

**CULS5308 Performing Arts Management**  
Master of Arts in Cultural Management  
The Chinese University of Hong Kong  
Term 1, AY 2024-25



*What Have I Learned in Hong Kong? The Finale (2019), JCCAC Blackbox  
Conceptualized and performed by Benny Lim*

Instructors:  
**Benny Lim and Heidi Lee**

Teaching Assistant (TA):  
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Mondays, 6.45pm to 9.30pm  
**Hui Yeung Shing Building, HYS G01 (G/F)**

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**, combines both practice and concepts in performing arts management. The course is divided into three parts:

**Part One – Contextualizing Performing Arts Management:** This section expects students to reflect on the purpose of performing arts and their roles as arts managers. Students are also required to critically assess the performing arts ecosystems in Hong Kong and beyond. To conclude the first part, students will be exposed to the concept of cultural entrepreneurship.

**Part Two – Producing and Managing Performing Arts:** This section focuses on the principles and techniques of managing performing arts organizations and producing performing arts events. Moreover, students will debate issues related to the economics of performing arts.

**Part Three – Special Topics in Performing Arts Development:** This section expands on the first two parts and covers three special topics relevant to the current performing arts development. These topics include the management of small performing arts organizations, performing arts exchanges and touring, and curating performing arts education programmes.

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. Evaluate performing arts ecosystems of different cities/countries in East and Southeast Asia.
3. Reflect on cultural exchanges and touring in the performing arts.
4. Develop entrepreneurial strategies in producing and managing performing arts.
5. Curate performing arts education programmes.

## **CLASS SCHEDULE**

### PART ONE: CONTEXTUALIZING PERFORMING ARTS MANAGEMENT

Week 1: 2<sup>nd</sup> September 2024

Course Introduction | Managing Performing Arts? What are we actually managing? (Benny and Heidi)

Week 2: 9<sup>th</sup> September 2024

Performing Arts Ecosystems in Hong Kong and Beyond (Benny)

Week 3: 16<sup>th</sup> September 2024

Cultural Entrepreneurship (Heidi)

### PART TWO: PRODUCING AND MANAGING PERFORMING ARTS

Week 4: 23<sup>rd</sup> September 2024

Managing Performing Arts Organizations (Heidi)

Week 5: 30<sup>th</sup> September 2024

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

Week 6: 7<sup>th</sup> October 2024

The Role of a Producer (Heidi)

Week 7: 14<sup>th</sup> October 2024

Entrepreneurial Approaches to Financing Performing Arts (Benny)

Week 8: 21<sup>st</sup> October 2024

Budgeting and Scheduling (Heidi)

Week 9: 28<sup>th</sup> October 2024

Guest Speaker (TBC) (Benny and Heidi)

### PART THREE: SPECIAL TOPICS IN PERFORMING ARTS DEVELOPMENT

Week 10: 4<sup>th</sup> November 2024

Rethinking the Management of Small Performing Arts Organizations (Benny)

Week 11: 11<sup>th</sup> November 2024

Performing Arts: Cultural Exchange and Touring (Heidi)

Week 12: 18<sup>th</sup> November 2024

Curating Performing Arts Education Programmes (Benny)

Week 13: 25<sup>th</sup> November 2024

Students' Project Presentations (Benny and Heidi)

## **READINGS**

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	Vecco, M. (2019). <u>The “artpreneur”: Between traditional and cultural entrepreneurship. A historical perspective</u> . In <i>The Routledge Companion to Arts Management</i> (pp. 85-103). Routledge.
Week 4	Chaudhry, F. (2019). <u>More than the sum of its parts: Dance, creative management and enterprise in collaboration</u> . In <i>The Routledge Companion to Arts Management</i> (pp. 104-120). Routledge.
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	Rodrigues, V. (2024). <i>Creative Production and Management in the Performing Arts: Modus Operandi</i> . Routledge. (Read Chapter 2, pp. 74-99)
Week 7	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.  Donelli, C.C., Rentschler, R., Fanelli, S. et al. (2023). <u>Philanthropy patterns in major Australian performing arts organizations</u> . <i>Journal of Management and Governance</i> , 27, 1367–1396.
Week 9	<b>TBC</b>
Week 10	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 11	Zheng, D., Ritchie, B. W., Benckendorff, P. J., & Bao, J. (2019). <u>Emotional responses toward Tourism Performing Arts Development: A comparison of urban and rural residents in China</u> . <i>Tourism Management</i> , 70, 238-249.
Week 12	Chong, T. (2017). <u>Arts education in Singapore: Between rhetoric and reality</u> . <i>SOJOURN: Journal of Social Issues in Southeast Asia</i> , 32(1), 107-136.  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*** (25%)

Attendance from Weeks 3 to 12 (10 weeks) – 5%

Class Participation/Group Participation/Online Forum Participation\* – 20%

\*Each student will be assigned to respond to at least two papers. Reflections could be in a form of written post (no more than 400 words for each paper) OR any other creative outputs (such as an audio podcast, comic strip, poem, etc.)

### ***Group Project/Presentation*** (25%)

Form groups of 4 (or 5) students each. Each group is expected to present a pitching proposal of a new performing arts project to the Cultural, Sport and Tourism Bureau for a 2-year funding. The project should include (but not limited) to the following:

- Objective(s) of the Proposed Project
- Project Outline
- Feasibility of the Proposed Project
- Impact of the Proposed Project
- Implementation Plan with schedule and budget
- Marketing ideas
- Key Performance Indicator

Each group will be given 15 - 20 minutes to present, with an additional 5-minute Q&A/Comments. Presentations must be conducted in English. Presentations will take place in class on 25<sup>th</sup> November 2024.

### ***Two Essays*** (50%)

Each student is expected to submit an essay in English (2000 words per essay) for both the following topics:

#### **[Topic One]**

Imagine you are a performing arts producer tasked with creating a groundbreaking live performance. Develop a proposal that outlines the creative vision, logistical planning, and budget considerations necessary to bring this production to life.

Deadline: 24<sup>th</sup> November 2024, 2359hrs

#### **[Topic Two]**

Evaluate the performing arts ecosystem of a selected city or country in East or Southeast Asia. You may focus on a specific art form (e.g., dance development in Singapore) or a particular topic (e.g., drama education in Shenzhen). The paper should demonstrate evidence of research.

Deadline: 5<sup>th</sup> December 2024, 2359hrs

Please give each essay a suitable title. Essays should be submitted to Veriguide separately. Signed Veriguide forms should be emailed to the respective instructor and TA.

## **REFERENCES**

Andrews, R. (2020). **Arts entrepreneurship: creating a new venture in the arts**. Routledge.

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.

Conte, D. M., & Langley, S. (2007). **Theatre management: Producing and managing the performing arts**. EntertainmentPro.

Lee Jr, J. J., & Gillen, A. M. (2018). **The producer's business handbook: the roadmap for the balanced film producer (4<sup>th</sup> ed.)**. Routledge.

Rhine, A. (2017). **Theatre management: Arts leadership for the 21st century**. Bloomsbury Publishing.

Rodrigues, V. (2024). **Creative Production and Management in the Performing Arts: Modus Operandi**. Routledge.

*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\\_htm\\_files\\_\(2013-14\)/p06.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p06.htm)

Section 7 Guide for teachers and departments

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

Section 8 Recommended material to be included in course outlines

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

Section 9 Electronic submission of assignments via VeriGuide

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

Section 10 Declaration to be included in assignments

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

