the necessity of curriculum development in assisting international student expectations and learning outcomes, with the focus of the discussion placed on China.

The desire of the Chinese for overseas studies is intricately linked to the rapidly rising Chinese middle-class. The concept of the 'middle-class' is very much part of a western discourse and scholars are still debating how to quantify the Chinese middle-class, as there has been an uneven formation of economic, social and cultural as well as political capital accounts. What scholars do agree on is that Chinese university graduates, with their high educational capital and potentially high economic earning power, are generally regarded as the backbone of the Chinese middle-class (Goodman, 1998; Hulme, 2014; Li, 2010). From 1978 to 2004, enrolment numbers in Chinese colleges and universities grew sharply, and the total nearly tripled from 1999 to 2003 (Yusuf and Kaoru, 2006). According to surveys conducted by the Chinese Academy of Social Sciences, the first generation of the middle-class emerged in 2000 and accounted for 15% of the total population of China. The figure had risen to 23% by 2006 and 30% by 2010 (Chen, 2013; Chen and Lu, 2011; Kharas and Gertz, 2010; Tomba, 2009). Economists forecast that the size of the middle class will reach 74% by 2030 (Kharas and Gertz, 2010: 43). This

middle class, mostly with an overseas educational background, is the backbone to China's ambitions for global economic development and soft power insertion.

Despite their high levels of education and potential economic capitals, this new middle-class displayed a general lack of cultural capital and associated cultural distinction (Andreas, 2009; Kraus, 1989). Researchers have highlighted that the emerging middle-class' conspicuous consumption behavior, focuses mainly on western products and cultural goods, ranging from luxury international brands to Hollywood films (Tsai et al., 2013; Zhu and Berry, 2009: 12). Since the early 21st century the discourse and practice of cultural and creative industries rose with huge popularity and is set as one of China's pillar economies by 2020. The UK has long been regarded as the 'original land of CCI', UK has remained the most popular CCI destination for Chinese middle-class students to study the subject on culture, cultural and creative industries. Chinese students consistently provide the highest recruitment numbers for CCI within UK HE, and the trend seems to be continuous and promising. However, changes are underway which are influencing the expectation of students learning overseas.

UK CCI teaching and curriculum has been developed against its unique post-industrial social, political and economic conditions. As most Chinese students have very little UK historical background knowledge, it is extremely difficult to fully contextualise CCI within an extremely tight one year period of master's study. In addition, UK CCI has close links with local industry and community which are meant to be an advantage to CCI subject development. To international students such as the Chinese, many having never previously left China or visited the UK until commencing their master's study, there is extremely limited local knowledge or association with a local community and little understanding of social, political and economic evolution, which are key to contextualize CCI. Meanwhile, nearly all UK CCI teaching staff are British and consequently, staff values and goals remain mostly focused on the local community and immediate regional development within the UK.

Within their one year UK based CCI masters programme, Chinese students mostly manage to merely 'copy and paste' theories into their one long thesis, which many see as their ultimate goal of UK learning. There is consistent rising concern, both

from teaching staff and the students themselves, regarding the learning of the CCI evolved in Western social, political and economic conditions without some contextualized appreciation of how theory may be applicable to the differing socio-political climates within home countries. The most widely and increasing circulated criticism within China towards overseas returnees is that they, to paraphrase, “bring back useless theories which could not be applied to Chinese conditions”. Such mismatched learning expectation and learning outcomes, from Chinese students within UK HE, continues to develop anxieties from both the middle-class students and the Chinese government.

In recent years, we see China’s tightened ideological insertion, reflected precisely on CCI development. In 2014, President Xi Jinpin’s inaugural speech ‘Beijing talks on literature and art’, emphasised that future China cultural and creative industries development is to be placed on traditional Chinese arts (South China Post, 2015). Students are increasingly more aware of the possible incompatibility of Western learning and home country local contextualisation. Whilst students in the past may not question the teaching content and curriculum; increasingly, we begin to hear students in the UK asking such questions about knowledge transfer and relevance of local contexts. The learning expectations of Chinese students are evolving, from a direct absorption of UK CCI, to require a more diverse CCI curriculum with value and goals more suited to international learners and global contexts. The urgency of a more diverse curriculum development for CCI will continue with the pressure being precisely placed on individual staff values and beliefs in how CCI can and should be evolved.

Conclusion

This paper has explored the CCI teaching and curriculum development across disciplines, based on a case study of a newly established Cultural and Creative Industry (CCI) programme at the School of Modern Languages (MLANG), Cardiff University, UK. As this new MA is the first programme with CCI theory and theme to be housed under MLANG, Cardiff University, the paper scrutinises the process of developing such a new subject curriculum whilst identifying possibilities for future CCI subject development. It examined the following questions: What is the distinction of the CCI themed new postgraduate programme at MLANG and how do individual

teaching staff values and goals influence the teaching and curriculum development? How has such programme evolution assisted the development of CCI as well as MLANG as disciplines? What are the characteristics of the Chinese market and how can UK HE ensures continued curriculum evolution and leadership to retain market competitiveness?

This paper suggests that the distinction of the CCI themed new postgraduate programme at MLANG lies at its expansion from cultural to literary and cultural production, consumption and communication, with more diverse interpretation on cultural industries and creativity. Such expansion is reflected within lesson planning and curriculum development, which is directly associated with individual teaching staff values and goals. As illustrated through the three examples, each of the staff within Area Studies interprets CCI differently and their personal values and goals informs style of teaching and curriculum development. Such CCI programme evolution has offered job security to staff within MLANG through opening a new channel for teaching and research focus. It has shown that there is potential to set CCI within a separate discipline to increase the programme popularity.

The last section of the paper discussed the characteristics of the Chinese market and the relevance of UK discipline evolution and curriculum development to continued subject leadership and sustainable recruitment. It argues that as CCI increasingly attracts international students, in particular from China's middle-class market, the direct 'import' of western CCI to Chinese students begins to develop questions around course relevance and challenges towards content development. This becomes more relevant both as the Chinese government has a tightened ideological insertion and UK faces an immediate Brexit. In particular, the fracturing of the ERASMUS process is a very likely outcome, which will affect not only MLANG but very like CCI as well, in student exchange and student recruitment. With universities such as Leeds already heavily depends on Chinese students for their CCI recruitment, pushing disciplinary boundaries to stimulate and promote disciplinary evolution and associated curriculum development are essential to UK HE retaining competitiveness in an increasingly international HE market.

In sum, this paper suggests that a proactive development of new programme evolution, such as CCI, is crucial to UK HE remaining competitive within the increasingly commercialized and internationalized global market to provide international learners with a better tailored curriculum. Particularly with the imminent separation of Great Britain from the European Union (Brexit) and an uncertain post-Brexit era, proactive disciplinary adaptation and evolution are matters of relevance to individual staff as well as Schools and even institutional survival. In this way, this case study provides an insight into possible CCI discourse evolution and international curriculum development.

References

Anderson, E. ed. 1993. *Campus Use of the Teaching Portfolio: Twenty-Five Profiles.* Washington, DC: American Association for Higher Education.

Andreas, Joel. 2009. *Rise of the Red Engineers, the cultural revolution and the origins of China's new class.* Stanford University Press.

Archer, L., Hutchings, M. and Ross, A. 2003. *Higher Education and Social Class: issues of exclusion and inclusion*. London and New York: Routledge.

Becher, T. 1989. *Academic tribes and territories: intellectual enquiry and the cultures of disciplines.* Buckingham: Open University Press.

Becher, T. 1994. The significance of disciplinary differences, in *Studies in Higher Education*, 19: 151–161.

Braxton, J. M. 1995. Disciplines with an affinity for the improvement of undergraduate education, in *Disciplinary Differences in Teaching and Learning: Implications for Practice*, eds. Hativa, N. & Marincovich, M. Jossey-Bass: San Francisco. pp. 59–64.

Chen Jie, and Lu Chunlong. 2011. Democratization and the middle class in China: The middle class's attitudes toward democracy, in *Political Research Quarterly*. 64:3. 705-719. Chen Jie. 2013. *A middle class without democracy: Economic growth and the prospects for democratization in China*. Oxford: Oxford University Press.

Coleman, J.A. 2004. Modern Languages in British Universities Past and present, in *Arts & Humanities in Higher Education*, 3(2) 147–162.

Coleman, J.A., 2011. Modern languages in the United Kingdom, in *Arts and Humanities in Higher Education*, 10(2) 127-129.

David, M. ed. 2009. *Improving Learning by Widening Participation in Higher Education*. Oxon and New York: Routledge.
Dunkin, M. 1986. Research on teaching in higher education, in *Handbook of Research on Teaching,* ed. Wittrock, M. New York: Macmillan. pp. 754–778.
Edgerton, R., Hutchings, P. & Quinlan, K. 1991. *The Teaching Portfolio: Capturing the Scholarship in Teaching*. Washington, DC: American Association for Higher Education.
Evans, C. 1988. *Language People*. Milton Keynes: Open University Press.
Gibson-Graham. J K. 2004. Area studies after poststructuralism, in *Environment and Planning*, 36: 405-419.
Goodman, David SG. 1998. In search of China's new middle classes: the creation of wealth and diversity in Shanxi during the 1990s, in *Asian Studies Review* 22:1. 39-62
Hativa, N. & Marincovich, M. eds. 1995. *Disciplinary Differences in Teaching and Learning: implications for practice.* San Francisco, CA: Jossey-Bass.
Hativa, N. 1997. Teaching in a research university: professors' conceptions, practices, and disciplinary differences, paper presented at *The Annual Meeting of the American Educational Research Association*, Chicago, 24–28 March.
Hulme, Alison. 2014. *The changing landscape of China's consumerism*. Elsevier: Chandos publishing.
Kelly and Jones, 2003. *A New Landscape for Languages*. London: Nuffield Foundation.
Kharas, Homi and Gertz, Geoffrey. 2010. The global middle class: a crossover from west to east in *China's emerging middle class*. Ed. Cheng Li. 32-54. Washington, DC: Brookings Institution Press.
Kraus, Richard Curt. 1989. *Pianos and politics in China: Middle-class ambitions and the struggle over western music*. Oxford: Oxford University Press.
Lenze, L. F. 1995. Discipline-specific pedagogical knowledge in linguistics and Spanish, in *Disciplinary Differences in Teaching and Learning: Implications for Practice*, eds. Hativa, N. & Marincovich, M. Jossey-Bass: San Francisco. pp. 65–70.
Li Jinhang. 2010. Analysis on the popularity of (qingchunban mudanting reyan tanxi) in *Contemporary Theatre*. Vol. 5, pp. 66-67.
Neumann, R. 2001. Disciplinary differences and university teaching, in *Studies in Higher Education*. 2: 135–146.

Quinlan, K. M. 1997. Case studies of academics' educational beliefs about their discipline: Toward a discourse on scholarly dimensions of teaching. Paper presented at *The Herdsa Annual International Conference*, Adelaide 8–11 July, 1997.
Rawlinson, Kevin. 2017. *Alarm raised over modern language cuts at Manchester University*. https://www.theguardian.com/education/2017/may/20/alarm-raised-over-modern-languages-cuts-at-manchester-university. Accessed 6th May 2018.
Smart, J. C. & Ethington, C. A. 1995. Disciplinary and institutional differences in undergraduate education goals, in *Disciplinary Differences in Teaching and Learning: implications for practice*, eds. Hativa, N. & Marincovich, M. pp. 49–57. San Francisco, CA, Jossey-Bass.
Thody, P. 1990. Review of M. Bate and G.E. Hare eds. Communicative Approaches in French in Higher Education, AFLS, 1986, in *Francophonie* 2: 54–5.
Tomba, Luigi. 2009. Of quality, harmony, and community: Civilization and the middle class in urban China, in *positions* 17:3. 591-616.
Tsai, Wanhsiu Sunny, Qinghua Yang, and Yu Liu. 2013. Young Chinese consumers' snob and bandwagon luxury consumption preferences, in *Journal of International Consumer Marketing*. 25:5. 290-304.
Yusuf, Shahid, and Kaoru Nabeshima. 2006. *China's development priorities*. Washington: World Bank Publications.
Zhu Ying, and Chris Berry. 2009. *Tv China*. Bloomington: Indiana University Press.

Dr. Haili Ma is Lecturer in Performance and Creative Economy, and International Director, School of Performance and Cultural Industries, University of Leeds, UK.