

CULS5303 Cultural Management and Arts Administration

Instructor: Dr Biyun Zhu

The course is taught in English

Friday evening 6:45 – 9:30 pm
HYS G05

Welcome & Introduction

This unit offers a broad introduction to arts management and to the diverse pathways into the study and practice of creative and cultural work. Each session combines disciplinary perspectives with case studies drawn from a variety of art forms. You will explore methodologies and resources that underpin key management functions, business planning, organisational change, people management, programming, leadership, communication and research. Alongside this, you will be encouraged to cultivate nuanced ways of analysing cultural practices and to build expertise in areas that match your own interests.

Aims

- Deepen knowledge and critical appraisal of management models that guide strategic development, programming, planning and delivery within the arts and cultural sectors.
- Provide an overview of arts-management contexts, highlighting the range of professional roles available across the creative and cultural industries.
- Identify and nurture the skills required for careers in arts management, cultural policy and related fields, offering opportunities to practise and refine those skills.
- Foster critical debate, innovation and entrepreneurial thinking about management principles in the arts, and consider how these insights may inform wider management practice.

Learning Outcomes

By the end of this course you will be able to:

- Apply critical perspectives on arts management and cultural policy to interrogate professional practice.
- Analyse the historical development of the concepts of arts management, creative industries and professional practice.
- Demonstrate first-hand understanding of current practices, procedures and policies in arts management, and evaluate contemporary issues in the field.
- Undertake self-directed learning to acquire new skills.
- Plan and execute independent, critical fieldwork within arts and cultural settings.
- Evaluate and interpret complex data sets and statistics.
- Communicate sophisticated research findings clearly in both written and oral forms, making effective use of digital tools.
- Work collaboratively at an advanced, critically informed level.
- Design and deliver engaging presentations for specialist and non-specialist audiences.

- Locate, select and critically assess information from libraries, archives and online sources.
- Coordinate group projects in both single-discipline and interdisciplinary contexts.

Assessment

Component	Weighting	Key Details
1. Attendance & Participation	20 %	<ul style="list-style-type: none"> - Active contribution to in-class discussions is expected. - If you cannot attend a session, please email the lecturer in advance.
2. Essay	50 %	<ul style="list-style-type: none"> - Length: maximum 3,500 words (excluding references). - Choose an essay title from the list on Blackboard or agree an alternative with me. - Submit an essay proposal (focus, provisional structure, initial bibliography by noon, 12 pm on 13 March 2026. - Final essay due 12pm on 18th April 2026. Submissions are online only.
3. Group Project	30 %	<ul style="list-style-type: none"> - Groups are assigned in Week 1. - Select an arts organisation, gather data (desk research + interviews where possible) and prepare a 20-minute presentation (minimum 6 slides) for Week 15 (17th April 2026). - Focus on: role, structure, mission/vision, audiences, funders and the organisation's positioning within its socio-cultural context. - Identify and analyse the organisational challenges, evaluate the organisation's responses, and propose a 3-year strategic plan. - Meet regularly to divide tasks; progress will be discussed during seminars. - Submit a joint 400–500-word statement outlining individual contributions when you present. - In most cases all group members receive the same mark; the statement will be used only if differentiation is required.

Weekly Schedule

Week 1: Course introduction

9th Jan 2026

Key Questions

- What are arts organisations?
- How are they defined and by whom?
- Who manages them and for whom?
- What might “manage” mean in different contexts?
- How relevant are theories and practices of management to arts contexts?

Core Reading

Byrnes, W.J. (2014) *Chapter 1: Arts Management Overview*. In: *Management and the Arts* (5th ed.). Taylor & Francis Group.

Ebewo, P. and Sirayi, M. (2009) ‘The Concept of Arts/Cultural Management: A Critical Reflection’, *The Journal of Arts Management, Law, and Society*, 38(4), pp. 281–295.

Indicative Further Reading

Adorno, T.W. (2002) ‘Culture and Administration’, in Bernstein, J.M. (ed.) *Adorno: The Culture Industry*, Vol. 3. London: Routledge, pp. 107–131.

Week 2: Mission, Vision & Organisational Identities

16th Jan 2026

Key questions

- What distinguishes *mission*, *vision* and *values* in an arts-organisation context?
- How do organisations craft identities that resonate with multiple stakeholders (artists, funders, audiences, staff)?
- In what ways can mission statements help or hinder strategic decision-making?
- How are organisational identities communicated through branding, space and programming?
- How should an arts organisation revisit or revise its mission in times of rapid change?

Core reading

Byrnes, W.J. (2014) *Management and the Arts* (5th ed.). Oxford: Focal Press, ch. 2 ‘The Evolving Role of Arts Managers’, pp. 31–69.

Kaiser, M. (2013) *The Cycle: A Practical Approach to Managing Arts Organizations*. Lebanon, NH: Brandeis University Press, ch. 1 ‘Programming: Is It All About the Art?’, pp. 6–23.

Indicative further reading

Hagoort, G. (2005) ‘The Structuring of a Cultural Organisation’, in *Art Management: Entrepreneurial Style*. Utrecht: Eburon, pp. 133–192.

Stevenson, D. (ed.) (2018) *Managing Organisational Success in the Arts*. New York: Routledge, ch. 1.

Chong, D. (2010) *Arts Management* (2nd ed.). London: Routledge, pp. 1–29.

Week 3: Organisational Structure & Design

23rd Jan 2026

Key questions

- How are arts-delivery organisations traditionally structured, and how is this changing?
- How can physical space and digital infrastructures embody organisational values?

- Do particular art forms require distinct structural models?
- What practical tools exist for mapping or redesigning organisational structures?

Core reading

Jung, Y. and Vakharia, N. (2019) 'Open Systems Theory for Arts and Cultural Organisations: Linking Structure and Performance', *Journal of Arts Management, Law, and Society*, 49(4), pp. 257–273.

Byrnes, W.J. (2014) *Management and the Arts* (5th ed.). Oxford: Focal Press, ch.6, pp. 193–215.

Indicative further reading

Byrnes, W.J. (2014) *Management and the Arts* (5th ed.). Oxford: Focal Press, ch.8, pp. 260–309.

Week 4: Arts Environments I: Social Contexts

30th Jan 2026

Key questions

- Which social and demographic factors most influence arts participation and management practice?
- How do issues of class, race, gender and disability shape organisational priorities?
- How can external environments be understood and assessed?

Core reading

Byrnes, W.J. (2014) *Management and the Arts* (5th ed.). Oxford: Focal Press, ch.4, pp. 114–155.

Indicative further reading

Quigg, A.-M. (2007) 'Bullying in Theatres and Arts Centres in the United Kingdom', *International Journal of Arts Management*, 10(1), pp. 52–64.

Heidelberg, B.M. (2019) 'Evaluating Equity: Assessing Diversity Efforts through a Social-Justice Lens', *Cultural Trends*, 28(5), pp. 391–403.

Mintzberg, H. (2009) 'The Untold Varieties of Managing', in *Managing*. San Francisco: Berrett-Koehler, pp. 97–156.

Week 5: Arts Environments II: Cultural Policy

6th Feb 2026

Key questions

- What is cultural policy and how is it formulated at local, national and supranational levels?
- How do funding frameworks, arm's-length bodies and political priorities influence arts organisations?
- How do organisations balance artistic autonomy with policy-driven objectives (e.g. diversity, economic growth)?

Core reading

Henze, R. (2018) 'Globalisation and Internationalisation in Arts Management', in *Introduction to International Arts Management*. Wiesbaden: Springer, pp. 1–32.

Singh, J.P. (2011) *Globalized Arts: The Entertainment Economy and Cultural Identity*. New York: Columbia University Press, ch. 2.

Indicative further reading

Paquette, J. and Redaelli, E. (2015) *Arts Management and Cultural Policy Research*. Basingstoke: Palgrave Macmillan, ch. 1.

Bjorkegren, D. (1996) *The Culture Business: Management Strategies for the Arts-Related Business*. London: Routledge, ch. 3.

Week 6: Arts Environments III: Global Cultural & Creative Industries

13th Feb 2026

Key questions

- How have globalisation and digitisation reshaped value chains in cultural production?
- What distinguishes 'creative industries' from traditional arts sectors, conceptually and practically?
- How do international collaborations and touring models challenge conventional management practice?

Core reading

Hesmondhalgh, D. (2007) *The Cultural Industries* (2nd ed.). London: Sage, ch. 1.

Roodhouse, S. (2008) 'Creative Industries: The Business of Definition and Cultural Management Practice', *International Journal of Arts Management*, 11(1), pp. 16–27.

Indicative further reading

Chang, T.C. and Lee, W.K. (2003) 'Renaissance City Singapore: A Study of Arts Spaces', *Area*, 35(2), pp. 128–141.

Harvie, J. (2005) *Staging the UK*. Manchester: Manchester University Press, pp. 41–73

Week 7: No Class

16th – 22nd Feb 2026 Vacation, No class

Week 8: Strategic Planning

27th Feb 2026

Key questions

- What are the core components of an effective strategic-planning cycle?
- How do mission, environmental scanning and stakeholder analysis feed into planning?
- Which planning models (e.g. SWOT, Theory of Change) best suit arts contexts?
- How can organisations remain agile without sacrificing long-term goals?
- What metrics help assess strategic success?

Core reading

Byrnes, W.J. (2014) *Management and the Arts* (5th ed.). Oxford: Focal Press, ch. 7 'Planning and the Organisation'.

Kaiser, M. (2008) *The Art of the Turnaround: Creating and Maintaining Healthy Arts Organisations*. Lebanon, NH: Brandeis University Press, intro. & ch. 2.

Indicative further reading

Mintzberg, H. (1994) 'The Fall and Rise of Strategic Planning', *Harvard Business Review*, 72(1), pp. 107–114.

Stevenson, D. (ed.) (2018) *Managing Organisational Success in the Arts*, ch. 4.

Bilton, C. and Leary, R. (2002) 'What Can Managers Do for Creativity?', *International Journal of Cultural Policy*, 8(1), pp. 49–64.

Week 9: Marketing & Audience Development

6th Mar 2026

Key questions

- How do arts organisations segment, target and engage audiences?
- What distinguishes audience *development* from traditional marketing?
- In what ways do social media and digital platforms reshape audience relationships?
- How does participatory practice expand (or complicate) marketing goals?

Core reading

Walmsley, B. (2019) 'The Death of Arts Marketing: A Paradigm Shift from Consumption to Enrichment', *Arts and the Market*, 9(1), pp. 32–49.

Grönroos, C. (1994) 'From Marketing Mix to Relationship Marketing', *Management Decision*, 32(2), pp. 4–20.

Indicative further reading

O'Reilly, D. and Kerrigan, F. (2010) 'Challenging Conventions: Experiencing the *Skull*', in *Marketing the Arts: A Fresh Approach*. London: Routledge, pp. 5–17.

Pitts, S. and Price, S. (2020) *Understanding Audience Engagement in Contemporary Arts*. Milton Keynes: Taylor & Francis, ch. 3.

Heritage Lottery Fund (2009) *Thinking about Audience Development*. London: HLF.

Week 10: Essay workshop

13th Mar 2026

Essay proposal due noon (12pm). Please bring a copy of your proposal to class for discussion and feedback.

Week 11: Financial Management & Fund-Raising in Cultural Organisations

20th Mar 2026

Key questions

- What revenue streams (earned, contributed, investment) underpin cultural organisations?
- How do life-cycle stages shape financial strategy?
- Which tools support long-range financial planning and cash-flow management?
- What ethical considerations arise in sponsorship and philanthropic partnerships?
- How can organisations diversify income without mission drift?

Core reading

Byrnes, W.J. (2014) *Management and the Arts* (5th ed.). Oxford: Focal Press, chs. 9&10. Pp310-387.

Kay-Williams, S. (2000) 'The Five Stages of Fund-Raising: A Framework for Development', *International Journal of Nonprofit and Voluntary Sector Marketing*, 5(3), pp. 220–240.

Indicative further reading

Betzler, D. and Gmür, M. (2012) 'Towards Fund-Raising Excellence in Museums', *International Journal of Nonprofit and Voluntary Sector Marketing*, 17(3), pp. 275–292.

Sargeant, A. and Shang, J. (2010) *Fundraising Principles and Practice*. Hoboken, NJ: Wiley, ch. 6.

Boeuf, B., Darveau, J. and Legoux, R. (2014) 'Financing Creativity: Crowdfunding for Theatre Projects', *International Journal of Arts Management*, 16(3), pp. 33–48.

Week 12: Arts Leadership and Human Resources in Cultural Organisations

27th Mar 2026

Key questions

- What distinguishes arts leadership from leadership in other sectors?
- How do personnel management and human-resource (HR) strategy support—or clash with—an organisation's mission and artistic values?
- Which leadership models (are proving most effective in today's cultural landscape, and why?

Core reading

Byrnes, W.J. (2014) *Management and the Arts* (5th ed.). Oxford: Focal Press, ch.8, pp. 260-309.

Indicative further reading

Byrnes, W.J. (2014) *Management and the Arts* (5th ed.). Oxford: Focal Press, ch.7, pp. 216-259.

Week 13: No class

3rd Apr 2026

Public Holiday

Week 14: Group Project Consultation

10th Apr 2026

Each group will be assigned a time slot to discuss any questions they have before the final presentation.

Week 15: Final Presentations & Essay Submission

17th Apr 2026

20 mins presentation followed by Q&A.

*Please submit your **presentation slides** and **joint written statement** by 9 am on 17th Apr 2026.

*Please submit your **Essay** by noon (12pm) on 18th Apr 2026.

Honesty in Academic Work

The Chinese University of Hong Kong (CUHK) attaches the highest importance to academic integrity and operates a zero-tolerance policy toward cheating and plagiarism. Any offence may result in disciplinary action up to and including termination of studies.

Since September 2008 all undergraduate and postgraduate written work must be submitted through VeriGuide:

http://veriguide1.cse.cuhk.edu.hk/portal/plagiarism_detection/index.jsp

Even though plagiarism and cheating are uncommon, every member of the University community should familiarise themselves with CUHK's guidelines to avoid unacceptable practices. The key resources are grouped below for ease of reference:

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)

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)

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)

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)

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)

6. Disciplinary Guidelines & 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)

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)

8. Recommended Syllabus Statements

[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)

9. Electronic Submission 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)

10. Declaration to Include 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)