<div align="center">**Course Outline**</div>

1. **Course code:** CUL5328

2. **English title:** Arts and Communities

3. **Chinese title:** 藝術與社區

4. **Course description:** For a good amount of the last few decades, almost everything was about cities. Yet the focus has shifted towards places and communities. Increasingly, culture — with cultural offers as deliverables and arts expression as embodiments — is being considered by authorities, funders, curators and even inhabitants as an instrument to reinvigorate a sense of identity for places to be geographically distinguishable, socially cohesive and economically competitive. It is also convinced that cross-generational dialogues can be facilitated at a community level, therefore sustaining a deeper understanding across different sectors before ultimately achieving social well-being and boosting civic pride. Complemented by case studies, themed field trips and guest talks, this course navigates the dynamics throughout the process of arts curated and performed at communities, breaking down the mechanisms behind and discussing the impact of arts-led, social design and placemaking initiatives — such as exhibitions, publications, art festivals, local heritage tours, storytelling and history workshops — that aim at engaging with, enlivening, and even empowering a community.

5. **Learning outcomes:**

By the end of the course students will be able to —

• Recognise the proliferation of art projects on a community level
• Familiarise with the spectrum of art initiatives across communities
• Identity multiple stakeholders within the ecosystem of arts curated in/ performed for communities
• Explain the connection and correlation between arts and communities
• Analyse the creative mechanisms of art projects/ artworks in communities
• Relate the functions and values expected of arts to its social and cultural significance to communities
• Articulate the key debates, directions and trends observed among art projects in communities
• Develop a holistic and contextual understanding of art initiatives in communities as cultural managers

6. **Course syllabus:**

Topic	Contents/ fundamental concepts
Introduction: Arts and Communities	An overview of the concepts, topics and issues covered in this course
What is Community?	A broad understanding of community as an evolving concept and the rationale
The Cultural Landscape within the Ecosystem of Arts in Communities	An introduction to identify stakeholders and actors across the landscape, including curators, artists, cultural managers, funders, venue operators, agencies, community leaders, etc
Case Study: The Spectrum of Arts in Communities Pt.1	To look into landmark cases — including exhibitions, publications, art festivals, local heritage tours, storytelling and history workshops — which help to build further understanding of the wide spectrum of arts in communities

Case Study: The Spectrum of Arts in Communities Pt.2	To look into landmark cases — including exhibitions, publications, art festivals, local heritage tours, storytelling and history workshops — which help to build further understanding of the wide spectrum of arts in communities
The Proliferation of Art Projects in Communities	To qualify and describe the phenomenon insofar as the connection and correlation between arts and communities are being analysed
The Creative Process of Arts in Communities	To analyse the mechanisms behind art projects and events are being produced, providing insights artworks in communities to interpret and understand the needs of a community
The Role and Functions of Arts for Communities	To look at the instrumentalisaiton of arts and discuss a series of functions of arts in communities, ranging from social cohesion, urban regeneration, placemaking and tourism, etc
The Bridges and Gaps between Arts and Communities	To further look into the connection and correlation between arts and communities and therefore locate a set of diverse agendas set by different stakeholders
Operational Dynamics and Impacts	To lay out the cultural landscape again, and look for contact zones and therefore potential conflict between different stakeholders, as well as the impact of these arts initiatives in communities to the arts sector and the communities
Conclusion: Key debates, directions and trends	To articulate the key debates, directions and trends observed among art projects in communities and to develop a holistic and contextual understanding of art initiatives in communities as cultural managers

7. **Course components:**

Lecture		Class discussion and reflection		Project discussion and preparation		Project presentation		Researching art project in communities	
In class	Out of class	In class	Out of class	In class	Out of class	In class	Out of class	In class	Out of class
2 hours	4 hours	1 hour	1 hour	N/A	1 hour	N/A	1 hour	N/A	2 hours
M	M/O	M	M	N/A	M	N/A	M	N/A	M

M: Mandatory activity in the course
O: Optional activity
N/A: Not applicable

8. **Assessment type:**

Task nature	Percentage
Class Participation	10%
Quantitative Research	20%
Reflective Journal	20%
Video Presentation	10%
Final Essay	40%

9. **Required and recommended readings:**

Required readings:

Ashley, T., & Weedon, A. (2020). *Developing a sense of place: The role of the arts in regenerating communities.* UCL Press

Bach, P. B. (2001). New land marks: public art, community and the meaning of place. *(No Title)*.

Kay, A. (2000). Art and community development: the role the arts have in regenerating communities. *Community development journal*, *35*(4), 414-424.

Kelly, O. (1984). Community, art and the state. *London: Comedia*.

Owen, K. (1984). Community Art and the State: storming the citadels. *London: Comedia*.

Recommended readings:

CHIN, W. K. (2008). 香港有文化: 香港的文化政策. 花千樹出版.

Jeffers, A., & Moriarty, G. (2017). Culture, democracy and the right to make art: The British community arts movement (p. 280). Bloomsbury Academic.

Lowe, S. S. (2000). Creating community: Art for community development. *Journal of contemporary ethnography*, *29*(3), 357-386.

Matarasso, F. (2007). Common ground: cultural action as a route to community development. *Community Development Journal*, *42*(4), 449-458.

《彼此彼此──社群／社區藝術訪談記事》編輯：湯映彤、陳秉鳳、葉浩麟。出版：社群藝術網絡 (2018/19)

10. **Feedback for evaluation:**

- Email exchanges
- Face-to-face group consultations
- Mentimeter polls

11. **Course schedule:**

Class/ Week	Date	Topic	Requirements
Week 1		Introduction: Arts and Communities	• Group discussion: share your expectations and together select a date for Field Trip
Week 2		What is Community?	• Pre-reading: Ashley & Weedon, 2020 (pp1-17) • Group discussion: describe your community • Quantitative Research: introduction and brief demonstration
Week 3		The Cultural Landscape within the Ecosystem of Arts in Communities	• Pre-reading: artist interviews I • Pre-reading: Owen, 1984 (Ch.2)

Week 4		Case Study: The Spectrum of Arts in Communities Pt. I	• Pre-reading: artist interviews II
Week 5		Case Study: The Spectrum of Arts in Communities Pt. II	• Pre-reading: artist interviews III
Week 6		(No Class)	• Pre-reading: artist interviews IV • Video Presentation (10%): due
Week 7		Artist Talk	• Consultation on Quantitative Research • Pre-reading: pre-talk pack
Week 8		The Proliferation of Art Projects in Communities	• Pre-reading:《彼此彼此──社群／社區藝術訪談記事》編輯：湯映彤、陳秉鳳、葉浩麟。出版：社群藝術網絡 (2018/19)
Week 9		The Creative Process of Arts in Communities	• Pre-reading: Ashley & Weedon, 2020 (Ch. 4)
Week 10		The Role and Functions of Arts for Communities	• Pre-reading: Kay, 2000 • Pre-reading: Jeffers & Moriarty, 2017 (Ch.7)
Week 11		The Bridges and Gaps between Arts and Communities	• Pre-reading: Owen, 1984 (Ch.3) • Pre-reading: Jeffers & Moriarty, 2017 (Ch.10) • Group discussion: share the findings in quantitative research
Week 12		Operational Dynamics and Impacts	• Pre-reading: Owen, 1984 (Ch.3) • Quantitative Research (20%): due
Week 13		Conclusion: Key debates, directions and trends	• Pre-reading: Jeffers & Moriarty, 2017 (Ch.12) • Reflective Journal (20%): due

12. **Contact details for teacher(s) or TA(s)**

Professor/Lecturer/Instructor:	Lecturer
Name:	Tony Leung
Office Location:	-
Telephone:	-
Email:	tonyleungtl@icloud.com
Teaching Venue:	
Website:	https://www.linkedin.com/in/tonyleungtunlim
Other information:	

13. **Details of course website**

N/A

14. Academic honesty and plagiarism

Academic honesty and plagiarism

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at http://www.cuhk.edu.hk/policy/academichonesty/.

With each assignment, students will be required to submit a signed declaration that they are aware of these policies, regulations, guidelines and procedures.

- In the case of group projects, all members of the group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions, irrespective of whether he/she has signed the declaration and whether he/she has contributed, directly or indirectly, to the problematic contents.

- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment.

Assignments without the properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

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Grade Descriptor:

A	Outstanding performance on all learning outcomes.
A-	Generally outstanding performance on all (or almost all) learning outcomes.
B	Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.
C	Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.
D	Barely satisfactory performance on a number of learning outcomes
F	Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.