CULS5321 Curating and Managing Cultural Festivals
M.A. Program in Cultural Management, Department of Cultural Studies, CUHK

Academic Year: 2024/25, Term 2

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Teaching Assistant: TBC

Every Monday; 6:45pm to 9:30pm

Venue: Wong Foo Yuan Bldg UG02

Course Description

Cultural institutions globally are placing increasing emphasis on organizing festivals to enhance public engagement and leverage the sociocultural values of arts and culture. We will examine the conceptual underpinnings of curation and management of cultural festivals, through literature and theoretical examination, and delving into the key curation and management issues of cultural festivals. This will cover a range of festival types, including arts festivals, art biennales, film festivals, pride parades, cultural heritage festivals, community arts festivals, and other multi-disciplinary events. Curating cultural festivals requires a strong programming philosophy, alongside critical perspectives on the sociocultural trends and developments, communities, places (and spaces), and contemporary and up-to-date concepts surrounding cultural festivals. The effective management of festivals embraces thorough planning, implementation, and evaluations. We will study these issues closely to explore how they relate to the effective implementation of cultural festivals through case studies in international and local contexts. Future trends and developments in the curation and management of cultural festivals will also be explored and discussed in the course.

Learning Outcomes

By the end of the course, the students should be able to:
- Gain a general understanding of the key concepts of curating and organizing cultural festivals.
- Develop critical perspectives on the relationship between cultural festivals and their communities, places, and other sociocultural impacts.
- Understand and communicate clear programming philosophies and design of cultural festivals.
- Gain knowledge about how to organize cultural festivals from scratch, including programming, marketing, and other administrative perspectives.
- Critically evaluate the key issues in the planning and implementation of cultural festivals in international and local contexts.
- Put together an effective and in-depth proposal for a cultural festival

Schedule

<u>Introduction: Cultural Studies of Festivals</u>

January 6
1. **Course Introduction**

January 13
2. **Festivals, Communities, and Places (1)**

- Bartleet, B. L. (2014). Pride in self, pride in community, pride in culture; The role of stylin' up in fostering indigenous community and identity. In A. Bennett, J. Taylor, & I. Woodward (Eds.), *The festivalisation of culture* (pp. 69–85). Routledge.
- Derrett, R. (2003). Festivals & regional destinations: How festivals demonstrate a sense of community & place. *Rural Society, 13*(1), 35–53.
- Jepson, A., & Clarke, A. (2015). Defining and exploring community festivals and events. In A. Jepson & A. Clarke (Eds.), *Exploring community festivals and events* (pp. 1–13). Routledge.

January 20
3. **Festivals, Communities, and Places (2)**

- Jaeger, K., & Mykletun, R. J. (2013). Festivals, identities, and belonging. *Event Management, 17*(3), 213–226.
- Mair, J., & Duffy, M. (2018). The role of festivals in strengthening social capital in rural communities. *Event Management, 22*(6), 875–889.
- Wilks, L. (2011). Bridging and bonding: Social capital at music festivals. *Journal of Policy Research in Tourism, Leisure and Events, 3*(3), 281–297.

January 27
4. **Festivalization and City Branding**

- Chalcraft, J., Delanty, G., & Sassatelli, M. (2016). Varieties of cosmopolitanism in art festivals. In A. Bennett, J. Taylor, & I. Woodward (Eds.), *The festivalization of culture* (pp. 109–130). Routledge.
- Duffy, M. (2014). The emotional ecologies of festivals. In A. Bennett, I. Woodward, & J. Taylor (Eds.), *Festivalisation of culture: Identity, culture and politics* (pp. 229–250). Routledge.
- Cummings, J. (2014). The greening of the music festival scene: An exploration of sustainable practices and their influence on youth culture. In J. Taylor (Ed.), *The festivalization of culture* (pp. 169–188). Routledge.

Planning and Organizing Cultural Festivals

February 3
5. **Lunar New Year Vacation**

February 10
6. **Festival Programming Philosophy/Designing Resilient Festivals**

- Budde, A., & Samur, S. (2019). Making Knowledge/Playing Culture: Theatre Festivals as Sites of Experiential Learning. *Theatre Research in Canada/Recherches théâtrales au Canada, 40*(1-2), 83–101.
- Johansson, M. (2020). City festivals and festival cities. In R. Knowles (Ed.), *The Cambridge companion to international theatre festivals* (pp. 54–69). Cambridge University Press.
- Yan, Q., Zhang, H., & Li, M. (2012). Programming quality of festivals: conceptualization, measurement, and relation to consequences. *International Journal of Contemporary Hospitality Management, 24*(4), 653–673.

February 17
7. **Resources and Events Management**

- Cristina Nedelcuţ, A., Liviu Nistor, R., & Moldovan-Teselios, C. (2023). Perceptions on the Managerial Competencies Needed in the Organization of Festivals: Case Study. *Ovidius University Annals, Series Economic Sciences, 23*(1).
- Lee, H., Ha, K., & Kim, Y. (2022). The relationship between marketing and fundraising for arts and cultural organizations. In Y. Jung, N. Vakharia, & M. Vecco (Eds.), *The Oxford handbook of arts and cultural management* (pp. 457-480). Oxford University Press.
- Wright, M., & Simmons, E. (2022). Successful delivery of fundraising. *Fundraising in the Creative and Cultural Industries*, 71–94. Routledge.

February 24
8. **Festival Marketing and Partnerships**

- Anderton, C. (2018). *Music festivals in the UK: Beyond the carnivalesque*, 72-101. Routledge.
- Boorsma, M., & Chiaravalloti, F. (2010). Arts marketing performance: An artistic-mission-led approach to evaluation. *The Journal of Arts Management, Law, and Society, 40*(4), 297-317.
- Chang, Y. C. (2020). Creating Value through the Performing Arts Festival: The Multi-Stakeholder Approach. *Journal of Macromarketing, 40*(2), 185-200.

March 3
9. Reading Week

March 10
10. **Designing Audience Experience for Cultural Festivals (1)**

- Anderton, C. (2019). *Music festivals in the UK: Beyond the carnivalesque*, 134-169. Routledge.
- Fitzsimmons Frey, H. (2019). A Small Festival for Small People: The WeeFestival as Advocacy. *Theatre Research in Canada/Recherches théâtrales au Canada, 40*(1-2), 64-82.
- Luonila, M., & Kinnunen, M. (2020). Future of the arts festivals: do the views of managers and attendees match?. *International Journal of Event and Festival Management, 11*(1), 105-126.

March 17
11. **Designing Audience Experience for Cultural Festivals (2)**

- Laing, J., & Mair, J. (2015). Music festivals and social inclusion–the festival organizers' perspective. *Leisure Sciences, 37*(3), 252-268.
- Mackellar, J. (2013). *Event audiences and expectations*, 1-19. Routledge.
- Radbourne, J., Glow, H., & Johanson, K. (2010). Measuring the intrinsic benefits of arts attendance. *Cultural Trends, 19*(4), 307–324.

<u>Forward Thinking</u>

March 24
12. **Evaluating Cultural Festivals**

- Devesa, M., & Roitvan, A. (2022). Beyond economic impact: The cultural and social effects of arts festivals. In E. Salvador & J. Strandgaard Pedersen (Eds.), *Managing cultural festivals* (pp. 189-209). Routledge.
- Small, K., Edwards, D., & Sheridan, L. (2005). A flexible framework for evaluating the socio-cultural impacts of a (small) festival. *International Journal of event management research, 1*(1), 66-77.
- Xiang, Y., & Li, B. (2019). Theorizing creative capital in China: A multilevel framework. In W. Byrnes & A. Brkić (Eds.), *The Routledge companion to arts management* (pp. 294–309). Routledge.

March 31
13. **The Future of Festivals**

- McClinchey, K. A., & Carmichael, B. A. (2014). The future of local community festivals and meanings of place in an increasingly mobile world. In I. Yeoman, M. Robertson, U. McMahon-Beattie, E. Backer, & K. Smith (Eds.), *The future of events and festivals* (pp. 140-156). Routledge.
- Jepson, A., & Clarke, A. (2014). The future power of decision making in community festivals. In I. Yeoman, M. Robertson, U. McMahon-Beattie, E. McMahon-Beattie, & I. Yeoman (Eds.), *The future of events and festivals* (pp. 67–83). Routledge.

- Iyengar, S. (2022). Aligning arts research with practitioner needs: Beyond generalizations. In Y. Jung, N. Vakharia, & M. Vecco (Eds.), *The Oxford handbook of arts and cultural management* (pp. 805–822). Oxford University Press.

April 7
14. **Special Topic in Curating and Managing Cultural Festivals**

April 14
15. **Seminar Presentations**

Assessments

Class Participation and Attendance	10%
Paper Presentation	20%
Seminar Presentation	20%
Individual Report	50%

1. Class Participation (10%)

Students will be assessment based on their level of class participation and the quality of class discussions.

2. Paper Presentation (20%)

Students will form small groups to discuss a selected paper from the reading list provided by the instructor. In addition to providing a concise summary of the paper, students are expected to offer critical perspectives and evaluations of the paper, as well as the issues discussed within it.

The presentations will start from week 4, 25 minutes per group + a 5-minute Q & A session.

3. Seminar Presentation (20%)

The class will be divided into 5 groups, and students are expected to critically evaluate a cultural festival outside of Hong Kong. The evaluations should include the key issues in curating and managing cultural festivals that are covered in the course, such as the festivals' philosophy, programming, selection of venues, collaboration with artists, marketing, audience/public engagement, and other curatorial and managerial issues.

The groups are expected propose their choice of festival by March 10.

The presentation will take place on April 14, 25 minutes per group, followed by a 5-minute Q & A session

4. *Individual Report (50%)*

Students are expected to submit an individual report for proposing a new cultural festival. The report should include, but not limited to: title of the festival, philosophy statement, programming/events, artists engagement, venues, dates/schedule, required resources, marketing plan, audience experience plan, collaboration/partnership plan, contingency plan(s), and budget plan.

Justifications are required for each of the items. Word limit: 6000 words; including a 500-word reflexive commentary on the overall impact and inspiration, and potential concerns or drawbacks of the festival.

The project report should be uploaded onto veriguide by 2359hr on May 6.

Use of generative AI tools

All use of AI tools is prohibited in assignments and assessment tasks in this course.

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.

- Students are fully aware that their work may be investigated by AI content detection software to determine originality.

- Students are fully aware of the AI approach(es) adopted in the course. In the case where some AI tools are allowed, students have made proper acknowledgment and citations as suggested by the course teacher.

Assignments without a 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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