

Arts & Cultural Management

Course code: ART 450

Semester and year: Spring 2021

Day and time: Wednesday 11.30 – 14.15

Instructor: Martina Freitagová, MA

Instructor contact: martina.freitagova@aauni.edu

Consultation hours: upon appointment

Credits US/ECTS	3/6	Level	Advanced
Length	15 weeks	Pre-requisite	TOEFL iBT 71
Contact hours	42 hours	Course type	Bachelor Master Required

1. Course Description

Arts and Cultural Management is an introductory course aiming to familiarize students with organizational and financial structures of cultural institutions in the Czech Republic and world-wide. It aims to acquaint them with issues and techniques pertaining to strategies, finances, communications and evaluation. General understanding of these issues will be supported by case studies presented by distinguished guest speakers from the cultural sector. Essential part and outcome of this course will be the development of individual projects that will enable students to put their theoretical knowledge to practice. The course aims to prepare students for a career as project managers for galleries, museums and foundations, specialists and administrators at auction houses, art advisors, art dealers, private and corporate collections curators, managers of artists foundations and archives, communication managers and journalists, consultants for legal and financial art services.

2. Student Learning Outcomes

Upon completion of this course, the students will be able to:

- Understand basic management strategies and organisational processes in the arts and implement them in practice.
- Understand the importance of promotion and communications
- Solve case studies drawn from cultural practice
- Research, develop and present their own project
- Understand the wider and constantly changing political and socio-economic framework within which cultural institutions operate

3. Reading Material

Required Materials

Main textbooks

- Byrnes, W.J., *Management and the Arts* (4th edition), Focal Press, 2008

- Hill, L., O'Sullivan, C. and O'Sullivan, T. *Creative Arts Marketing*, Butterworth, Heinemann, 2003
- Kotler, N.G., P. Kotler, & W.I. Kotler., *Museum marketing and strategy: Designing missions, building audiences, generating revenue and resources* (2nd ed.). San Francisco, CA: Jossey-Bass, 2008.

Other required readings

- Bourdieu, P. *The Market of Symbolic Goods*, in: *The Field of Cultural production*, pp. 112-141
- Boylan, P. *Art Crime*, in: *Understanding International Art Markets and Management*, pp. 214-227
- Caves, R. E. *Creative Industries: Contracts between Art and Commerce*, pp. 1-51
- Crane, D., Kawashima, N., Kawasaki, K., *Global Culture*, Routledge, 2002
- DeVereux, C. *Arts and Cultural Management: Sense and Sensibilities in the State of the Field*, Routledge, 2018
- Chong, D. *Stakeholder Relationships in Contemporary Art*, in: *Understanding International Art Markets and Management*, pp. 84-99
- *Green Paper: Unlocking the Potential of Cultural and Creative Industries*, European Commission, 2010
- Henze, R., *Introduction to International Arts Management*, Springer VS, 2017
- *Project Cycle Management Guidelines*, European Commission
- Holden, J. *Cultural Value and the Crisis of Legitimacy*. Available online: <https://www.demos.co.uk/files/Culturalvaluweb.pdf>
- Jeffri, J. *Managing Uncertainty: The Visual Art Market for Contemporary Art in the United States*, in: *Understanding International Art Markets and Management*, pp. 125-145
- Pfister, R. *Tax Matters*, in: *Understanding International Art Markets and Management*, pp. 103-122
- Robertson, L. *The International Art Market*, in: *Understanding International Art Markets and Management*, pp. 13-36
- Rossi, P.H., Lipsey, M. W., Freeman, H. E. *Evaluation: A Systematic Approach*, chapters 1, 6, 7
- Stallabrass, J. *Contemporary Art: A Very Short Introduction*, Oxford University Press, 2016
- Stevenson, D. *Managing Organisational Success in the Arts*, Routledge, 2018
- Throsby, D. *Economics and Culture*, Cambridge University Press, 2012
- Wroblewski, L. *Culture Management. Strategy and Marketing Aspects*, 2017
- Zolberg, V. L. *The Happy Few – en Masse: Franco-American Comparisons in Cultural Democratization*, in: *The Arts of Democracy: Art, Public Culture, and the State*, pp. 97-122

Recommended Materials

- Hagoort, G. *Strategy Formation in the Cultural Sector*, in: *Art Management Entrepreneurial Style*, pp. 67-130

- *The Mobility of Works of Art in Europe*, European Parliament
- *A European Manual for Cultural Operators: How to Develop a European Cultural Project*, Relais Culture Europe
- Arts Management Quarterly Journal. Available online from: <https://www.artsmanagement.net/Journal>

4. Teaching methodology

The course is taught through lectures, some from invited speakers who are leaders in their fields, some sessions will involve case studies where the students will work in groups or individually. A number of field trips will serve as case studies across a range of management issues.

Theoretical texts will be supported with case studies from local cultural institutions as well as from abroad. In the second half of the term students will develop their own project using the acquired knowledge and skills. The final outcome will be an in-class presentation and Q&As from fellow students.

5. Course Schedule

Date	Class Agenda
February 10	<p>Topic: What can culture do? Introduction to Arts and Cultural Management</p> <p>Description: Introductory lesson – understanding cultural sector and its division, key players and its role in society. Defining culture and cultural capital.</p> <p>Reading:</p> <ul style="list-style-type: none"> • Holden, J. <i>Cultural Value and the Crisis of Legitimacy</i>. Available online: https://www.demos.co.uk/files/Culturalvalueweb.pdf • Throsby, D. <i>Economics and Culture</i>, Cambridge University Press, 2012 <p>Assignments/deadlines: Short verbal presentation accompanied by images / notes / links, answering a question: What can culture do? Find an example with which you can highlight the value of culture and impact on our society. Due next week.</p>
February 17	<p>Topic: Culture in times of crises</p> <p>Description: Presentation of case studies how cultural spaces deal with COVID-19, shifts in operation</p> <p>Reading:</p> <p>Assignments/deadlines: Chose one organization from the list and research their presence online. Write a short paragraph considering these questions: Is the presentation effective? What are the positive sites and what can be improved/changed?</p>
February 24	<p>Topic: Current trends in cultural management</p> <p>Description: Introduction to the main trends relevant for cultural management such as sustainability, gender equality, cultural globalization, urban development</p> <p>Reading:</p> <ul style="list-style-type: none"> • Arts Management Journal: available online https://www.artsmanagement.net/dlf/2648dfe800d689132783f247701e1d38,1.pdf • Crane, D. Culture and Globalization in: <i>Global Culture</i>, pp. 1-25 • Landry, C. The Creative City: Compelling and Contentious in: <i>Cities, Cultural Policy and Governance</i>, pp: 123-130

	<p>Assignments/deadlines: Chose one trend (discussed in class or your own) in cultural management and write a short (500 words) text about: why is it relevant, find an example of its implementation and consider its impact.</p>
March 3	<p>Topic: Strategic planning and production Description: Museum visit + talk by a production manager: how to produce an exhibition Reading:</p> <ul style="list-style-type: none"> • Hagoort, G. Strategy Formation in the Cultural Sector, in: <i>Art Management Entrepreneurial Style</i>, pp. 67-130 • Kotler, P. (et al.) <i>Moving to Strategic Planning</i>, in: <i>Museum Marketing & Strategy</i>, pp. 43-74 <p>Assignments/deadlines: Select a cultural project and conduct SWOT and PEST analysis. Prepare a powerpoint presentation. Due next week.</p>
March 10	<p>Topic: Finance, Fundraising, Sponsoring Description: Managing costs, government subsidies, earned income, fundraising strategy, financing opportunities Reading:</p> <ul style="list-style-type: none"> • Toepler, S. and Zimmer, A. Subsidizing the Arts in: Crane, D., Kawashima, N., Kawasaki, K., <i>Global Culture</i>, pp. 29-49 <p>Assignments/deadlines: Research how non-profit organisations in the US fund their operations and compare/contrast with the Czech system. Prepare a powerpoint slide. Due next week.</p>
March 17	<p>Topic: Promotion and Communications Description: Introduction to public relations and marketing strategies: media relations and partnerships, advertisements and online communications Reading:</p> <ul style="list-style-type: none"> • Hill, L., O'Sullivan, C. and O'Sullivan, T. The evolution and context of arts marketing in: <i>Creative Arts Marketing</i>, pp. 1-36 • Hill, L., O'Sullivan, C. and O'Sullivan, T. Promotion in: <i>Creative Arts Marketing</i>, pp. 190-242 • Kotler, N.G., P. Kotler, & W.I. Kotler., <i>Museum marketing and strategy: Designing missions, building audiences, generating revenue and resources</i> (2nd ed.). San Francisco, CA: Jossey-Bass, 2008. <p>Assignments/deadlines: Write a press release and media strategy for a chosen project (exhibition, concert, art event). Due next week.</p>
March 24	<p>Topic: Evaluation and What Can Data Tell Us Description: Main data sources and tools, research process stages, evaluation and implementing the findings Assignments/deadlines: Select a project from a given list and create a questionnaire for a focus group. Due next week.</p>
March 31	<p>Topic: How to build a new cultural space from scratch Description: Talk by representatives of different departments of one emerging gallery space in Prague Assignments/deadlines: Discuss ideas and proposal for your individual research project.</p>
April 7	<p>Mid-term Break</p>
April 14	<p>Topic: Student Project Development + guest lecture: production and managing art festivals Description: Individual work on a project selected by the student. Reading:</p> <ul style="list-style-type: none"> • <i>Project Cycle Management Guidelines</i>, European Commission

	<ul style="list-style-type: none"> • <i>A European Manual for Cultural Operators: How to Develop a European Cultural Project</i>, Relais Culture Europe • Individual research <p>Assignments/deadlines: Individual project preparation. For details see the Assignments page on NEO course site. Individual PowerPoint presentation due to next week.</p>
April 21	<p>Topic: Student Project Development + guest lecture: public relations in culture Description: Individual work on a project selected by the student. Reading:</p> <ul style="list-style-type: none"> • <i>Project Cycle Management Guidelines</i>, European Commission • <i>A European Manual for Cultural Operators: How to Develop a European Cultural Project</i>, Relais Culture Europe • Individual research <p>Assignments/deadlines: Individual project preparation. For details see the Assignments page on NEO course site. Individual PowerPoint presentation due to next week.</p>
April 28	<p>Topic: Student Project Development + guest lecture: gallery management and fundraising Description: Individual work on a project selected by the student. Reading:</p> <ul style="list-style-type: none"> • <i>Project Cycle Management Guidelines</i>, European Commission • <i>A European Manual for Cultural Operators: How to Develop a European Cultural Project</i>, Relais Culture Europe • Individual research <p>Assignments/deadlines: Individual project preparation. For details see the Assignments page on NEO course site. Individual PowerPoint presentation due to next week.</p>
May 5	<p>Topic: Student Project Development + guest lecture: art business in the Czech Republic Description: Individual work on a project selected by the student. Reading:</p> <ul style="list-style-type: none"> • <i>Project Cycle Management Guidelines</i>, European Commission • <i>A European Manual for Cultural Operators: How to Develop a European Cultural Project</i>, Relais Culture Europe • Individual research <p>Assignments/deadlines: Individual project preparation. For details see the Assignments page on NEO course site. Individual PowerPoint presentation due to next week.</p>
May 12	<p>Topic: Final project presentations Description: Presentations of the individual projects created in the second half of the semester. Reading: individual research Assignments/deadlines: For details see the Assignments page on NEO course site.</p>
May 19	<p>Topic: Final project presentations Description: Presentations of the individual projects created in the second half of the semester. Reading: individual research Assignments/deadlines: For details see the Assignments page on NEO course site.</p>

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	15%	Understand major art and cultural management theories and implement them into practice.	1, 2
Case Study Presentations	30	30%	Solve case studies on particular issues in the field of art and culture.	1, 2, 3
Final Project Presentation	30	25%	Prepare and present their own project.	1, 2, 3
Final Projects Summary	48	30%	Summarize the final project in an elaborate written form.	1, 2
TOTAL	150	100%		

*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

7. Detailed description of the assignments

Attendance and Class Participation:

The students are required not only to attend classes regularly, but also to come prepared: they have read the assigned texts and conducted assigned research, prepared questions or comments. They are expected to be active, react upon the studied material as well as on the presentations and work of their colleagues, initiate discussions, ask questions. For every missed class, a make-up assignment should be proposed by the student.

Assessment breakdown

Assessed area	Percentage
Physical presence in all classes	20%
Active participation in discussions, reaction upon fellow presentations	30%
Questions and comments showing that the student came to class prepared	30%
Individual assignments presentations	20%

Case Study Presentations:

Students will be asked to research and choose specific case related to real cultural institution/event/aspect and prepare a short presentation and/or paper to submit and present in class. The cases will be based on topics discussed in class and on given reading. Students will be asked for example to write a press release, conduct a situational analysis and prepare an evaluation sheet. Upon presenting their work fellow students will be encouraged to comment the project. Structure, presentation format, relevance of information as well as visual appeal will be evaluated.

Assessment breakdown

Assessed area	Percentage
Research and demonstrated knowledge about the presented material	25%

Originality and relevance of the proposed solution	25%
Interaction with the audience, ability to catch attention, present and formulate well	25%
Activity and engagement with other students' projects	15%
Structure and presentation format	10%

Project Presentation:

In the second half of the course, the students will work on an individual project proposal. Their week-to-week work will be discussed in classes and form a base for the final in-depth presentation of their own project.

Assessment breakdown

Assessed area	Percentage
Research and demonstrated knowledge about the presented material	25%
Originality and relevance of the proposed solution	25%
Interaction with the audience, ability to catch attention, present and formulate well	15%
Structure and presentation format	10%
Week-to-week presentations and consultations of the project progress	25%

1.

Project Summary:

Besides the presentation of the final project, the students will hand in a detailed written Project Description, following a pre-structured form.

Assessment breakdown

Assessed area	Percentage
Research and demonstrated knowledge about the presented material	25%
Demonstrated mastering of the tools gained in lectures	25%
Well-formulated goals, purpose and content of the project, matching the chosen strategies and tools.	25%
Originality, structure and relevance of the student's approach, ability to work with the material creatively and independently	25%
Research and demonstrated knowledge about the presented material	25%

1. General Requirements and School Policies

General requirements

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams. Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question". All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

Absence excuse and make-up options

Should a student be absent from classes for relevant reasons (illness, serious family matters), s/he can submit to the Dean of Students an Absence Excuse Request Form supplemented with documents providing reasons for the absence. These must be submitted within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the exam or assignment will be failed and the student will be expelled from the exam or class.

Plagiarism and Academic Tutoring Center

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one’s own original work.” (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin’s White Paper ‘The Plagiarism Spectrum’ (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another’s work, word-for-word, as one’s own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.

5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

Course accessibility and inclusion

Students with disabilities are asked to contact the Dean of Students as soon as possible to discuss reasonable accommodations. Academic accommodations are not retroactive. Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

8. Grading Scale

Letter Grade	Percentage*	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B-	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.

Prepared by and when: Martina Freitagová, last updated 10. 1. 2021

Approved by and when: Alzbeta Klatova 1/2/2021