

**CULS5308 Performing Arts Management**  
Master of Arts in Cultural Management  
The Chinese University of Hong Kong  
Term 1, AY2023-24



Instructor: **Benny LIM** / [bennylim@cuhk.edu.hk](mailto:bennylim@cuhk.edu.hk)  
Teaching Assistant (TA): **TBC**

Wednesdays, 6.45pm to 9.30pm  
Wong Foo Yuan Building, FYB UG02

*The course is taught in English  
(Small group discussions in Cantonese and Putonghua are allowed)*

*Please email to make an appointment for face-to-face or Zoom consultations*

**COURSE INFORMATION AND LEARNING OUTCOMES**

This postgraduate course, **Performing Arts Management**, aims to provide fresh perspectives and possibilities in managing performing arts organizations and events. Hence, the course will focus on more than simply management principles and techniques. Students are instead required to critically assess the current performing arts environment and to investigate entrepreneurial and creative approaches to performing arts management. Topics covered in the course include performing arts ecologies, economics, financing & fundraising, audience development, programming, festivals, and more. The course also discusses the effects of the COVID-19 pandemic and how it has resulted in new policies, practices, and ways of thinking in performing arts management.

At the end of the course, students will be able to:

1. Reflect on the purpose of performing arts and the roles of arts managers.
2. Compare and contrast performing arts development of different cities/ nations.
3. Debate on the economics of performing arts.
4. Reflect upon and create entrepreneurial approaches in developing audience development/ engagement plans for performing arts organizations and events.
5. Apply community engagement and programming philosophy concepts in managing performing arts festivals and events.

## **CLASS SCHEDULE**

### Week 1: 6<sup>th</sup> September 2023

Course Introduction | Managing Performing Arts? What are we actually managing?

### Week 2: 13<sup>th</sup> September 2023

Performing Arts Environment and Development

### Week 3: 20<sup>th</sup> September 2023

Performing Arts in the Face of the Pandemic (1): Policies of Care

### Week 4: 27<sup>th</sup> September 2023

Performing Arts in the Face of the Pandemic (2): Communities of Care

### Week 5: 4<sup>th</sup> October 2023

Performing Arts and Money: Is money the root of all evil?

### Week 6: 11<sup>th</sup> October 2023

Entrepreneurial Approaches to Financing Performing Arts

### Week 7: 18<sup>th</sup> October 2023

Guest Speaker –

Dr Samuel Wong (The TENG Company, Singapore)

### Week 8: 25<sup>th</sup> October 2023

All good things come in small packages: Managing Small Performing Arts Organizations

### Week 9: 1<sup>st</sup> November 2023

Production Management – An necessary skill

### Week 10: 8<sup>th</sup> November 2023

Performing Arts Audience Engagement and Experience

### Week 11: 15<sup>th</sup> November 2023

Curating Performing Arts Festivals

### Week 12: 22<sup>nd</sup> November 2023

Curating Community and Education Programmes

### Week 13: 29<sup>th</sup> November 2023

Final Project Presentation

## **READINGS**

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|--------|--|
| Week 2 | Alexander, V. D., & Bowler, A. E. (2014). <u>Art at the crossroads: The arts in society and the sociology of art</u> . <i>Poetics</i> (Amsterdam), 43, 1–19.   |
| Week 3 | Damodaran, A. (2022). <u>The Future of Arts Organizations - COVID-19 and Beyond</u> . In <i>Managing arts in times of pandemics and beyond</i> (First edition.). Oxford University Press.  |
| Week 4 | Antona, M., & Stephanidis, C. (2022). <u>Dance Through Visual Media: The Influence of COVID-19 on Dance Artists</u> . In <i>Universal Access in Human-Computer Interaction. Novel Design Approaches and Technologies</i> (Vol. 13308). Springer International Publishing AG. |
| Week 5 | Caust, J. (2019). <u>The arts funding divide: Would ‘cultural rights’ produce a fairer approach?</u> . In <i>The Routledge Companion to Arts Management</i> (pp. 220-233). Routledge.  |

Week 6	Buijze, R. (2019). <u>Exploring international fundraising for the arts–cross-border philanthropy for cultural organizations</u> . In <i>The Routledge Companion to Arts Management</i> (pp. 395-407). Routledge.
Week 7	The TENG Company Annual Report ( <a href="#">2021/22</a> )
Week 8	Chang, W. J. (2010). <u>How “small” are small arts organizations?</u> . <i>The Journal of Arts Management, Law, and Society</i> , 40(3), 217-234. Rentschler, R., & Radbourne, J. (2009, January). <u>Size does matter: The impact of size on governance in arts organizations</u> . In <i>AIMAC 2009: Proceedings: 10th International Conference on Arts &amp; Cultural Management</i> (pp. 1-14). SMU.
Week 10	Walmsley, B. (2019). <u>Engaging audiences through digital technologies</u> . In <i>Audience Engagement in the Performing Arts: A Critical Analysis</i> (pp. 199-224). Springer Nature.
Week 11	Bottiroli, S. (2018). <u>How to build a Manifesto for the future of a Festival</u> . In <i>Curating Live Arts: Critical Perspectives, Essays, and Conversations on Theory and Practice</i> (pp. 329 – 340). Berghahn. Lim, B. (2019). <u>Postmodern approaches in curating and managing arts festivals in global cities</u> . In <i>The Routledge Companion to Arts Management</i> (pp. 263-275). Routledge.
Week 12	Chua, J. (2018). <u>Dance Education in Singapore: Policy, Discourse, and Practice</u> . <i>Arts education policy review</i> 119(1): 53–71.

## **COURSE ASSESSMENTS**

### ***Class Attendance and Participation*** (20%)

### ***Paper Review*** (20%)

Students will pair up to discuss a paper from the list of readings starting from Week 4. The presentation (20 minutes maximum) should be recorded (using Zoom) and uploaded onto the discussion board before 12pm on Wednesdays on the said week (before class). Besides offering a summary of the paper, students should apply key takeaways of the paper into local/ Greater China performing arts contexts. Students who are not presenting are expected to watch the video(s) and offer comments/questions on the discussion board.

Presentation: 15% | Comments/ Feedbacks: 5%

### ***Short Essays*** (40%)

Each student is expected to submit a short in English (800 – 1000 words each) for each of the following four broad topics:

- Performing Arts Funding and Fundraising
- Performing Arts in the Post-Pandemic World
- Small Performing Arts Organizations
- Performing Arts Education

The topic/ focus of each essay is completely up to the student. The essay could be a case study discussion (for example, discussing the operations of a particular small dance company), a review (for example, reviewing a community music project), an interview (for example, an interview with an artist who has been affected by the pandemic), a proposal (for example, a fundraising strategy for a theatre production), to name a few. It is important to give each essay a suitable title. It is preferred that the essays are East & Southeast Asian focused.

Students can submit the essays (as one document) onto Veriguide anytime during the term so as long it is before **2359hrs of the 6<sup>th</sup> December 2023 (Wednesday)**. Signed Veriguide forms should be emailed to the instructor and TA.

### ***Final Project/ Presentation (20%)***

This is a group effort. Each group is expected to introduce and evaluate a performing arts festival in Hong Kong or any other Asian cities. The project should include (but not limited) to the following:

- Introduction of the festival
- Evaluation on the festival's management
- Evaluation on the festival's community engagement and programming strategies
- Recommendations for the festival

Each group is allocated a 15 - 20 minutes with an additional of a 5-minute Q&A/Comments. Presentations must be conducted in English. Apart from the PPT slides, each group could also submit a report/ handout of no more than 5 pages (including visuals).

### **REFERENCES**

Bathurst, J., Stein, T. S., & Lasher, R. (2022). **Performing Arts Management: a handbook of professional practices (2<sup>nd</sup> edition)**. Allworth Press.

Byrnes, W.J., and Aleksandar, B. (eds) (2019). **The Routledge companion to arts management**. Routledge.

Chong, D. (2010). **Arts management**. Routledge.

Damodaran, A. (2022). **Managing arts in times of pandemics and beyond** (First edition.). Oxford University Press.

Walmsley, B. (2019). **Audience engagement in the performing arts: A critical analysis**. Springer Nature.

*Additional Readings will be uploaded onto Blackboard*

### **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:  
[http://veriguide1.cse.cuhk.edu.hk/portal/plagiarism\\_detection/index.jsp](http://veriguide1.cse.cuhk.edu.hk/portal/plagiarism_detection/index.jsp)

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

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_htm\\_files\\_\(2013-14\)/p01.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p01.htm)

Section 2 Proper use of source material

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_htm\\_files\\_\(2013-14\)/p02.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p02.htm)

Section 3 Citation styles

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_htm\\_files\\_\(2013-14\)/p03.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p03.htm)

Section 4 Plagiarism and copyright violation

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_htm\\_files\\_\(2013-14\)/p04.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p04.htm)

Section 5 CUHK regulations on honesty in academic work

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_htm\\_files\\_\(2013-14\)/p05.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p05.htm)

Section 6 CUHK disciplinary guidelines and procedures

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_hm\\_files \(2013-14\)/p06.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_hm_files (2013-14)/p06.htm)

Section 7 Guide for teachers and departments

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_hm\\_files \(2013-14\)/p07.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_hm_files (2013-14)/p07.htm)

Section 8 Recommended material to be included in course outlines

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_hm\\_files \(2013-14\)/p08.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_hm_files (2013-14)/p08.htm)

Section 9 Electronic submission of assignments via VeriGuide

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_hm\\_files \(2013-14\)/p09.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_hm_files (2013-14)/p09.htm)

Section 10 Declaration to be included in assignments

[http://www.cuhk.edu.hk/policy/academichonesty/Eng\\_hm\\_files \(2013-14\)/p10.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_hm_files (2013-14)/p10.htm)