The course provides an introduction to the professional practice of film/video and media arts management. It covers a broad spectrum of topics within the profession, from research to planning, implementation to the project actualization in various contexts with emphasis on the practical, creative and critical aspects of the profession.

Course Intended Learning outcomes (CILOs):

By the end of the course, students should be able to:

- understand the different natures and characteristics of film/video and new media arts.
- have the knowledge about the development of Hong Kong video and media arts,
- acquire basic research, administrative, creative programming and curatorship knowledge on video and media arts,
- critically assess the execution of a film/video and media arts programme/festival.
- write a professional proposal for a film/video and media arts project

Teaching & Learning Activities (TLAs):

Teaching Pattern: This course will emphasize practicality and hands-on experience in curating and organizing video & media arts programme/festival creatively. The lecturer will draw case studies of different sizes and nature both locally and internationally to demonstrate what art administrators will consider in organizing & promoting film, video and media arts and prepare students for their career by giving them a general picture of what it is like in the professional field. Students are expected to participate actively in discussions and to present their researches in class.

Lecture

Reading assignments

Field trip
Talks by veteran arts administrators and industry players: to share with the students of how they generate programme idea, solve problems in soliciting funds, implementation, marketing and film distribution.

Group project: 3 to 5 students (depending on the size of the class) will work together to give an analysis of a local project/event (film/video/new media) they have experienced.

Individual paper: To apply knowledge acquired from the course, the students can either come up with a proposal of their own project or write a critical review of a real art event/festival.

Assessment:

<table>
<thead>
<tr>
<th>Type of Assessment</th>
<th>Weighting</th>
<th>Description of Assessment Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>15%</td>
<td>As the hands-on workshop participation is very important. Students are required to attend the class and actively take part in class discussions. S/he has to finish works on time.</td>
</tr>
</tbody>
</table>
| Group Presentation                 | 35%       | - The class will be organized into several groups of about 3 to 5 members each. They will give an analysis of a local project/event (film/video/new media) that they have experienced.  
  - In English or Cantonese or Mandarin  
  - Content:  
    a) Introduction of the local/ regional art event/ project being picked and the reason behind  
    b) To give an account and analysis of the curatorship, promotion, marketing, technical & venue arrangement and support, supporting/ satellite programmes (educational / public engagement), audience responses etc.  
    c) Area to improve and also counter proposals  
  - Presentation time: max. 20 mins (Extra Q and A Session from other students)  
  - Assessment criteria: Teamwork, structure and skills of presentation, depth of analysis and feasibility of the counter proposals, and critical thinking. |
| Final individual proposal or critique | 50%       | Two options:  
  Students will work individually either  
  - To write a proposal of an imaginary art programme (film/video/media arts) starting from idea generation, research and implementation plan to a public funder (e.g. ADC project fund).  
  - To give a thorough analysis and critique of the curatorship, promotion, marketing, technical/venue arrangements, supplementary activities, audience response etc., of a local or overseas festival/institution (film/video/new media) |
that students have experienced. Support analysis with concrete examples (e.g. publicity materials, box office figures, comments from art critics if available etc.).

- In English or Chinese
- 3500 – 4000 words
- Submission deadline: 10 days after the last lecture
- Softcopy to leafkwong@yahoo.com.hk (confirmation email will be replied)

Course outline

Teaching Mode – Due to COVID19 outbreak, suggest having mixed Face to Face and Online Teaching. All the Lectures shall be conducted on online platform (Zoom/ TEAM or any platform provided by the University). If it is allowed, suggested to keep Face to Face Guest Lecture & Exhibition Visit/ Practicum at Microwave Festival, if the situation doesn’t allow, we will go for online EXHIBITION TOUR plus curator’s de-briefing, as well as online Guest Lecture.

For mid-term presentation, we could do online presentation in groups (with video recorded). Class participation will be reviewed by online workshop/ tutorial & in-class exercise.

Lecture 1

Introduction

This class gives a general introduction to the profession of film, video and media arts management, curatorship and producing. We shall examine their different roles, responsibilities and operational structures of various types of art institutions (museum, gallery, arts center, art house cinema and community art space, etc.). What a good arts administrator/ curator / producer actually do?

Readings:


Lecture 2

To understand the art form: film/video and media arts

This session examines the general characteristics of these art forms and gives a brief historical review of their developments. It will also give an account of the history of Hong Kong video and media arts development and we shall go through the important local groups & artists and illustrate with their works.

Readings:
<table>
<thead>
<tr>
<th>Lecture 3</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Research and Curatorial Development on Video and Media Arts</td>
<td></td>
</tr>
<tr>
<td>This session introduces the basic research skills of video and media arts on a curatorial approach and how to evolve a curatorial idea into an actual planning of a video and media art project. What are the considerations and assessment on artwork/ programme selection, and showcases examples and references of a video and media art project from research, curatorial concept and actualization plan.</td>
<td></td>
</tr>
<tr>
<td>Readings:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecture 4</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Programming (Guest Lecture)</td>
<td></td>
</tr>
<tr>
<td>The session investigates the managerial support required for film programming, including the procedures in actualizing programmes, drafting of proposal, operational plan, budgeting and schedule, plus other supporting events. A quick touch on the sales and distribution concept in commercial and independent film industry. It will accompany with a guest speaker sharing session.</td>
<td></td>
</tr>
<tr>
<td>Readings:</td>
<td></td>
</tr>
<tr>
<td>Artist Grant Proposal Writing Handbook developed by the First Peoples’ Cultural Council (FPCC), Arts Program, Canada</td>
<td>(<a href="http://www.fpcc.ca/files/pdf/arts/general/fpcc_grant_writing_handbook.pdf">www.fpcc.ca/files/pdf/arts/general/fpcc_grant_writing_handbook.pdf</a>)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecture 5</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Video and Media Arts Programming (Guest Lecture may be)</td>
<td></td>
</tr>
<tr>
<td>The session investigates the managerial support required for video and media arts programming, including the procedures in actualizing programmes, drafting of proposal, operational plan, budgeting and schedule, plus other supporting events.</td>
<td></td>
</tr>
<tr>
<td>Readings:</td>
<td></td>
</tr>
<tr>
<td>Brindle, Meg &amp; Devereaux, Constance (ed.), <em>The Arts Management Handbook: New Direction</em></td>
<td></td>
</tr>
</tbody>
</table>
What’s really (specific) about curating media arts? Curating from the information age by Domenico Quarante

https://rhizome.org/editorial/2012/dec/06/whats-really-specific-about-new-media-art-curating/

Lecture 6
Group Midterm Presentation + De-briefing

Lecture 7
Proposal development and Funding Resources (Part I)

This session looks into the general introduction on various types of funding resources (locally), ranging from government grant, corporate partnership, fundraising to commercial sponsorship etc. We shall also investigate some other creative ways of seeking new resources, includes crowd-funding. Then we shall look into possible ways to develop the proposals to respective targets.

Readings:
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

Lecture 8
Proposal development and Funding Resources (Part II)

This session particularly looks into the area of corporate partnership and commercial sponsorship, it gives a remark on how to approach and secure the partnership/sponsorship through proposal development and presentation skills. Case studies shall be illustrated to have an in-depth study on the whole planning and execution.

Readings (Same as Lecture 5):
Timothy Ambrose and Crispin Paine, “Fundraising”, Museum Basic, units 72, p.245-248,
<table>
<thead>
<tr>
<th>Lecture 9 (TBC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Field Trip / Practicum at Microwave International New Media Arts Festival (Either Main Exhibition or any satellite programmes) – Debriefing shall be occurred</td>
</tr>
<tr>
<td>Ref: <a href="http://www.microwavefest.net">www.microwavefest.net</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecture 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transmedia storytelling &amp; Public Engagement</td>
</tr>
<tr>
<td>This session introduces the concept of Transmedia storytelling which is a content strategy applied on Film and Media arts projects, and how to engagement general public (audience building) through online and offline integration.</td>
</tr>
</tbody>
</table>

Readings:


<table>
<thead>
<tr>
<th>Lecture 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education and outreach programs</td>
</tr>
<tr>
<td>This session focuses on the planning and organization of various types of education programmes, from school programme to programme for general public and community groups. We shall look into their philosophies and some of the critical issues relating to hosting arts events at the public spaces. It also discusses some of the operational and technical arrangement for organizing the community art programmes.</td>
</tr>
</tbody>
</table>

Readings:


<table>
<thead>
<tr>
<th>Lecture 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>All about Video &amp; Media Arts (Integrated) Festival</td>
</tr>
<tr>
<td>What is Festival? What are the formats and elements? Why does an administrator have to familiar with festivals? This class also tries to map the world of media arts festivals. We shall</td>
</tr>
</tbody>
</table>
make references to a few major festival with different orientations and sizes: to look into their concept, development and programmes

Readings:


Lecture 13

Commercial Adaptation on Media Arts – short introduction and case references regarding how art practitioner’s works in commercial art/ advertising world.

Summary of the Course

Other references:

**Books and articles:**


Fitzgibbon, Marian and Anne Kelly, *From maestro to manager - critical issues in arts and culture management*, Dublin: Oak Tree Press in association with the Graduate School of Business, University College Dublin, 1997.


**Online Resources:**

Christiane Paul on Curating New Media Art

[http://atc.berkeley.edu/201/readings/Christiane_Paul_Reading.pdf](http://atc.berkeley.edu/201/readings/Christiane_Paul_Reading.pdf)

The Creators Projects
Honesty in Academic Work: A Guide for Students and Teachers

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of zero tolerance on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. All student assignments in undergraduate and postgraduate programmes should be submitted via VeriGuide with effect from September 2008:

https://academic.veriguide.org/academic/login_CUHK.jspx

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism


Section 2 Proper use of source material


Section 3 Citation styles


Section 4 Plagiarism and copyright violation


Section 5 CUHK regulations on honesty in academic work


Section 6 CUHK disciplinary guidelines and procedures


Section 7 Guide for teachers and departments


Section 8 Recommended material to be included in course outlines

Section 9 Electronic submission of assignments via VeriGuide


Section 10 Declaration to be included in assignments