School of Social Sciences
Singapore Management University

Course Code: ACM207
Term: Term 2, Academic Year 2015/2016

Course Title: The Art World: A Context for Framing Arts and Culture Management

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Course Outline and Description:

This course is intended as a contextual approach to arts and culture management. The course has four components:

(1) Institutional Theory of Art;
(2) Key Arts events in Singapore in January 2016;
(3) The Scope of Arts and Culture Management; and
(4) Museum Visits.

The key design of the course is to interface two sets of theories as points of access to the arts and arts management, and three sets of encounters with arts events and artworks. The theoretical articulation and knowledge relate with the encounters and experiences of the ‘real’ art world and artworks. This interface will serve as a continual reflection between theory and events, knowledge and practice.
For the Institutional Theory of Art, we are looking at key concepts proposed by philosophers Arthur Danto and George Dickie, and social scientists Paul Dimaggio, Pierre Bourdieu and Niklas Luhmann. The lectures and discussions will focus on perspectives on the arts as social systems. The Institutional Theory of Art forms a backdrop to the literature in arts and culture management (Derrick Chong, Meg Brindle, Constance DeVereaux, David Hesmondhalgh), so as to conflate societal or systemic perspectives on the arts on the one hand, and management practices and concerns in the scope and functions of the arts manager on the other hand.

In the course of the discussion on the Institutional Theory of Art, a ‘Bourdieu Game’ is introduced in class. Course participants will play out the roles of ‘habitus’, ‘doxa’ and ‘cultural capital’. This will be based on the art images (post cards, invitation cards) that will be distributed in class. After the visits to the arts events and museums, that is, the ‘experience’ of the art world as a field/system/institution, the participants will be asked to look carefully at the same images again. They can also search the internet for more information on the artists and context of the images if needed, so as to facilitate another level of conversations this time focusing on the reading of the artworks. Participants will share their readings, responses and knowledge, to see if such sharing could take place at a level ‘exterior’ to the field/system, so as to move into an interpersonal space. That is, individual/interpersonal, rather than societal/sociological.

The intention of the exercise is to bring about the reflexive and dialectical reading of the art world/art work at the individual level on the part of the participants, even as the art world is being introduced as a social/societal system.

This interface between the theoretical art world and the experience of the ‘real’ art world will continue to be the intellectual reflection on the part of the participants in the entire course.

Following the visits to the key arts events and the museum exhibitions, the publications, programmes, reviews and responses will be discussed to consider the multiple constituents of the art world – art practices, exhibitions, media, discourse, art market. This is so as to characterize how the art historical and critical discourse intersect with actual events, experiences and responses. In delineating the above ‘context’, theories and practices of arts and culture management are in turn read in relation to the ‘art world’ both physical and conceptual.

Course Format:
The course comprises two weekly 1.5 hour lecture and seminar sessions. During the period Jan 16 Sat – Jan 24 Sun, course participants will visit selected events in the Singapore Art Week (Jan 16 Sat – Jan 24 Sun), Art Stage Singapore (Jan 20 Wed – Jan 24 Sun) and Art Contemporary (Jan 22 Fri – Jan 24 Sun). These visits are held during the class hours of Week 13 and optional additional attendance at events should the course participants’ schedule permits.

There will also be a visit to the National Gallery Singapore during Week 6 and to the Singapore Art Museum during Week 11. The second lecture/seminars of Week 6 and Week 11 will be the discussion on the respective museums and exhibitions.

Discussions are underway for one or more joint arts and culture management classes and live discussions conducted via online platforms with the Arts and Culture Management Programme of the Copenhagen Business School.

**Pre-Requisite/ Co-Requisite:**

Although a 200 level course, no pre-requisite or co-requisite is required for the course.

**Learning Objectives:**

The course is intended as an immersion into two aspects of arts management theory – arts and culture theory, and arts management discourse. The opportunities to see the ‘real’ art world in action is the added dimension of the course. The course thus serves as an introduction and critical enquiry into arts and culture management.

The participants will be equipped with a structured way of talking about the arts from both the institutional and functional perspectives.

The participants will be equipped with a conceptual framework to further knowledge and skill-sets in arts and culture management, by invoking the critical/theoretical and practical/real-world engagement interface.
The participants will observe first-hand the events, programmes and ‘happenings’ in the art world.

The participants will commence an initial networking with persons in the arts management field through the various visits and the study trip.

Assessment Methods:

Class Attendance 10%: Attendance is required for all classes and all arts events and museum field trips scheduled for the same time as the weekly sessions of the course. Attendance of arts events outside the normal weekly session schedule will not be compulsory.

Class Participation 20%: This will include participation in the discussions, sharing of views and insights, as well as participation in the ‘Bourdieu Game’. For continuity and connectivity in the two weekly sessions, each session will always begin with comments and responses by the participants on the topics and issues at hand. This serves as a ‘warming up’ as well as a sharing of views that the participants have developed during the interval of the two weekly sessions.

Individual Journal 30%: Course participants should maintain a personal journal that documents reading notes and reflections, the preparations for the arts events visits and documentation of observance and thoughts. The inclusion of images is encouraged. As the course is designed as interfaces of the conceptual and the ‘reality’, and individual/interpersonal versus societal/sociological, reflections in these interfaces are particularly important.

Essay 40%: Each participant should submit an essay of about 1200 – 1500 words on a selected topic relating to the course. This could be a topic on any of the key scholars or key concepts we are looking at (see Course Outline and Description, and Detailed Weekly Plan). It could be on how two or more of the topics relate to one another. The essay could be on one of the arts events or institutions we are attending/visiting, or making comparisons between them. The topic must be submitted by Week 7 (Feb 15 Mon - ). Participants should do a brief verbal presentation on their topic during Week 7. Proper bibliography and footnotes are required.
Detailed Weekly Plan:

Week 1 (Jan 4 Mon - ) The Institutional Theory of Art (Arthur Danto, George Dickie, Paul Dimaggio, Pierre Bourdieu, Niklas Luhmann) as a point of entry into thinking about the features and characteristics of the world of art. The following concepts will be introduced and discussed:

‘Art as a Social System’ (Luhmann), Art as a Social System, 2000.

Week 2 (Jan 11 Mon - ) The ‘Bourdieu’ game (field, habitus and doxa); briefing on the programmes of the Singapore Art Week, Art Stage Singapore, Singapore Contemporary and their background; Biennale versus Art Fair.


References: (Note: ‘References’ refers to monographs or websites that contain relevant materials the participants may wish to read selected chapters or pages from within these titles.)

Reference for a game-based approach to Bourdieu: Cheryl Reynolds, ‘The Impact of a Game-based Approach to Bourdieu on Learners Training to Teach in Post-compulsory Education at an English University’.

Week 3 (Jan 18 Mon - ) Singapore Art Week, Art Stage Singapore, Art Contemporary visits and events.

“Art Stage Singapore, the flagship art fair of Southeast Asia, will kick off the 2016 international visual arts calendar with its sixth edition from 21 January to 24 January 2016 (Vernissage on 20 January) at the Marina Bay Sands Expo and Convention Centre. Art Stage Singapore is the leading contemporary arts event of Southeast Asia that brings together galleries from across Asia featuring established and emerging contemporary artists from the region and beyond. Recognised for its innovative concept as well as its museum like sales exhibitions, Art Stage
Singapore 2016 will once again be the place to discover the vibrant and diverse art scenes of Southeast Asia.”

www.artstagesingapore.com

“The Singapore Contemporary Art Show is to be held in Singapore January 21 – 24, 2016, at the Suntec Singapore Convention & Exhibition Centre. The show, to be known as Singapore Contemporary, is an important addition to Singapore’s vibrant and growing art scene, and will be held at the same time as Art Stage Singapore and a week of gallery presentations and public projects.”

www.asiacontemporaryart.com

[Optional internship attachments to these events may be offered; but this is not a course requirement].

Course participants are also encouraged to attend the talk and discussion by Prof Peggy Levitt (Harvard University) on Museums in the Cosmopolitan-Nationalism Continuum. This event will be organised by the SMU School of Social Sciences on Jan 21 Wed.

Week 4 (Jan 25 Mon - ) Survey of reviews on the above three arts events and review seminars. Class discussions on the arts events of Week 3 (Jan 18 Mon - ).

Week 5 (Feb 1 Mon - ) ‘Art World’ reconsidered, following the experience of arts events and art fairs. This week we will also begin to discuss about arts management through three sets of reading:


Trudi Van Dyle, ‘Gallery Management’, in Meg Brindle and Constance DeVerdeaux (eds), Ibid.
**Week 6** (Feb 8 Mon - ) Visit to the National Art Gallery for the viewing of the Singapore exhibition and the Southeast Asia exhibition; Introduction to art history:


References: National Gallery Singapore, (publications on permanent collection exhibitions), forthcoming.

[Participants taking both ACM207 and ACM208: Please note that the National Gallery visit for ACM208 will be during Week 14; please work out your respective coverage for the two visits.]

**Week 7** (Feb 15 Mon - ) Institutional Theory of Art versus Art History and Aesthetics

The lectures and discussions this week will be to compare the Institutional Theory of Art, Art History and Aesthetics. The National Gallery visit undertaken in Week 6 (Feb 8 Mon - ) will serve as a ‘site’ where these discourses interface.


**Week 8** Recess week (Feb 22 Mon - )

**Week 9** (Feb 29 Mon - ) Functions of Art and Philosophy of Culture (Niklas Luhmann); The Cultural/Creative Industries:


**Week 10** (Mar 7 Mon - ) Contemporary Art, Art in Indonesia.


References: Singapore Art Museum, (publications on permanent collection exhibitions), forthcoming.
[Participants taking both ACM207 and ACM208: Please note that the Singapore Art Museum visit for ACM207 will be during Week 10; please work out your respective coverage for the two visits.]

**Week 12** (Mar 21 Mon - ) Art History of Singapore

**Week 13** (Mar 28 Mon - ) Relating the Institutional Theory of Art, Art History and Aesthetics with Arts Management.

**Week 14** (Apr 4 Mon - ) Conclusions: The Theoretical and Practical Foundations of Arts Management.

**Week 15** Exam period (Apr 11 Mon - )

**Week 16** Exam period (Apr 18 Mon - )