

SM3711: ARTS ADMINISTRATION AND CULTURAL MANAGEMENT

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Arts Administration and Cultural Management

Subject Code

SM - School of Creative Media

Course Number

3711

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

SM1701 New Media Art

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

To introduce the mechanism of the art institution and arts programming, and to provide students with the skills necessary to conceive, implement, and evaluate arts administration and cultural management. The course also develops the students' cultural sensibility and critical capability when practicing cultural management.

Course Intended Learning Outcomes (CILOs)

	CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Identify the mechanism of the art institutions		x		
2	Articulate the brief history of Hong Kong art policy		x		
3	Apply knowledge acquired in programming, writing marketing plan and sponsorship proposal			x	
4	Describe and identify the content in contracts			x	
5	Review and analyze different art censorship cases			x	
6	Associate, combine and integrate knowledge from different disciplines (e.g. business, social science etc.) into course assignments				x

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Teaching and Learning Activities (TLAs)

	TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Lecture	Instructor introduce definition of arts administration, roles and function of arts administrators;	1	
2	Field trip	Visit art organizations and interview art administrators	1	

3	Lecture	Instructor introducing the present cultural phenomenon in Hong Kong and ask students to trace back what kind of cultural policy contribute to the present situation.	2	
4	Field trip	Visit artists' studios and interview artists, then design an art program about these artists, write marketing plan and sponsorship proposal	3	
5	Lecture	Instructor introduce the format of contracts and through class exercises to let the students understand the principle and the concepts of the contracts	4	
6	Group Project	Students present art censorship cases and class discussion	5	
7	Lecture	Lectures and class discussion	6	

Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Case studies and class exercises	1	5	
2	Case studies and class exercises	2	5	
3	Presentation, class discussion, project review, assignment and presentation	3	20	
4	Class exercises	4	5	
5	Presentation and class discussion	5	30	
6	Research, presentation and class discussion	6	35	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)

Assessment Task

1. Case Studies, Class Exercise, Assignment

Criterion

Students should demonstrate ability to utilize primary and secondary sources, build up argument and analysis. The threshold of 'discovery' lies in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

Excellent (A+, A, A-)

- Excellent grasp of research material, able to explain key concepts, assumptions and debates
- Rigorous organization, coherent structure, distinct thesis, properly argued with strong narrative
- Insightful interpretation of the subject matter with distinct themes and thesis
- Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize
- Ability to approach a text or a theme using a variety of theories and analytical tools
- Strong bibliography suggesting breadth and depth of coverage and informed insights

Good (B+, B, B-)

- Firm grasp of materials, able to explain key concepts and assumptions
- Reasonable organization, balanced structure, adequate content, sufficient ability to integrate various resources based on demand
- Clear ideas which keep to the point, clear-cut subject, ability to interpret opinions independently
- Organized bibliography which can be utilized in accordance with the topic

Fair (C+, C, C-)

- Comprehensive grasp of materials, able to explain key concepts
- Fair organization, weak structure, adequate content, fair ability to integrate various resources based on demand
- Relevant points to the subject matter, fair ability to interpret opinions
- Unorganized bibliography which can be utilized in accordance with the topic

Marginal (D)

- Loose grasp of materials, cannot explain key concepts
- Poor organization and structure, weak content, limited use of resources
- Relevant points to the subject matter, marginal ability to interpret opinions
- Insufficient and/or unorganized bibliography

Failure (F)

- Poor grasp of materials
- No organization and structure, inadequate content, no/ irrelevant use of resources
- Irrelevant points to the subject matter, minimal ability to interpret opinions
- Irrelevant bibliography

Assessment Task

2. Presentation

Criterion

This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of 'discovery' lies in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

Excellent (A+, A, A-)

- Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter
- Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative
- Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management

- Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize

Good (B+, B, B-)

- Adequate content with firm grasp of the material that informs the audience on a subject matter
- Reasonable organization, balanced structure and composition
- Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management

Fair (C+, C, C-)

- Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter
- Fair organization, weak structure and composition
- Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management

Marginal (D)

- Weak content, loose grasp of the general ideas with some knowledge of the subject matter
- Poor organization, structure and composition
- Poor presentation skills: marginal pronunciation, expression and diction, poor time-management

Failure (F)

- Inadequate content, fail to identify the general ideas with knowledge of the subject matter
- No organization, structure or/and composition
- Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management

Assessment Task

3. Class Discussion, Project Review

Criterion

This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.

Excellent (A+, A, A-)

- Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points
- In-depth pre-class preparation and familiarity with peer reports and other materials
- Interpret others' views with an open mind and ready to negotiate
- Readiness to share personal insight via analysis and synthesis with informed views
- Constructively critical, thus facilitating the discovery of new issues

Good (B+, B, B-)

- Active in-class participation, positive listening, ability to initiate class discussion and comment on other points
- Adequate pre-class preparation and familiarity with peer reports and other materials
- Interpret opinions effectively

Fair (C+, C, C-)

- Attentive in in-class participation, listening with comprehension, but only infrequently contributing
- Adequate pre-class preparation but little familiarity with peer reports and other materials
- Fair ability in interpreting opinions

Marginal (D)

- Unmotivated to participate in class discussion or comment on other people's views
- Little pre-class preparation and familiarity with peer reports and other materials
- Poor ability in interpreting opinions

Failure (F)

- Unwilling to participate in class discussion and comment on other points, even when requested by the teacher

- No pre-class preparation and familiarity with peer reports and other materials
 - Minimal ability in interpreting opinions
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Assessment Task

4. Research

Criterion

Students should demonstrate ability to apply knowledge and skills to undertake independent research, build up argument and analysis. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.

Excellent (A+, A, A-)

- Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field
- Rich content, exceptional ability to integrate various resources into primary and secondary levels based on demand;
- Design and conduct research which is firmly built on thorough knowledge of existing theoretical frameworks
- Evaluative judgments about existing research and demonstrate application of strong critical thinking skills
- Strong ability to approach a text or a theme using a variety of theories and analytical tools
- Strong organization of research findings with effective organization and procedural clarity at the same time demonstrating the importance of the process
- Insightful suggestion of how the research findings may lead to future research

Good (B+, B, B-)

- Firm grasp of materials, ability to explain key concepts and assumptions
- Adequate content, strong ability to integrate various resources into primary and secondary levels based on demand;
- Design and conduct research which is built on thorough knowledge of existing theoretical frameworks
- Appropriate judgments about existing research and demonstrate application of critical thinking skills
- Ability to approach a text or a theme using a variety of theories and analytical tools

Fair (C+, C, C-)

- Comprehensive grasp of materials, able to explain key concepts
- Adequate content, fair ability to integrate various resources into primary and secondary levels based on demand
- Design and conduct research which is built on knowledge of theoretical frameworks
- Appropriate judgments about existing research
- Weak ability to approach a text or a theme using a variety of theories and analytical tools

Marginal (D)

- Loose grasp of materials, cannot explain key concepts
- Weak content, with primary and secondary levels
- Design and conduct research which is appropriate for the research objective
- Marginal judgments about existing research
- Poor ability to approach a text or a theme using a variety of theories and analytical tools

Failure (F)

- Poor grasp of materials
 - Inadequate content, without primary and secondary levels
 - Fail to design and conduct research which is appropriate for the research objective
 - Fail to make reasonable judgments about existing research
 - Fail to approach a text or a theme using a variety of theories and analytical tools
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Additional Information for AR

All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information

Keyword Syllabus

programming, planning, organizational structure and strategy, people management, cultural management, budget planning, financial management, marketing, public relations, promotion, sponsorship, fundraising, space design, leadership, art policy, art criticism, audience development, arts education, work ethics

Reading List

Compulsory Readings

	Title
1	Bynes, William J. Management and the Arts. Amsterdam, Boston : Focal Press, 2003.
2	Pick, John and Anderton, Malcolm. Arts Administration. London : E & FN Spon, 1996.
3	Henry, Jane. Creative Management. London: The Open University Business School, 2001.

Additional Readings

	Title
1	Arts Administration
2	Hilton, Jo. The Arts Promoters' Pack. Loughborough : East Midlands Arts, 1997.
3	Fitzgibbon, Marian and Kelly, Anne. From maestro to manager – critical
4	Fisher, Roger. Getting to Yes – Negotiating Agreement Without Giving In. Boston [Mass.] : Houghton Mifflin, c1991.
5	Letts, Christine. High Performance Nonprofit Organization – Managing Upstream for Greater Impact. New York : Wiley, c1999.
6	Gerl, Ellen. Incubating the Arts: establishing a program to help artists and arts organization become viable business. Athens, OH : NBIA, c2000.
7	Cultural Policy
8	Harland, John and Kinder, Kay. Crossing the Line: extending young people' s access to cultural venues. London : Calouste Gulbenkian Foundation, c1999.
9	Frost-Kumpf, Hilary Anne. Cultural Districts: the Arts As a Strategy for Revitalizing Our Cities. Americans for the Arts, c1998.
10	Seltzer, Kimberly. The Creative Age – Knowledge and Skills for the new economy, London : Demos, 1999.
11	Landry, Charles. The Creative City: a toolkit for urban innovators. London: Earthscan, 2000.
12	Cherbo, Joni and Rutgers, Maya. The Public Life of the Arts in America, University New Brunswick, N.J. : Rutgers University Press, c2000.
13	Matarasso Francois. Use or Ornament? The Social Impact of Participation in the Arts. Stroud: Comeida 1997.
14	Marketing
15	Maitland, Heather. A guide to audience development. London: Arts Council of England 1998.
16	Knight, Amanda. Effective Customer Care: for Voluntary and community
17	Hill, Liz. Commissioning market research: a guide for arts marketers. Cambridge, England : Arts Marketing Association, [2000?].
18	Hague, Paul N. Do Your Own Market Research. London: Kogan Page 1998.
19	Hudson, Mike. Managing Without Profit: the art of managing third-sector organizations. London: Peerbage Books, 1999.
20	Robinson, Ken. Out of Our Minds: Learning to be Creative. Oxford: Capstone, 2001.
21	Bonk, Kathy. The Jossey-Bass guide to strategic communications for nonprofits : a step-by-step guide to working with the media to generate publicity, enhance fundraising, build membership, change public policy, handle crises, and more. San Francisco: Jossey – Bass, 1999.

22	Wolf, Thomas. Presenting Performances. New York: ACA Books, 1991.
23	Moriarty, Gerri. Taliruni's travellers : an arts worker's view of evaluation. Stroud, Glos. : Comedia, 1997.
24	Gladwell, Malcolm. The Tipping Point: How Little Things Can Make a Big Difference. Boston: Little, Brown, 2000.
25	Fundraising
26	Smith, George. Asking Properly: The Art of Creative Fundraising. White Lion, 1996.
27	Cook, Tim. Avoiding the wastepaper basket: A practical guide for applying to grant-making trusts. London: London Voluntary Service Council, 1996.
28	Reiss, Alvin H. Don' t just applaud, send money: the most successful strategies for funding and marketing the arts. New York: Theatre Communications Group, 1995.
29	Robert E. Fogal, editor. Fundraising in diverse cultural and giving environments, San Francisco, CA : Jossey-Bass, 2003.
30	Passingham, Sarah. Good ideas for raising serious money – Large-scale event plans. London: Directory of Social Change, 1995.
31	Prabhudas, Yasmin. Image-building & money-raising: for “hard-to-sell” groups. London: Directory of Social Change, 1994.
32	Passingham, Sarah. Organising local events. London: Directory of Social
33	Botting, Nina and Norton, Michael. The complete fundraising handbook.
34	Passingham, Sarah. Tried and tested ideas for raising money locally: small and medium-scale events. London: Directory of Social Change, 1997.
35	Norton, Michael. Writing better fundraising applications: a practical guide with worked example., London: Directory of Social Change, 1997.
36	Law
37	Sharp, Nicholas. Visual arts contracts: galleries dealers & agents.
38	Sharp, Nicholas. Visual Arts Contracts: introduction. Sunderland : AN Publications, 1995.
39	Budgeting
40	Sayer, Kate. A practical guide to financial management: for charities & voluntary organisations. London: Directory of Social Change, 1998.
41	Dropkin, Murray. The budget- building book for nonprofits: a step-by step guide for nonprofit managers and boards. San Francisco: jossey-Bass, 1998.
42	Burnett, Ken. How to produce inspiring annual reports – A guide for voluntary, arts and campaigning organisations. London: Directory of Social Change 2000.
43	Arts Education
44	Mitchell, Ruth. Measuring up to the challenge: what standards and assessment can do for arts education. New York: ACA Books, 1994.
45	Woolf, Felicity. Partnerships for learning: a guide to evaluating arts education projects. London: Arts Council of England, 1999.
46	Jones, Charlotte. Working in schools: a practical guide to the partnership.
47	Rawson, Deborah. Working with artists: a guide for teacher. St Leonards on Sea, East Susse: education through 1998.