Part One: Management and the Arts: an Introduction
- Art v culture / state funded v private funded – large audience v small audience
- The Arts – Europe and beyond
  o Professionalization of the arts, state funded v private funded models
  o History of arts funding in Europe and US
  o Funding the arts – tradition of European monarchs to Western capitalists and oligarchs
    o Management and the Arts some examples: Rembrandt van Rijn, William Shakespeare
- Arts and Culture: how arts and culture got entwined, as did private and public funding
- The Entertaining business
  o Broadway and others
  o Movie industry
- Arts and institutions – a brief historical overview
  o From “solo-artists” to “big houses”
- Profile of the Arts Manager
- The Creative Industries:
  o The Frankfurter Schüle dilemma
  o Hesmondhalgh’s model of the creative industries
  o How industrial are those creative industries
  o Fashion, design, architecture, gaming, and their characteristics

Part Two: Arts and Strategic Management
- History of Management: a brief overview
- Theory of Management: some definitions (Mintzberg, Porter, Drucker) and their applicability to the Arts
  o Interactive SWOT analyses
  o Example: Porter’s Competitive Strategy and Five Forces Model v Barney and Clark’s Resource Based Theory
- Strategic Management: Vision, Mission and its operationalization
  o Examples: profit (Walt Disney) v non-profit (Modern Tate and Louvre)
- Strategic Planning and decision making
  o Planning Basics
  o Planning Process
  o Strategic Planning
  o Planning and the Arts
- Organizational forms and dynamics
- Change management and the arts
- Case study: The Metropolitan Opera on broadcasting

Part Three: Arts and Financial Management
- Finance and the Arts – the *economy of the arts*
- Financial risks and the arts: inflation, currency risk, interest rate risk, commodity risk
- Balance sheet management
- Budgeting:
  - Classic budgeting v “beyond budgeting” theories
  - Budgets and the art environment
- Cash Management
- Income management:
  - “traditional” models v “alternative models” of income generation
  - Sources of finance – mezzanine and hybrid financing structures, private and public finance initiatives
  - Banks and arts
  - The future of funding the arts
- Cost calculation
  - Fixed and variable costs
  - Direct and indirect costs
  - Activity cost calculation
- Strategies of price setting
- The Arts and Key Performance Indicators
- Baumol and Bowen’s cost disease: the economic dilemma of the arts
- Impact of the financial crisis on the arts: how some sources of funding were drying up when others emerged
- Taking financial decisions:
  - *Predicable irrationality*, Keynes and his rational optimizing theory
  - Taleb’s *Black Swan* and Kahneman and Tverzky’s decision theory
- When going international: the performing arts and its fiscal hurdles in and for a unified Europe

Part Four: Arts and Marketing Management
- Marketing principles and concepts
- Kotler’s marketing principles and the arts
- Marketing segmentation and targeting
- Strategic marketing plans
- Branding
  - What is brand identity
  - Branding as a strategy
  - Branding and the arts
- Limitations of marketing and audience development
- Case study: marketing a brand: Madonna

**Part Five: Arts and HR Management**
- Staffing an arts organization
  - Job analysis and beyond
- Volunteers and the arts
- Leading and managing artists
- Arts management and leadership
- Leadership and Team Work
- Situational Leadership and the Arts
  - Setting tasks and objective
  - Determining competence level (ability and willingness)
  - Situational Leadership styles and the arts

**Part Six: The Entrepreneurial Organization**
- Cultural Entrepreneurship: entrepreneurship as a social process
- Why entrepreneurship? Historical overview on entrepreneurship – Schumpeter’s cradle
- Art as an entrepreneurial process
Bibliography (highlighted: suggested course book)

- Dean BUDNICK – Josh BARON, *The Rise of the Concert Industry and How the Public Got Scalped*

- Svetlana ALPERS, *Rembrandt’s Enterprise. The Studio and the Market*, University of Chicago, 1988
- Elizabeth HILL, Catherine and Terry O’SULLIVAN, *Creative Arts Marketing*, Butterworth & Heineman, 2000

Planned visits to (selection from this list)

- Museum M: Leuven: contemporary museum of Modern Art
- STAM Gent: city museum, Gent
- De Singel: art centre, Antwerp
- Concertgebouw Brugge
- De Munt/La Monnaie, Brussels
- Ancienne Belgique, Brussels
- Le Grand Hornu, Mons
Evaluation and Assessment Principles

General Concept of the Course

Course 288E provides students with a general knowledge about the functioning of institutions of Art and Culture\(^1\), with a particular emphasis on how things work in practice. Therefore, classes, which take a full day and run for seven consecutive Thursdays, fall apart in two distinct blocks:

- **The afternoon sessions** are field visits where senior officials of Arts and Culture institutions provide insights to the students on how various management disciplines (strategic decision taking, financial, marketing and human resources management, legal issues and operational decision) are being dealt with in practice. During these sessions students can ask questions and are being shown around “back stage” to see how daily routines function.

- **The morning sessions** are reflections on the various field visits of the previous week, whereby what has been said is being put into a theoretical framework. Students are challenged to provide suggestions to and improvements for the institutions that have been visited. Additionally, small group exercises addressing the key challenges for the institutions take place, using a variety of formats (individual exercises, small and larger group sessions, on line exercises, ...)

In 2013, the following institutions were visited:

- 30 May: La Monnaie/De Munt – Brussels (*Bernard Coutant, Finance Director*)
- 6 June: Le Grand Hornu – Boussu, Mons (*Anne Leroy, Marketing Manager*)
- 13 June: Museum M – Louvain (*Luc Delrue, General Manager*)
- 20 June: Stam Museum – Ghent (*Christine De Weerdt, General Manager*)
- 27 June: Ancienne Belgique – Brussels (*Dirk De Clippeleir, General Manager*)
- 4 July: Concertgebouw – Bruges (*Katrien Van Eeckhoutte, General Manager*)

Students are asked to choose a subject of their own interest from of the field of arts, culture or creative industries. About that subject they are requested to build a **Learning Portfolio**. This Learning Portfolio, a work in progress that is to be published on the Pointcarré Platform and, whilst “under construction” made visible to both a peer group\(^2\), is to consist of various artefacts as is to meet John Zubizarreta’s definition of a Learning Portfolio, which is presented to the students during the first class:

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\(^1\) Art and Culture institutions also include companies from the so called Creative Industries, such as Design, Fashion, Gaming, ... . Therefore students can also select their Portfolio topic (see further) from these fields

\(^2\) The peer group consists of two to three students dealing with the same or similar subjects. Although students are encouraged to comment on each other’s work, the Portfolio building is an individual task that is assessed as such
“The learning portfolio is a flexible, evidence-based tool that engages students into the process of continuous reflection and collaborative analysis of learning. As written text, electronic displays, or other creative project, the portfolio captures the scope, the richness, and relevance of students’ intellectual development, critical judgment and academic skills. The portfolio focuses on purposefully and collaboratively selected reflections and evidence for both improvement and assessment of students’ learning.”


Every week, the students are requested to add more “building stones” onto their portfolio, so that the Portfolio is gradually being built up online. The Instructor uses the Feedback button to continuously monitor the process. Half way, there is a formal “Mid Assessment” session (announced during the first class), whereby, in a 1/1 meeting, the student can explain the problems (s)he encounters in building the Portfolio and its and the Instructor provides suggestions.

During the Summer 2013 Class, students chose the following subjects:

- Art Collecting
- Art Galleries
- Auction houses (Christie’s)
- Ballet Management
- City Marketing (Turnhout)
- Comics marketing
- Fashion
- Film management
Student evaluation

Students are informed during the first class that student evaluation will happen on three levels:

- Attendance of and participation during classes and field visits
- Assignments to be done as “homework”
- Building the Learning Portfolio

Attendance and participation class and field visits (10% of total points)

Short group exercises (mostly reflections on site visits) are held during class. Formats differ (individual, small and large group), every student gets the chance to fully participate.

Assignments to be done as “homework” and “building blocks” of Learning Portfolio (20% of total points)

During class, students will be assigned certain dedicated assignments which will be communicated during class hours and will have to be finished either during class itself, or, alternatively, within 48h after class. They can be assigned individually or in (small) groups. Presentation will be in a form as communicated during class.

Part of these assignments is small exercises in data gathering. For instance: students are asked to look for the most expensive seat in an Opera house and have to come up with five different venues. Similarly, they have to look for five
different concert venues of the same pop artist. These data are used in a class exercise of price diversity and differences of pricing in various countries.

Part of these assignments will serve as “building blocks” for the Portfolio. (e.g. people are invited to join at least 5 LinkedIn groups, look for podcasts, videos and academic source relevant to their subject, ...).

**The Learning Portfolio (70% of total points, 30% earned at “half way” assessment, 40% earned for final portfolio)**

Students are constantly reminded that the portfolio should:
- contain at least 10 different “artefacts”, preferably of different nature (websites, articles from academic as well as popular source, YouTube videos, podcasts, TED-speeches, ...)
- carry their personal reflections on the material found
- have a “overview/summary” page whereby the main elements of the Portfolio are grouped and general conclusion are drawn
- have an important “reflection element” on the learning aspect of the portfolio. This section should provide answers on the following questions: *what have I learned? How did I learn? What relevance do I thing this learning has to myself and to the subject I have chosen.*

Dirk De Corte
10 July 2013