

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2017 /18**

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**Part I Course Overview**

**Course Title:** Arts Management and Curatorship

**Course Code:** SM5329

**Course Duration:** One semester

**Credit Units:** 3

**Level:** P5

**Medium of Instruction:** English

**Medium of Assessment:** English

**Prerequisites:**  
*(Course Code and Title)* Nil

**Precursors:**  
*(Course Code and Title)* Nil

**Equivalent Courses:**  
*(Course Code and Title)* Nil

**Exclusive Courses:**  
*(Course Code and Title)* Nil

## Part II Course Details

### 1. Abstract

This class provides training in skills required of practitioners of arts management, and investigates fundamental topics crucial to the practice of arts administration, including strategies for creating a favorable environment for arts development, processes and procedures for establishing priorities concerning the varieties of art to be promoted, and the practice of curatorship as a creative activity. By the end of the semester, students should be able to analyze and critique arts policy, local and international arts cultures, and they should develop skills in discerning trends in artistic creation.

### 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Account for the evolution of arts organizations and arts management		✓		
2.	Write strategic planning & mission Statements			✓	
3.	Design organizational charts				✓
4.	Design art event programs and education programs				✓
5.^	Commit strongly to self-assessment and self-directed learning in order to continually refine practices				✓
		100%			

^ Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

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 self-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.*

### 3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.					Hours/week (if applicable)
		1	2	3	4	5	
Lecture & outing	1. Instructor introduces the evolution of arts organizations and arts management 2. Visit art organizations and interview art administrators	✓					
Lecture & class exercise	1. Instructor introduces examples of strategic planning and mission statement; 2. Write strategic planning & mission Statement		✓				
Analysis report	1. Analyze organizational chart of different organizations; 2. Design an organizational chart			✓			
Lecture & assignment	1. Instructor introduces art event programs and concept of audience development. 2. Students design a program and write curatorial statement					✓	
Research and peer assessment	Research and peer assessment				✓		

### 4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.					Weighting	Remarks
	1	2	3	4	5		
Continuous Assessment: 100%							
visit, interview and class exercises	✓	✓	✓	✓		40%	
Case studies, Presentation and class discussion					✓	30%	
Research and final project					✓	30%	
Examination: 0% (duration: , if applicable)						100%	

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Class Participation and exercises	Students' participation and performance in discussions, debates and other class activities and tutorials... Students have to show their pre-class preparation.	<ul style="list-style-type: none"> <li>- Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points</li> <li>- In-depth pre-class preparation and familiarity with peer reports and other materials</li> <li>- Interpret others' views with an open mind and ready to negotiate</li> <li>- Readiness to share personal insight via analysis and synthesis with informed views</li> <li>- Constructively critical, thus facilitating the discovery of new issues</li> </ul>	<ul style="list-style-type: none"> <li>- Active in-class participation, positive listening, ability to initiate class discussion and comment on other points</li> <li>- Adequate pre-class preparation and familiarity with peer reports and other materials</li> <li>- Interpret opinions effectively</li> </ul>	<ul style="list-style-type: none"> <li>- Attentive in in-class participation, listening with comprehension, but only infrequently contributing</li> <li>- Adequate pre-class preparation but little familiarity with peer reports and other materials</li> <li>- Fair ability in interpreting opinions</li> </ul>	<ul style="list-style-type: none"> <li>- Unmotivated to participate in class discussion or comment on other people's views</li> <li>- Little pre-class preparation and familiarity with peer reports and other materials</li> <li>- Poor ability in interpreting opinions</li> </ul>	<ul style="list-style-type: none"> <li>- Unwilling to participate in class discussion and comment on other points, even when requested by the teacher</li> <li>- No pre-class preparation and familiarity with peer reports and other materials</li> <li>- Minimal ability in interpreting opinions</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
2. Design a program	This assessment will grade on rationality, clarity and fluency of argument and comment.	<ul style="list-style-type: none"> <li>- Rich content, excellent ability to interpret and integrate various resources</li> <li>- Rigorous organization, coherent structure, systematic composition</li> <li>- Precision in argument, well defined and reasoned points of view grounded in insightful interpretation of existing literature</li> <li>- Readiness to respond to peer opinion and other views initiated in class discussion</li> <li>- Discussion shed light on new dimensions of the issue</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content, sufficient ability to integrate various resources based on demand</li> <li>- Reasonable organization with balanced structure and composition</li> <li>- Clear elaboration of ideas that sticks to the point, with clearly differentiated issues, ability to interpret opinions independently</li> <li>- Sufficient responses to peer comments to sustain a discussion</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content, fair ability to integrate various resources based on demand</li> <li>- Fair organization with adequate structure and composition</li> <li>- Relevant points made to the subject matter in question</li> <li>- Ability to respond to other statements and engage in class discussion</li> </ul>	<ul style="list-style-type: none"> <li>- Weak content, limited use of resources</li> <li>- Poor organization, structure and composition</li> <li>- Relevant points to the subject matter, marginal ability to interpret opinions</li> <li>- Ability to respond to other comments in simple terms</li> </ul>	<ul style="list-style-type: none"> <li>- Inadequate content, no/ irrelevant use of resources</li> <li>- No organization, structure or/and composition</li> <li>- Irrelevant points to the subject matter, no ability to interpret opinions</li> <li>- Fail to respond to other comments</li> </ul>
3. Presentation of case study	This assessment will grade on content and fluency of presentation. Students should show their co-operation to	<ul style="list-style-type: none"> <li>- Rich, informative content, excellent grasp of the material</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content with firm grasp of the material that informs the</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content with comprehensive grasp of the material</li> </ul>	<ul style="list-style-type: none"> <li>- Weak content, loose grasp of the general ideas with some knowledge of the</li> </ul>	<ul style="list-style-type: none"> <li>- Inadequate content, fail to identify the general ideas with knowledge of the</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	conduct a well-organized presentation with their own argument and evidence from readings and notes.	<p>with in-depth and extensive knowledge of the subject matter</p> <ul style="list-style-type: none"> <li>- Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative</li> <li>- Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management</li> <li>- Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize</li> </ul>	<p>audience on a subject matter</p> <ul style="list-style-type: none"> <li>- Reasonable organization, balanced structure and composition</li> <li>- Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management</li> </ul>	<p>demonstrating basic knowledge of the subject matter</p> <ul style="list-style-type: none"> <li>- Fair organization, weak structure and composition</li> <li>- Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management</li> </ul>	<p>subject matter</p> <ul style="list-style-type: none"> <li>- Poor organization, structure and composition</li> <li>- Poor presentation skills: marginal pronunciation, expression and diction, poor time-management</li> </ul>	<p>subject matter</p> <ul style="list-style-type: none"> <li>- No organization, structure or/and composition</li> <li>- Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management</li> </ul>

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

**Part III Other Information** (more details can be provided separately in the teaching plan)

**1. Keyword Syllabus**

(An indication of the key topics of the course.)

Evolution of arts organizations and arts management, strategic planning & mission Statement, organizational design, staffing, the roles of curator, people management and leadership, art policy, art criticism, curatorial practices, audience development and organizing educational programs

**2. Reading List**

**2.1 Compulsory Readings**

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Bynes, William J. <i>Management and the Arts</i> . Amsterdam, Boston : Focal Press, 2008.
2.	Pick, John and Anderton, Malcolm. <i>Arts Administration</i> . London : E & FN Spon, 1995.
3.	Henry, Jane. <i>Creative Management</i> . London: The Open University Business School, 2007.

**2.2 Additional Readings**

(Additional references for students to learn to expand their knowledge about the subject.)

	<u>Cultural Policy</u>
1.	Harland, John and Kinder, Kay. <i>Crossing the Line: extending young people's access to cultural venues</i> . London : Calouste Gulbenkian Foundation, c1999.
2.	Frost-Kumpf, Hilary Anne. <i>Cultural Districts: the Arts As a Strategy for Revitalizing Our Cities</i> . Americans for the Arts, c1998.
3.	Seltzer, Kimberly. <i>The Creative Age – Knowledge and Skills for the new economy</i> . London : Demos, 1999.
4.	Landry, Charles. <i>The Creative City: a toolkit for urban innovators</i> .
5.	Cherbo, Joni and Rutgers, Maya. <i>The Public Life of the Arts in America</i> .
6.	Matarasso Francois. <i>Use or Ornament?: The Social Impact of Participation in the Arts</i> . Stroud: Comeida 1997.
	<u>Planning</u>
7.	<b>George Gawlinski and Lois Graessle. <i>Planning Together: the Art of</i></b>
8.	<b>Lawrie, Alan. <i>The complete guide to business and strategic planning for</i></b>
9.	Summerton, Janet. <i>Through the Maze: a do-it-yourself guide to Planning in the Arts</i> . Exeter: South West Arts, 1995.
	<u>Staffing</u>
10.	Pedler, Mike. <i>A Manager's Guide to Self development.</i> , London: McGraw-Hill, 2007.
11.	Hillman, Grady. <i>Artists in the Community: training artists to work in alternative settings</i> . Washington, D.C. : Americans for the Arts : Institute for Community Development and the Arts, 1996.
12.	Thornton, Christine. <i>Creative Equality – making Equal Opportunities work in the arts</i> . Cambridge: Eastern Arts Board, 1996.
13.	Lawrie, Alan. <i>Developing Your Organization</i> . London: Directory of Social Change, 2000.
	<u>Law</u>
14.	Sharp, Nicholas. <i>Visual arts contracts: galleries dealers &amp; agents</i> . Newcastle upon Tyne: AN Magazine, 1996.
15.	Sharp, Nicholas. <i>Visual Arts Contracts: introduction</i> . Sunderland : AN Publications, 1995.
	<u>Audience Development</u>
16.	Rawlings-Jackon, Vanessa. <i>Paying attention: a guide to customer care in the arts</i> . London: Arts Council of England, 1995.

17.	Morison, Bradley G. <i>Waiting in the wings: a larger audience for the arts and how to develop it</i> . New York: ACA Books, 1993.
	<u>Audience Development</u>
18	Rawlings-Jackon, Vanessa. <i>Paying attention: a guide to customer care in the arts</i> . London: Arts Council of England, 1995.
19	Morison, Bradley G. <i>Waiting in the wings: a larger audience for the arts and how to develop it</i> . New York: ACA Books, 1993.
	<u>Museum Studies</u>
20	Macdonald, Sharon. <i>A companion to museum studies</i> [electronic resource]. Oxford : Blackwell, 2011.
21	Hein, George E., <i>Learning in the museum</i> . London ; New York : Routledge, 1998.
22	Christiane Paul. <i>New media in the white cube and beyond: curatorial models for digital art</i> . Berkeley : University of California Press, 2008.