International Perspectives in Arts Management

Course number: 93836
Meets: M/T/W/Th, 9:00 - 10:20 a.m.
4 weeks, October 23, November 15
Location: Room HbH 2011

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Course description or course overview
Arts management faces enormous differences in contexts across the world, in backgrounds and social aspects affecting both consumption and production of arts, in addition to major differences in terms of administrative traditions. While reconstructing systematically these differences will require a whole program on its own on international cultural studies, the course will provide a basic understanding of the variety of contexts within an international comparative view, providing some basic analytical tools and developing skills to deal with these aspects. The focus will be on countries other than the US (assuming that CMU students already get a deep knowledge of the domestic reality): based on extensive field research in the last two decades, case studies provided are – with one exception – outside the realm of influence of the common law and commonwealth tradition.

A first set of differences refers to ways in which management itself is conceptualized and taught. At a general level in fact differences can be found in the emphasis given to the notion of leadership as opposed to more participatory notions of management as social practices. Also, a different attention can be found towards (hidden) assumptions about decision making and the role of unanticipated consequences of human action in managing – not as “errors & mistakes”, but as normal conditions in complex organizations, according to a bounded rationality perspective. Consequently, a different importance emerges about the role of goals versus processes.

Another set of differences relates more specifically to the world of arts & culture, where serious variations in managing are related to the different role played by philanthropy, the market or the State. While understanding basic principles of fundraising is crucial for any art manager, and the dialectic between profit & nonprofit, most of students will face a different context in their countries, where arts management is embedded in public sector. Elements of public administration are needed to interact with these different contexts, and the huge processes of change characterizing them worldwide. Different meanings assumed by cultural polices also need to be understood.

A further set of differences is related to the prevalence of different forms of arts. While performing arts and contemporary visual arts are relevant all over the world, the role of – and the attention to – history can be perceived as crucial in other countries, impacting the ways in which arts are conceived, promoted and consumed (see contemporary arts exhibitions in ancient buildings or inside industrial heritage settings; or preforming in archaeological sites). This requires for an art manager the capability of dialoguing with a variety of disciplines and agenda in a more holistic way.

Finally, cultural heritage in particular represents an important chapter in arts management in countries which have a greater attention to history and cultural traditions. Dealing with cultural heritage requires additional knowledge and skills, interacting with specialists from humanities (archaeologists, historians, museologists), with delicate issues of balance between preservation and uses, long term sustainability, and soft implications in terms of identity that need to be understood and faced in some ways. These aspects are challenging, but also represent huge opportunities. A relevant portion of the labor market in countries where cultural heritage plays a crucial role (Europe, China and Asia, but also Latin America and possibly Africa) is calling for the contribution of arts managers. This also represents a challenge and potential opportunity for US students, to be part of a process of awareness building of heritage even in the US; and in any case, to be ready to interact with international cooperation wherein heritage is part of arts management.
Learning Objectives
The course aims at impacting students’ learning at three levels:
- In terms of attitudes helping students perceiving and accepting the variety of issues and approaches in arts management within an international open minded view.
- In terms of knowledge proving frameworks and analytical tools to deal with issues that are relevant in this regards (management rhetoric across time and space; organizational processes involved in the strategic change of arts organizations; arts organizations in relation to reforms inside the public sector; the role plaid by international agencies in the heritage field; the impact on identity and sustainability of arts/heritage organizations).
- In terms of skills, developing capabilities of understanding and dialoguing with a variety of contexts, and of coping with such a variety to improve the effectiveness of managing arts and heritage projects and organizations.

Compulsory readings
The basic text of reference is: Zan & al, 2015, Managing Cultural Heritage. An International research Perspective, Ashgate (re-issued by Routledge, 2016).

Two pre-readings should be read before the beginning of the course:
- Normann, R., 1977, Management for Growth, John Wiley & Sons, Chichester, chap 3& 4

In addition, the following readings will be provided during the course:
- Smith A.W., 1996, 'Is the British Museum losing its marbles’, The Independent, 18.11.

Additional reading list
Further readings will be suggested (though not compulsory for the course). While the list will be updated in relation to the discussion in class, the following can be already identified:

**Schedule of assignments, exams &/or projects**

Students are asked to prepare case studies before classes, and to read articles and chapters before and after classes, according to the scheduling provided. A precise list of readings (to be done before/after class) will be made available on blackboard before the course starts.

**Evaluation**

The grade will be based on the contribution to the class discussion (40%), and on the quality of a final report that the student will be asked to submit after the end of the course (the deadline is December 10).

**Attendance policy**

This course consists of lectures, case studies, and class discussions. Attendance is required; it is particularly important due to the concentrated schedule of the course (90 minutes, Monday to Friday, for three weeks).
Academic Conduct (Cheating and Plagiarism)
Students are subject to Carnegie Mellon University’s policies on academic integrity. Plagiarism is a serious offense and can result in failing the course and other disciplinary action. Plagiarism includes, but is not limited to:
- Presenting another writer’s work as your own;
- Cutting and pasting content verbatim without using quotation marks to indicate a direct quote or paraphrasing content without citing the source in-text using parenthetical references, footnotes, or endnotes in addition to listing each source on the Works Cited, References, or Notes page in a manner consistent with the format detailed in an approved style guide;
- Providing incomplete or incorrect information about the source cited.