

TITLE: ARTS MANAGEMENT - INTERNATIONAL PERSPECTIVE AND INSIGHTS INTO THE BARCELONA CULTURAL SCENE - JU 330

LANGUAGE: English

TOTAL HOURS: 45 hours

CREDITS: 3 credits

SIS code: JU 330

Will appear on JU transcript as: JU 330 Special Topics: Arts Management

DESCRIPTION

This course is designed to provide a critical understanding of arts management both for students seeking a career in arts management and for those interested in sharpening their critical thinking and strategically using the creativity of the art world as a tool to prepare for today's rapidly shifting cultural, economic, and sociopolitical environment. Students will be offered an insight into management and planning in arts organizations both from a global perspective and from a privileged first-hand experience of Barcelona cultural scene. This is an interdisciplinary course across the fields of art and management.

COURSE OBJECTIVES

By the end of the course, students will:

- Gain a clear overview on the diverse typologies of art organizations and projects nowadays.
- Acquire familiarity with the specific characteristics of arts managements including programming, communication, human resources, financing plans, etc.
- Be able to identify frequent models of arts management and evaluate their strongness and weakness thanks to the exposure to real samples of bad and good practices.
- Understand how the contest affects the development of an art organization/project, and be aware of strategies to take advantage of environment/community synergies, institutional links, and appropriate locations/times in order to facilitate the success of cultural initiatives.

METHODOLOGY

The course signature is a distinctive mix of theoretical and practical classes offering a unique exposure to real-world experiences of arts management. Lectures will be complemented by numerous international and local case studies and field trips to diverse art organizations in Barcelona as well as interaction with art managers to guarantee a first-hand exposure to the practicalities of arts management. Student's engagement in class activities and debates on case studies is a key element of the formative process of the course.



EVALUATION

Attendance to classes and field trips is mandatory; poor attendance will affect the final grade of the student as well as the everyday participation grade.

The final grade consists of five different parts:

10%	Attendance/Participation
20%	2 written reports
30%	An interview or video interview
20%	Midterm Exam
20%	Final Exam

Class Participation: Active class participation includes coming to class prepared and on time, having read the material for that day and show active reflection on that material, answering questions from the professor, generating questions and engaging in group activities using required reading for that day. Students are encouraged to express their opinions in class with the professor and the other students.

Exams: Both the midterm and the final exams will contain a mix of multiple choice questions, short answer and essay questions aimed to test the students' full comprehension of facts and the ability to argue his/her opinions based on class material.

The guidelines for exams are as follows:

- Any student found cheating will automatically fail this examination. Additional sanctions may be imposed.
- Talking or communicating with other students during the examination is forbidden.
- Desks must be cleared of all books, notes and papers. All unauthorized materials must be put away and remain out of sight throughout the examination.
- All telephones and electronic devices must be turned completely off during the exam.
- Students arriving later than 15 minutes will not be allowed into the classroom to take the examination, subject to the decision of the instructor.
- At the end of the examination students will remain seated until their papers are collected. No one may leave the room until excused.
- Should assistance be required, students will attract the attention of the instructor.
- Failure to follow these rules will automatically lead to failure of this examination.

Reports: Students will write two reports analyzing two arts organizations or projects different from the ones explained in class. Reports analyzing 2 different art institutions/projects (10% each report). A guide for the reports will be presented and discussed in class. This is a group assignment. A list of possible organizations/projects will be provided. Students are encouraged to propose a different organization/project (to be previously agreed with the professor). Guidelines for writing the reports will be provided during the classes. This is a group assignment (max 3 students).

Interview, critical analysis and in-class presentations: An interview or video interview to an arts manager accompanied by your critical analysis (written AND to be presented in front of the class). Students will be required to realize an interview or video interview to a leading professional of



Barcelona art scene. The interview will be hand-in (physical or digitally) AND presented in front of the class. A list of possible candidates will be provided. Students are encouraged to propose a different person (to be previously agreed with the professor). Furthermore, students will write a 2 pages critical analysis of the interview that will be hand in to the professor (physical or digitally) AND will be presented in front of the class together with the interview.

FIELD STUDIES

This course includes specific field studies that enrich the topics of your course, including visits to public museums, private foundations, exhibition centers, art galleries, and artist studios. Attendance is mandatory.

ACADEMIC INTEGRITY

SIS programs foster critical thinking and intellectual development of its students. In doing so, SIS requires that students introduce their original thoughts, opinions, and ideas in all of their assignments with the support of cited sources. Any violations of academic integrity- such as cheating, plagiarism, self-plagiarism, academic misconduct, fabrication, misuse or misrepresentation of research, and noncompliance - may result in an automatic "F" or immediate dismissal from the program if the student falls below the minimum number of credits required for the term; 12 credits during the semester, or 3 hours during the summer.

Cheating: Any action that violates the rules and guidelines given by the instructor for submitting assignments or exams.

Plagiarism: Any action that presents the ideas, opinions, research, etc. of another as your own.

- Directly copying another's work without citing sources
- Submitting another person's work into your own without properly citing the source(s) used.
- Paraphrasing another person's work without providing appropriate citations

Self-Plagiarism: Submitting a piece of one's own work to receive credit for multiple assignments in one or more class.

Academic Misconduct: Any act that impedes or threatens the open exchange, expression, or flow of information or fair evaluation of students. This includes intimidation and complicity in any acts or attempts to interfere with the ethical and fair submission and evaluation of student work.

Fabrication: Providing inaccurate or false information, including research findings, quotes, and cited sources, etc.

Non-Compliance: Failure to comply with the values, objectives and procedures contained in this policy.



As SIS is accredited by Jacksonville University, students are held accountable to JU's [Academic Integrity and Code of Conduct](#) . You are expected to read and understand the JU terms and regulations of Academic Misconduct.

(<https://drive.google.com/file/d/1PyZmN0EAH1o4bKVZdxVyKw-wdiwXewx/view>)

ATTENDANCE POLICY

Semester: Students are allowed THREE absences throughout the semester without penalty. Starting with the fourth absence, the student's FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

Summer: Students are allowed TWO absences throughout the summer without penalty. Starting with the third absence, the student's FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

**January Term students are allowed TWO absences as well.*

There are NO excused absences. If a student misses class because s/he is sick, that counts as one of the allowed absences. No excused absences and no excuses.

Quizzes, exams and participation points that are missed because of an absence cannot be recuperated.

Students that arrive late 5 minutes or more will receive a 0 for participation for the day.

COURSE CONTENT

SESSION	CONTENT
1	<ul style="list-style-type: none"> ● Introduction to the course content and methodology ● Overview on the typologies of art organizations and actors taking part in the art scene ● The role of governmental organizations Case study: The US National Endowment for the Arts Case study: The British Council Case study: The CONCA (Catalan Council for the Arts)
2	<ul style="list-style-type: none"> ● Models of public and corporate museums and foundations (with a collections) Case study: The MoMA Case study: The Guggenheim museums (NY, Bilbao, Venice, Berlin) Case study: The La Caixa Foundation <ul style="list-style-type: none"> ● Models of exhibition centers (without a collection) Case study: Kunsthalle Frankfurt (Germany)
3	FIELD STUDY 1 (entire session)

	<p>Visit focused to see first-hand and analyze the functioning and structure of:</p> <ul style="list-style-type: none"> ● A museum exhibiting its own collection (The MACBA or the Museum of the City of Barcelona) ● An exhibition center (CCCB or the Virreina Centre de l'Imatge)
4	<p>The heritage</p> <ul style="list-style-type: none"> ● Typologies of organizations preserving and promoting the heritage (institutional initiatives, private initiatives, led by associations / the local community) <p>Case study: The San Diego Architectural Foundation Case study: The promotion of the Modernista heritage in Barcelona: Casa Batlló/Casa Vicens (private) "VS" Palau Güell/Hospital de Sant Pau (public)</p> <p>GUEST SPEAKER: Lluís Bosch, director of the Ruta del Modernisme in Barcelona</p>
5	<p>The arts and the market</p> <ul style="list-style-type: none"> ● The auction houses <p>Case study: Christies and Sotheby's</p> <ul style="list-style-type: none"> ● The fairs <p>Case study: Art Basel Miami Case study: ARCO (Madrid)</p> <ul style="list-style-type: none"> ● The art galleries in the antiques, modern and contemporary sector <p>FIELD STUDY 2: visit to peering galleries located walking distance from the school</p> <ul style="list-style-type: none"> ● The Artur Ramon Gallery (antiques and contemporary) ● The Senda Gallery (contemporary)
6	<p>The artists and the creation process</p> <ul style="list-style-type: none"> ● Demolishing clichés: the isolated genius "VS" the artist manager of him/her-self ● Collaborative spaces for artists <p>Case study: Santa Monica Arts Studios Case study: Die Spinnerei (Leipzig, Germany)</p> <p>Class discussion of case studies</p> <p>FIELD STUDY 3: visit to the studios of key creators of Barcelona art scene, located walking distance from the school</p>
7	<p>FIELD STUDY 4 (entire session)</p> <p>Visit focused to see first-hand and analyze two different "Fàbriques de creació" (art factories / collective artists spaces):</p> <ul style="list-style-type: none"> ● La Escocesa ● Hangar <p>Dialogue with artists and managers about the functioning of these types of centers.</p>

8	<p>Events, festivals and other ephemeral formats</p> <ul style="list-style-type: none"> ● Institutional/big format arts events <p>Case study: The Venice Biennial</p> <ul style="list-style-type: none"> ● Small format events and festivals <p>Case study: Luci d'artista (Turin, Italy)</p> <p>Case study: The Track Art Project</p> <p>Case study: Hipermerc'Art by Moritz</p> <p>Class discussion of case studies</p> <p>GUEST SPEAKER: representative of 48h Open House Barcelona, an architecture festival held in Barcelona following an international format</p>
9	<p>Strategic Management and Planning</p> <ul style="list-style-type: none"> ● The specificity of entrepreneurship in the arts ● Strategic principles ● Sample of successful experiences ● Identity, vision and mission as key elements of a strategic plan
10	<p>GUEST SPEAKER: a representative from a key foundation in Barcelona (Banc de Sabadell Foundation, Carulla Foundation or Vila Casas Foundations) will present the strategic plan and the vision of the institution</p>
11	<p>Presentation of the guidelines for the assignments:</p> <ul style="list-style-type: none"> ▪ 2 written reports analyzing 2 different art institutions or projects ▪ Interview or video interview to an arts manager accompanied by your critical analysis <p>Review for the mid-term exam</p>
12	MID-TERM EXAM
13	<p>Arts management in its context</p> <ul style="list-style-type: none"> ● Management in a globally connected world and in local communities ● Minorities ● The environment <p>Case study: The "Guggenheim effect"</p> <p>Case study: Maxguide.org</p> <p>Case study: Andorra Land Art</p> <p>Class discussion of case studies</p>
14	<p>Strategies of marketing and audience development</p> <ul style="list-style-type: none"> ● Differences between traditional marketing and marketing in the cultural context ● Key principles of marketing in arts organizations ● The digital marketing in arts organizations

	<ul style="list-style-type: none"> ● Market and audience behaviors of in the art sector and methodologies of measurement ● Audience Development Strategies <p>Case study: Exodus Festival (Ljubiana, Slovenia) Case study: The #MuseumWeek Case study: The Museum Day/Night</p>
15	<p>Technology, Innovation and Research</p> <ul style="list-style-type: none"> ● Technological challenges and innovative projects ● University and research centers and/or innovation oriented enterprises as key partners <p>Case study: Mapping Sant Climent de Taüll Pantocrator Case study: Ullastret 3D Class discussion of case studies</p>
16	<p>Viability, financial and fundraising plan (I)</p> <ul style="list-style-type: none"> ● Fundaments of economic viability ● The specificity of art/cultural production ● Differences between cultural product and service ● Financial planning and rentability of art/culture projects ● Main financial sources for arts organizations and projects <p>Class discussion of case studies</p>
17	<p>Viability, financial and fundraising plan (II)</p> <ul style="list-style-type: none"> ● Gaining support from sponsors ● Fundaments of fundraising: from charity event to individual donations <p>Class discussion of case studies</p>
18	<p>FIELD STUDY (entire session) Visit focused on discovering their financial and fundraising strategies of:</p> <ul style="list-style-type: none"> ● The Joan Miró Foundation ● The National Museum of Catalan Art
19	<p>Monitoring and Evaluation in Arts Management</p> <ul style="list-style-type: none"> ● Methods to establish and evaluate performance indicators, and their critical analysis ● Methods to communicate results, and their critical analysis <p>Class discussion of case studies</p>
	<ul style="list-style-type: none"> ● Oral presentations of the interviews and critical comments
	<ul style="list-style-type: none"> ● Oral presentations of the interviews and critical comments ● Review for the final exam
	FINAL EXAM



**Field studies may vary slightly depending on seasonal/ephemeral arts events taking place in Barcelona, that can be added in the program in order to expose students the most significant possible learning experiences.*

***Number of sessions and order of assignments may vary depending on term.*

Required Readings

VARBANOVA, L. (2012). Strategic Management in the Arts. Routledge

Recommended Readings

- BONET, L., DONATO, F. (2011). "The financial crisis and its impact on the current models of governance and management of the cultural sector in Europe". Encatc Journal of Cultural Management and Policy, n. 1, p. 4-11
- BOURDIEU, P. (1984) Distinction: a social critique of the judgment of taste. Cambridge, Mass. : Harvard University Press
- BOURDIEU, P. (1993). The Field of cultural production: essays on art and literature (edited and introduced by Randal3 Johnson). New York : Columbia University Press, 1993
- BRYSON, J.M. (2004) Strategic planning for public and nonprofit organizations. San Francisco : John Wiley & Sons
- CAMAGNI, R. (2008b). Towards a Concept of Territorial Capital, 29–45. Modeling regional scenarios for the Enlarged Europe
- CHARTRAND, H. H., McCAUGHEY, C. (1989). "The Arm's Length Principle and the Arts: An International Perspective- Past, Present and Future". in M. C. CUMMINGS Y J. M. DAVIDSON SCHUSTER, (EDS.). Who's to Pay for the Arts?. Nova York, American Council for the Arts
- COLBERT, F., MARTIN, D.J. (Eds.) (2008). Marketing planning for culture and the arts, HEC Montréal
- COHENDET, P., GRANDADAM, D., SIMON, L. (2010). «The Anatomy of the Creative City». Industry and Innovation. Vol. 17, n. 1, p. 91-111
- [EUROPEAN COMMISSION. The economy of culture in Europe. Brussels: KEA Europea Affairs, 2006](#)
- [EUROPEAN COMMISSION. The entrepreneurial dimension of the cultural and creative industries. Amsterdam: Utrecht School of the Arts, 2010](#)
- [EUROPEAN COMMISSION. Study on the contribution of culture to local and regional development: Evidence from the structural funds. Kent, UK: Centre for Strategy and Evaluation Services, ERICarts, 2010](#)
- GOLDBLATT, J.J. (1997). Special events: best practices in modern event management. New York, Van Nostrand Reinhold
- HEILBRUN, J., GRAY, C.M. (1993). The economics of art and culture: an American perspective. New York: Cambridge University Press
- MULCAHY, K. V. (2000). "The Government and Cultural Patronage: A Comparative Analysis of Cultural Patronage in the United States, France, Norway, and Canada" in J. M. CHERBO I M. J. WYSZOMIRSKI, (EDS.). The Public Life of the Arts in America, New Brunswick, Rutgers
- O'REILLY, D; y KERRIGAN, F. (2010). Marketing the arts: a fresh approach. Routledge



- RIUS, J., ZARLENGA, M. (2014). Industries, districts, institutions and scenes. Typology of cultural clusters in Barcelona in RES nº 21 , pp. 47-68
- SCOTT, A.J. (2004). Cultural–products industries and urban economic development. Prospects for Growth and Market Contestation in Global Context in Urban Affairs Review, 39(4), 461-490
- TOEPLER, S. ; ZIMMER, A. (2002). "Subsidizing the arts: Government and the arts in Western Europe and the United States" in CRANE, D. et al. (eds.). Global culture: media, arts, policy, and globalization. New York: Routledge
- ZIMMER, A., TOEPLER, S. (1999). "The Subsidized Muse: Government and the Arts in Western Europe and the United States" in Journal of Cultural Economics, 23, 33–49

For an applied approach

- BRINDLE, M., DEVEREAUX, C. (2011). The arts management handbook: new directions for students and practitioners. Armonk, New York: M.E. Sharpe