

CULS5326 Cultural Venues Management
Master of Arts in Cultural Management
The Chinese University of Hong Kong
Term 1, AY2025-26



West Kowloon Cultural District (Photo from <https://www.westk.hk/en/about-us>)

Instructor: **Benny LIM** (bennylim@cuhk.edu.hk)
Teaching Assistant: **TANG Xiaoyi** (xiaoyitang@cuhk.edu.hk)

Every Tuesday; 6.45pm to 9.30pm
Chen Kou Bun Building, CKB UG05

The course is taught in English

COURSE INFORMATION AND LEARNING OUTCOMES

In the last two decades, there has been a significant growth in the number and types of cultural venues in East and Southeast Asia. Through this course, students will be introduced to a range of cultural venues including theatres and performance spaces, museums and art galleries, historical sites, concert venues, cultural districts, etc. A significant trend in the region has been the development of cultural landmarks, such as the rapid rollout of performing arts centres and museums in Mainland China. These mega cultural venues not only serve as major tourist attractions but also as symbols of national and/or city identity. The course will delve into the revitalization of heritage sites into vibrant cultural venues and districts. Beyond these large-scale projects, many institutions of higher education are also developing state-of-the-art cultural venues. There is also a growing number of non-conventional arts and cultural spaces initiated by business owners and cultural organizations. Increasingly, cultural managers are expected to contribute to the strategic

planning and day-to-day operations of various types of cultural venues. At the same time, cultural managers are also taking on key roles in the venues' programming decisions, from curating exhibitions and performances to developing educational programmes that engage and enrich communities. The COVID-19 pandemic has also triggered new thinking in the role of physical cultural venues as well as accelerated the shift towards digital venue and art tech.

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

- Understand the different types of cultural venues and their functions.
- Evaluate the impacts of different cultural venues.
- Develop programming proposals for different types of cultural venues.
- Evaluate the strategic and operational plans of cultural venues.

CLASS SCHEDULE

The course is divided into 5 main topics.

TOPIC ONE: THE ROLE AND PURPOSE OF CULTURAL VENUES

Dates: 2nd and 9th September	<ul style="list-style-type: none"> - Course Introduction - Typology and Functions of Cultural Venues - Public Engagement, Cultural, and Economic values of Cultural Venues
<u>Readings</u> <ul style="list-style-type: none"> - Wilson, A. P. S. (2016). Impact of the performing arts center on the local community. In P. D. Lambert & R. Williams (Eds.), <i>Performing arts center management</i> (pp. 181–201). Routledge. - Woronkowicz, J. (2015). Art-making or place-making? The relationship between open-air performance venues and neighborhood change. <i>Journal of Planning Education and Research</i>, 36(1), 49–59. https://doi.org/10.1177/0739456X15597759 - Markusen, A., & Gadwa, A. (2010). Arts and Culture in Urban or Regional Planning: A Review and Research Agenda. <i>Journal of Planning Education and Research</i>, 29(3), 379–391. https://doi-org.easyaccess2.lib.cuhk.edu.hk/10.1177/0739456X09354380 	

TOPIC TWO: CULTURAL CLUSTERS

Dates: 16th, 23rd, and 30th September	<ul style="list-style-type: none"> - Cultural Districts - Revitalization of Heritage Spaces/Sites
<u>Readings</u> <ul style="list-style-type: none"> - Bigaran, F., Mazzola, A., & Stefani, A. (2013). Enhancing territorial capital for developing mountain areas: The example of Trentino and its use of medicinal and aromatic plants. <i>Acta Geographica Slovenica</i>, 53(2), 379–391. https://doi.org/10.3986/AGS53403 - Lim, B. (2024). Cultural districts and tourism in Hong Kong: A case study of West Kowloon Cultural District. In T. C. Wong, H. P. See, & M. Milligan (Eds.), <i>Cultural Tourism in the Asia Pacific</i> (pp. 115–129). Springer, Cham. https://doi.org/10.1007/978-3-031-63459-8_8 	

- Yang, C., & Qian, Z. (2023). "Art district without artists": Urban redevelopment through industrial heritage renovation and the gentrification of industrial neighborhoods in China. *Urban Geography*, 45(6), 1006–1028. <https://doi.org/10.1080/02723638.2023.2246846>
- Michel, B. (2021). Art, creativity, and tourism in creative quarters: Trajectory and tensions of the cultural scene of the M50 art district in Shanghai. *Cybergeog: European Journal of Geography, Espace, Société, Territoire (document 997)*. <https://doi.org/10.4000/cybergeog.37685>
- White, C. (2018). *Heritage revitalisation for tourism in Hong Kong: The role of interpretive planning*. Routledge. <https://doi.org/10.4324/9780429463839>

TOPIC THREE: PROGRAMMING FOR CULTURAL VENUES

Dates: 14th and 21st October	<ul style="list-style-type: none"> - Programming Management - Producing or Presenting? - Curating Education Programmes in Cultural Venues - Issues in Programming
Readings <ul style="list-style-type: none"> - Gotham, M. (2014). Coherence in concert programming: A view from the U.K. <i>International Review of the Aesthetics and Sociology of Music</i>, 45(2), 293–309. - Zamora Sanz, I. (2020). Public art for non-places: Understanding the impact of public art at Hamad International Airport. In I. Z. Sanz Zamora, N. Zamora, L. Patmali, L. Niksic, A. Bounia, & W. Al-Aqeedi (Eds.), <i>Studying Museums in Qatar and Beyond</i> (pp. 54–75). UCL Qatar. 	

TOPIC FOUR: RUNNING CULTURAL VENUES

Dates: 28th October, 4th, 11th, and 18th November	<ul style="list-style-type: none"> - Strategic Management of Cultural Venues - Running Universities' Cultural Venues - Operations of Cultural Venues - House Management and Ticketing
Readings <ul style="list-style-type: none"> - Heskia, T. (2021). Public boards: Questions of representation on supervisory boards of German, Austrian and Swiss theatres. <i>International Journal of Arts Management</i>, 24(1), 32–47. - Jenkins, T. S. (2008). The five-point plan: A practical framework for campus cultural centers. <i>About Campus</i>, 13(2), 25–28. https://doi.org/10.1002/abc.249 - Yermack, D. (2017). Donor governance and financial management in prominent US art museums. <i>Journal of Cultural Economics</i>, 41(3), 215–235. https://doi.org/10.1007/s10824-017-9290-4 - Larkin, J. (2021). Rethinking museum shops in the context of the climate crisis. <i>Nordisk Museologi</i>, 30(3), 29–44. https://doi.org/10.5617/nm.8628 - Young, M. (2020). Stage managing wasted time: The temporality of the theatrical workplace. <i>Shakespeare Bulletin</i>, 38(1), 35–56. https://doi.org/10.1353/shb.2020.0002 - Behr, A., & Cloonan, M. (2018). Going spare? Concert tickets, touting and cultural value. <i>International Journal of Cultural Policy</i>, 26(1), 95–108. https://doi.org/10.1080/10286632.2018.1431224 	

TOPIC FIVE: CULTURAL VENUES IN THE DIGITAL AGE

Dates: 25th November	<ul style="list-style-type: none"> - Memories Institutions in the Digital Age - Curating and Audience Experience
<u>Readings</u> <ul style="list-style-type: none"> - Lopes, R. O. (2020). Museum curation in the digital age. In G. Hearn (Ed.), <i>The future of creative work</i> (pp. 123–139). Edward Elgar Publishing. https://doi.org/10.4337/9781839101106.00016 - Friess, P., & Ruche, A. (2023). The metaverse, 2030: A boring virtual future averted by inspired entrepreneurs and artists. <i>Leonardo</i>, 56(4), 447–449. https://doi.org/10.1162/leon_a_02369 	

Notes:

- No class on 7th October due to Mid-Autumn Festival
- **2nd December 2025: Project Presentation**
- Additional consultations and fieldtrips will be arranged.

CORE READINGS

Berners, P. (2019). *The Practical Guide to Managing Event Venues*. Routledge.

Bonet, L., & Schargorodsky, H. (2018). *Theatre management: models and strategies for cultural venues*. Kunnskapsverket.

Lambert, P. D., & Williams, R. (Eds.). (2016). *Performing arts center management*. Routledge.

O'doherty, B. (1999). *Inside the white cube: the ideology of the gallery space*. Univ of California Press.

Tompkins, J. (2014). *Theatre's heterotopias: Performance and the cultural politics of space*. Palgrave Macmillan.

Additional readings will be uploaded on the blackboard weekly.

ASSESSMENTS

Class Participations and Attendance	25%
Project and Presentation	25%
Two Essays	50%
<hr/>	
TOTAL	100%

Class Participations and Attendance (25%)

Students will be assessed based on level of class participations, quality of discussions, and attendance.

Project and Presentation (25%)

This is a group assignment with 5 students per group.

Design a new cultural venue in **Hong Kong**. The venue can be a brand-new space/building or revitalized from an existing building/site.

The presentation should include (but not limited to) the following:

- Introduction of the cultural new cultural venue
- Justifications, purpose, values of the cultural venue
- Governance and management of the cultural venue
- Strategies to activate the cultural venue (also consider the use of digital technologies)

Each group is required to prepare two set of presentation slides – a longer set of slides for submission and a shorten version for the 15-minute presentation. Submission and presentation date: **2nd December 2025**

Two Essays (50%)

This is an individual assignment. Students are required to submit two essays.

Essay 1: With reference to a performing arts or visual arts venue, discuss the impacts and values of the venue. You may include comparisons with other similar cultural venues. You are also required to develop a programming or curatorial proposal aimed at enhancing the venue's impact. The proposal should present an overarching programming strategy or curatorial vision (with examples of potential programmes), rather than focusing on a single event or activity. (Max. 2500 words)

Essay 2: With reference to a cultural cluster you have visited, discuss the visitor experience and propose strategies to enhance the overall experience of the cluster. (Max. 2000 words)

Chosen venues must be in East or Southeast Asia.

Students are required to submit both essays (as one PDF document) onto Veriguide anytime during the term so as long it is before **2359hrs of 7th December 2025 (Sunday)**. Signed Veriguide forms should be emailed to the instructor and TA.

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

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)