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\* *indicates courses currently being offered*

**ARTBUS/ARTMGT 410 Creative Industries Colloquium (0)**

Course leader(s): Faculty

The Creative Industries Colloquium is designed to give students in the Arts Management and Art Business degree programs an introduction to the curriculum concentrations offered by these programs and which students will have a choice to pursue in subsequent semesters. Each of the classes is built around a panel of professionals from the LA arts and cultural community who speak to their own experiences in their industries and to the challenges and opportunities facing their fields, businesses, and organizations today. Students are given opportunities to engage these industry professionals and to learn ‘directly from the source’, as it were, where their studies might take them.

**ARTBUS/ARTMGT 321A Marketing Management (2)**

Course Leader: Steven Chen

Marketing Management provides an introduction to basic concepts and methods in marketing. There are three primary objectives of the course. The first is to survey the state of knowledge of marketing practice to provide students with a foundation in how corporations conduct marketing practice. The second objective is to develop students’ ability to think analytically and strategically in addressing marketing problems. The third objective is to introduce the students to the basic types of marketing research. The course will feature marketing examples from the visual, theatrical and musical arts.

**ARTBUS/ARTMGT 321B Managing Arts Engagement (2)**

Course Leader: Ron Evans

The way people engage with art in our technology-connected world is complex. Age, ethnicity, prior experience with the genre, technology acceptance, and a variety of other factors are at play in patron motivation to attend and satisfaction with the experience. Arts managers leading nonprofit arts organizations need to create opportunities to engage many types of people for arts organizations to thrive. The course will examine trends and experiments in audience engagement with the arts from the U.S., U.K., and Australia, engagement planning and implementation, technology-support systems, data management, analytics and data-driven decision-making, impact measurement, and communications strategies.

**ARTBUS 383 Economics of Strategy (2)**

Course Leader: Jay Prag

The Economics of Strategy uses the business-related tenets of economics (old and new) to generate a modern, consistent, formal framework for strategic decision-making. Using economic intuition, we will be able to address issues ranging from outsourcing to new product lines. We will be able to explain why some firms actively compete through price changes and while others in apparently similar competitive industries do not. Economic theories seem very abstract to

many students because these theories usually assume many unrealistic things about people and society. Students must be mindful of the fact that these assumptions are what allow economists to answer many otherwise intractable questions. The results that we attain usually hold even without these simplifying assumptions. This class will show how some of these economic models can provide a powerful, formal framework for answering managerial questions ranging from dealing with competition to setting proper incentives for managers.

### **ARTBUS 345 Organizational Behavior (2)**

Course Leader: Katharina Pick

The purpose of this course is to provide students with a foundation of the fundamental skills they will need to understand, diagnose, and manage organizational behavior in order to attain the organization's mission more effectively. We will conduct structured classroom exercises geared toward discovering your own strengths and their potential for optimizing your contribution to an organization.

### **ARTMGT 365A Performing Arts Producing and Presenting I (2)**

Course Leader: Renae Williams-Niles

Performing arts management and presenting supports contemporary and traditional expressions of dance, music, theater, and spoken word, and often involves multidisciplinary works that cross boundaries between art forms. The performing arts are rooted in the act of performance, the body, and the voice. Performance inherently involves audience engagement, witnessing, and participation. This interdisciplinary field of creative social action imparts knowledge, defines a culture, transmits identity, and shares meaning through artistic and cultural experiences. Performing arts management and presenting invests in individual artists, arts organizations, place-based initiatives, and platforms to expand participation in the performing arts in live and virtual settings. This pragmatic course prepares students to pursue careers in the performing arts today, and to navigate an ever-evolving future. Participants will become well versed in the various individual roles and organizational structures within the performing arts landscape including: 1) artist representation, administration, producing entities, and presenting models; 2) shifting paradigms between artists, performances spaces, and communities, and 3) the touring of work via formal and informal support systems. Students will also analyze trends, innovations, challenges, and opportunities shaping the future of the field.

### **ARTMGT 365B Performing Arts Producing and Presenting II (2)**

Course Leader: Amy Shimshon-Santo (**Prerequisite 365A**)

This course focuses on values-driven innovations in performing arts management, and builds on previous learning in Performing Arts Producing and Presenting I. The class collaborates with a professional theater setting and aims to prepare students for ethical, visionary careers in performing arts management. Students will gain hands-on experience working with local artists, producers, and presenters, and learn how theaters identify and recruit Los Angeles based

artists and produce live arts. Students will fulfill outreach with local artists and producers, and develop methods to strengthen public participation in various artistic genres including dance, theatre, music, film, literature and arts/media multidisciplinary productions. This course will increase student knowledge and experience in curation and management of the performing arts in Los Angeles.

**ARTBUS 301 Legal Foundations for Creative Industries (4)**

Course Leader: Kibum Kim

This class provides an overview of major art law and business topics. Subjects covered include: The U.S. Legal System, Contracts, Intellectual Property, Artist Rights, Authenticity and Title, First Amendment, Business Structures, and Business Challenges. Several classes will include presentations from guest speakers addressing the specific roles and concerns of artists, dealers, collectors, curators and/or auctioneers. The course will employ a modified Socratic method and in-class exercises as students are expected to actively participate in each class.

**ARTBUS 318 Looking at and Writing about Art for Arts Professionals (2)**

Course Leader: Jonathan Neil/Ed Schad

This course teaches practical writing about visual art. Whereas many writing courses focus on the theory and practice of 'criticism' exclusively, as if this were the only genre of art writing that matters, this course will look at a wider range of genres of, and contexts for, writing about art and artists. Participants will focus on describing the specifics of what they see and encounter, in terms of artworks themselves and the institutional settings that frame and inform them. Genres and forms that will be introduced, and which students in the course will write themselves, include artist profiles, wall texts, and press releases, as well as short critical reviews and coverage pieces. Except for a final writing assignment, artists and topics for writing will be assigned at random to mimic the type of writing that arises in art world jobs. It is exceedingly rare to have a choice of topics to write about, therefore topics will be assigned by the instructors (just as they would be by a Department Head, an Editor, a Museum Director, or a Chief Curator).

**ARTBUS/ARTMGT 308 Art Business/Arts Management On-Site Field Study Travel (0)**

Course Leader: Faculty

Art Business/Arts Management on Site introduces students to the businesses, institutions, artists, innovators, and leaders that shape the art world at present through travel to both regional and international venues where the art business is at its most active. Travel is shaped by the art world calendar and its ever-changing menu of events.

**ARTMGT 359 Research and Evaluation for the Arts (4)**

Course Leader: Bronwyn Mauldin

This class will introduce research methods and principles as they are practiced in arts management, including both qualitative and quantitative perspectives. The skills required to read, understand, analyze, and utilize arts data will be explored and practiced. Works by key researchers in the arts field will be critically analyzed. Students will also engage in hands-on exercises in the classroom as well as conduct data collection in the field. The course will culminate in a student-developed research proposal that will demonstrate an understanding of all stages of the process from developing a research question and collecting data to analysis and report writing.

**ARTMGT 353 Strategic Planning for Arts Organizations (2)**

Course Leader: John McGuirk & Hovig Tchalian

Strategic planning is the process of defining an organization's mission and goals and allocating the resources necessary to achieve them over time. Smart, savvy planning has become critical for success within the rapidly changing environment for not-for-profit arts and culture organizations. In this course, Arts Management students will examine multiple approaches to developing and implementing a strategic plan. Students will also learn and apply methods and frameworks for critical reasoning, complex problem-solving and oral and written communication. Coupled with a foundation in the strategic planning process, these core strategic thinking skills will help students design effective solutions to strategic challenges by asking the right questions, first. The course will include lectures, case studies, group discussions, and hands-on experiential activities. The course format is practice-based, with a focus on learning by doing. We will therefore directly apply the approaches and frameworks we learn, often to a case or mini-project. Note that this course is team taught, with some sessions led by one of the two instructors but an integrated structure that applies all concepts and frameworks taught in the course in each assignment and course session.

**ARTMGT 328 Financial Management for Arts Nonprofits (2)**

Course Leader: Dianne Debicella

The course objectives are to expand awareness of the similarities and differences between financial management of profit-seeking firms and not-for profit firms. Understand the scope and importance of financial management responsibilities within an arts organization. Understand the techniques of day-to-day financial management, with particular emphasis on budgeting, financial statements, internal controls and decision making. Develop a thorough understanding of funds accounting and of financial analysis. Provide a useful set of tools for an emerging arts manager, regardless of art form or professional specialty.

**ARTMGT 350 Theory and Practice of Institutional Leadership (2)**

Course Leader: Melody Kanschat

This survey course explores various styles of leadership, and the processes and practices behind strategic planning and decision-making in arts organizations today. Practical applications will focus on developing concrete strategies and tactical plans for managing arts organizations, including motivating teams, managing boards, fund-raising, situational analysis, and program development. Guest speakers who are leaders in the field will add diverse perspectives to class discussions of the major topics. Focus on specific types of arts organizations will depend upon the interests of the students in the course. Students will write a final project case study of an arts organization and its leader(s) demonstrating the various styles, strategies, and tactics in play and suggestions for alternatives to boost organizational success.

**ARTMGT 351 Arts & Cultural Policy (2)**

Course Leader: Laura Zucker

Cultural policy shapes government and private support of the arts and culture and is connected to a broad array of other areas and issues such as public education, artist rights, and economic development. This course is designed to provide students with an understanding of the importance of cultural policy and the many ways it influences cultural production, consumption, and various other forms of participation in the United States. The specific emphasis of the course is on how cultural policy is developed and implemented at the local government level.

**ARTBUS 312 Fine Art as a Financial Asset (2)**

Course leader: Rosemary Ringwald

Art is an asset, but it is increasingly being purchased as an investment asset despite its lack of return and the expenses associated with maintaining it. This course will examine the individual art investor who wants to (1) leverage his or her collection; (2) gift art to family members or charitable organizations during life; (3) leave art to family members or charitable organizations upon death; (4) establish a private art museum to house the investor's collection; and finally (5) explore corporate art collecting as an investment asset. The course will begin by laying the foundation for an understanding of the planning process by lectures on educational modules devoted to income tax, gift tax, estate tax, trust and estate planning basics. Planning strategies will be reviewed and discussed for their applicability to a client's particular situation as will the advantages and disadvantages of each strategy. The course will provide an understanding of the mechanics behind the art lending process and provide real life examples of clients who are utilizing this form of leverage with their art collections.

**ARTBUS/ARTMGT 316 Public Art (2)**

Course leader: Letitia Fernandez-Ivins

Contemporary public art practices rely on community involvement with the goal of creating artwork accessible and usable by the general public. The artwork is often site specific and it is

not uncommon now to see public art projects that incorporate performance and temporary components. This course will examine the chronological path of public art projects from selection to fabrication, installation, and ultimately maintenance, conservation, and removal issues. We will explore trends in public art, the legal and ethical concerns to be considered along the way and strategies for building successful public art programs. This class is open to all CGU students.

### **ARTBUS 314 The Auction Business Intensive (2)**

Course Leader: Jeff Moran

This course introduces students to the inner workings of the auction business by focusing on what actually happens in the auction sale room and behind the scenes. Key moments in auction house history are combined with the evolution of the rules and regulations that govern the auction world. Students are given an inside perspective to buying and selling at auction, the fine points of “saleroom science,” and how the major auction houses compete for business, clients and market share. Students are given a unique opportunity to understand how auctioneers practice their trade by learning the skills required and the techniques employed in conducting fine art auctions. The lifeline of a piece of art at auction will be followed behind the scenes from loading dock to auction block.

### **ARTBUS 304A Professional Practice I: The Gallery Business (2)**

Course Leader: Faculty

The Fundamentals of an Art Gallery is a detailed look into a contemporary art gallery, what it is, how it functions, how it's structured and what role it plays in the greater art world. This course gives an in-depth look at the financial system and operations of a gallery. Fundamentals of an Art Gallery includes site visits to galleries to meet with the gallery owners to get their personal insight and experience. The course will conclude with each student creating a business plan for a gallery. The issues each student will address are how they are going to fund the gallery startup, projecting revenue and expenses, staffing, sourcing artists, creating a program, and creating a sample exhibition schedule for the year.

### **ARTBUS 304B Professional Practice II: Appraising Contemporary Art (2)**

Course Leader: Karen McManus

This course provides the essential framework and methodology of personal property appraisal with an emphasis on contemporary art. Students will gain a general knowledge of the duties of a professional appraiser; learn about different types of appraisals (insurance, estate tax, charitable contribution, equitable distribution, etc.); examine the types of value and valuation approaches used in appraisal reports; investigate different markets and market levels; and explore challenges specific to appraising contemporary works of art. Other topics covered include client relations, standards and codes of ethics, authenticity, appraisal report requirements, identifying appropriate comparables, and establishing a practice.

**ART 348 (SPRING) Survey of Contemporary Art Field Research (4)**

Course Leader: David Pagel

In the Survey of Contemporary Art course, we will do just that: survey contemporary art by visiting galleries and museums in Los Angeles. This is a field research seminar. Its point is to develop your capacity to interpret, analyze and discuss contemporary art. Attendance is mandatory. Participants are expected to meet at various venues, roughly every other week throughout the semester. As a group, we will partake in various exercises in front of the art we are viewing, engaging it physically and assessing it intellectually. You will be called upon to speak about your firsthand experiences of these works, often at length. Back in the classroom, on the alternative weeks, you will be called upon to present written accounts of your experiences, elaborating upon your perceptions, interpretations and ideas by way of secondary research you conduct on your own, reading additional accounts and reviews as well as biographical and contextual materials.

**ART 349 (FALL) Survey of Contemporary Art (4)**

Course Leader: David Pagel

This class introduces students to some of the most influential art made in California, New York, and Europe from just before the beginning of the 1960s to just after their end. It examines the transatlantic and transcontinental dialogues that emerged among artists before globalism transformed the art world into what it is now: a multinational, corporate-style enterprise that combines aspects of the entertainment industry, the education business, and naked commercial speculation. By the end of the course, students are expected to be knowledgeable of the artists who comprise The Great Wheel of Art. This includes being able to identify their major works, to state their significance, to relate their work to that of their compatriots and competitors, and to define the artistic and social contexts out of which their work emerged as well as to be familiar with the artists they influenced.

**ART 344A (FALL) Ideas in Contemporary Art (4)**

Course Leader: Carmine Iannaccone

"The Grand Tour". Many commentators believe that what has been called the Golden Age of critical theory is now over. They're probably right, but just because it's over, doesn't mean it's finished. Anything as far-reaching as the body of thought that is also known as "Continental Theory" will permanently bend the light through which all successive history is viewed, to one degree or another. These theories were influential not just because they got written, but also because of how they were interpreted, discussed, unloaded, and applied by legions of others in a process that (for better or for worse) is certainly still underway. And that may make it crucial to understand the theories now more than ever. The process of exegesis can become vapid and attenuate the original ideas, to the point where we forget what made them revolutionary in the first place. As more and more people talk about them, the key terms become markers of fashion rather than insight. Anyone can now throw around the word "deconstruction" and sound very

informed, hip, and up to date without needing to know what deconstruction means. That's a problem.

### **ART 345 (SPRING) Ideas in Contemporary Art (4)**

Course Leader: Carmine Iannaccone

Literature has been called the "theatre of the mind;" it is an art of pure conjury. But where reading is usually internal, solitary, and disembodied, the visual arts are always external, social forms in which groups of people with actual bodies gather around tactile, material phenomena, also with actual bodies. Much scholarship has explored the zone of overlap between these two seemingly disparate art forms - the visuality of literature, the narrative power of painting/sculpture - and in this class we will indeed look at that research. But we also need a more utilitarian term to cover the shared territory and help us develop an understanding of the actual mechanisms that ally the theatre of the mind with the theatre of objects. That term is "fantasy." In three movements, the class will identify different species of fantasy as they have flowered in our contemporary cultural ecosystems. Using the methodologies of the naturalist as our model, our goal will be to analyze these species, name them, and ask why they have taken root amongst us now. What are the favorable conditions that have made their appearance possible? How long have they been with us? How long might we predict that they will stay? And how do they transcend the supposed boundaries between visuality and the verbal?

### **ARTBUS 322 Latin American Art Markets (2)**

Course Leader: Alma Ruiz

This course tracks the genesis and evolution of the Latin American art markets in the United States and their most recent growth in Latin America. We will examine trends and aesthetic histories for increased interest in the art of the region, characterized by the growing influence of the Latin American departments at both Sotheby's and Christie's and the burgeoning number of art fairs from Mexico to the Southern Cone, some of which operate with official support. The active participation of collectors, art advisors, dealers, curators, and artists has energized the market to new monetary levels with some artists occupying a prominent position in both regional and international markets. Students will learn the differences between these markets and learn to analyze local vs. global.

### **ARTBUS/ARTMGT 311 Social and Cultural Entrepreneurship (2)**

Course leader: Amy Shimshon-Santo

Changes in technology, demographics, and the economy are challenging artists and arts organizations to become more entrepreneurial in their planning and practice while remaining true to their missions. This is true not only for artists, but, also, for arts serving foundations, government agencies, and nonprofit entities. How can artists and arts organizations employ social and cultural entrepreneurship to position themselves as change makers, influencers, and allies in the storytelling economy? Entrepreneurship provides tools to innovate new, and

sometimes hybrid approaches, to successful arts management and business development. Students will study the topic through critical reading, global case study analysis, and apply what they learn to real world projects within their grasp. Through team-oriented exercises and project-based learning, students will imagine and prototype ventures that amplify the values and assets of an artist or arts organization. This course prepares participants to think critically and act creatively as arts leaders who uplift the creative vitality of the communities they care for and serve.

### **ARTMGT 302 The Media Business (2)**

Course leader: Chris Reed

This course examines the business models relating to the production and distribution of books, music, films, television programs, sports, news and information, and related industries. Students will understand how fundamental economic principles have formed the underpinnings of contemporary media distribution business models and how recent technological innovation has begun to reshape the content business landscape. Students will gain exposure to the market demands, economic context, and legal and regulatory environment in which creators and content business executives must decide how to create, produce, and distribute the next generation of the American cultural experience.

### **ARTMGT 303 Media Law (2)**

Course leader: Chris Reed

This course explores the legal standards that determine what the media may and may not do. After completing the course, students will understand the fundamentals of how the American legal system works; have an understanding and appreciation for the freedoms embodied in the First Amendment and how they impact the media and the media's role in a democratic society; and understand the legal environment in which the media must function, including libel, privacy, copyright, broadcast regulation, advertising, and various other doctrines and policy issues that relate to the media industry.

### **ARTBUS/ARTMGT 330 The Art of Social Engagement (2)**

Course leader: Irene Tsatsos

Social engagement practices have evolved by drawing from the traditions of both visual art and performance-based media to create works that use community engagement as the subject of and raw material for artistic interventions. Understanding the artists who practice this often-esoteric brand of public art and collaborating with them to bring their work to audiences is often challenging. This course explores the nature of social engagement practices, the role that art institutions can or cannot play in supporting these artistic practices, and the challenges of curating and valuing these practices within the art world. This course offers students a brief survey of the history and theory of social engagement in the visual arts, but it also focuses on

the management issues – logistical, legal, financial, educational – that attend the conception and production of socially engaged works.

### **ARTBUS/ARTMGT 315 Exhibition Making & Managing (2)**

Course leader: Irene Tsatsos

Different from a course in “curatorial studies,” this class takes students through the full life cycle of mounting and managing an exhibition of visual art. It covers early stage planning and scheduling; artist, collector, and agency relations; loans; budgeting and funding; insurance, shipping, and handling; third-party contracts; catalogue and collateral materials production; marketing; programming; and staffing. Students are asked to come up with creative solutions to exhibition problems governed by different kinds of constraints, such as limited budgets or access to key works. It looks at the presence of digital technology in the exhibition hall or environment and asks about the best ways to deploy technology to equally serve an exhibitions-edifying mission and its public.

### **ARTBUS 405 East Asian Art and its Markets (2)**

Course leader: Kejia Wu

This course provides students with a broad and in-depth understanding of the East Asian art markets, which includes the second largest art market in the world after the US, China. The course will review the long-term collecting history and connoisseurship of art in East Asia and discuss how different countries in the region: China, Japan, Korea, etc., influenced each developing their preferences for collecting and conserving. In addition, the course will introduce students to the key stakeholders in the East Asian art markets, including artists, galleries, auction houses, art fairs, public and private museums, art critics/curators and art media. As China is a major force in the growth of the global art market, we will dedicate a number of sessions to China’s art market alone, particularly the auction business in China, the authenticity issue of Chinese art and the rise of Chinese contemporary art at the turn of the 21<sup>st</sup> Century. We will also cover the rise of the Japanese and Korean art markets and review the careers of a few Japanese and Korean artists to learn how they became prominent players on the global stage. The course will include a series of lectures; visits to museums, galleries, and auction houses in Los Angeles; and a field trip to Beijing (or New York), Seoul, and Hong Kong in March during the Art Basel Hong Kong art fair.

### **ARTBUS 300A Intro to Art Market Dynamics (4)**

Course leader: Kibum Kim

This course introduces students to the structures and dynamics of international art markets: the people, places, institutions, and organizations responsible for the flow of work around the globe as well as by and through which they gain their value. In fact, value is a core organizing concept around which this course is built. What makes works of art valuable? What determines their price? Why are some artists considered relevant and others not? What confers relevance, and

hence, scarcity? From the artist's studio to art history, from the museum to the auction house, from the art fair to the international biennial, from the arts pages of the major daily newspapers to the esoteric world of academic journals, and from the law courts to insurance policies – what confers value on a work of art, and how?

### **ARMGT 300A Intro to Arts Management Dynamics (2)**

Course Leader: Amy Shimshon-Santo

Arts Management Dynamics introduces students to careers supporting the creation, delivery, presentation, and preservation of the arts and culture across diverse social, cultural, and economic settings. Arts management serves all artistic disciplines: visual, performing, literary, media, cultural and arts-service organizations. Arts management strengthens myriad arts institutions including nonprofit organizations, social enterprises, foundations, public agencies, as well as individual artists and arts collectives. In practice, thoughtful arts management can spark public engagement, generate income, manage boards, innovate ideas, and help the arts and culture thrive. This course provides a broad overview of the discipline while immersing students in the arts ecosystem of Los Angeles; a global city. Through critical reading and writing, group discussion, presentations, guest speakers, and site visits, students will prepare themselves for fulfilling careers in arts management guided by their own interests, values, and aims.

### **ARMGT 300B Intro to Arts Management Dynamics (2)**

Course Leader: Amy Shimshon-Santo (**Prerequisite 300A**)

This course builds on the key ideas introduced in AM Dynamics I and is a requirement for the major. Arts Management Dynamics introduces students to careers in arts administration and demystifies the various domains, genres, and scales of work advanced by arts management professionals. Along the way, students are encouraged to identify a vision for their future careers in the arts. Arts management emphasizes the creation, delivery, presentation, and preservation of the arts and culture across diverse social, cultural, and economic settings, and serves all artistic disciplines — visual, performing, literary, media, cultural and arts-service organizations. Arts management strengthens myriad arts institutions including non-profit organizations, social enterprises, foundations, public agencies, as well as individual artists and arts collectives. In practice, thoughtful arts management can spark public engagement, generate revenue, manage boards and teams, innovate ideas, and help the arts and culture thrive. This course provides a broad overview of the discipline while immersing students in the arts ecosystem of Los Angeles, a global city. Through critical reading and writing, group discussion, presentations, guest speakers, and site visits, students will prepare themselves for fulfilling careers in arts management guided by their own interests, values, and aims.

### **ARTBUS 300B Comparative Art Markets (2)**

Course leader: Kibum Kim

A partner course to Art Market Dynamics, Comparative Art Markets pulls back the lens on the question of value addressed in that course in order to look at a broad range of art markets and how they “perform” with respect to one another. The first part of the course compares regional and temporal markets to one another. For example, nineteenth century American and British art, or modern Latin American and South Asian art. The second part of the course looks at how markets are broken down according to medium, for example painting vs. sculpture, photography vs. prints, drawings vs. new media. In every case, the questions the course asks are: What does it mean to segment markets in this manner? Are there other ways of analyzing and comparing similar markets using different variables and metrics? Using statistical analysis, students will conduct their own art market analytics in order to test for answers to these and other questions.

### **ARTBUS 300C Contemporary Art Markets (2)**

Course leader: Kibum Kim

A partner course to Art Market Dynamics, Contemporary Art Markets look specifically at the market for contemporary art from its blue chip to emerging manifestations. It is difficult to value art with no reasonable or robust track record in the secondary marketplace (i.e. at auction) nor with any historical pedigree. Yet the market for contemporary art works has far surpassed many other categories of collecting, including Impressionist and Modern art. This course looks at the dynamics at play in the contemporary art marketplace. Through a combination of case studies, as well as structural and statistical analysis, students will unpack the contemporary art market, while comparing it to markets for other goods (real estate, luxury goods, commodities).

### **ARTMGT 305 Arts Management Masterclass: Cross Sector Solutions for the Arts (2)**

Course leader: Laura Zucker

Arts organizations often find themselves addressing intractable social sector issues, such as juvenile justice, homelessness and graffiti abatement; health issues, such as music therapy for Alzheimer patients; environmental issues, such as water conservation or waste management, and myriad other cross sector work. Through site visits to arts organizations throughout Los Angeles deeply engaged in this work, this course will explore the ramifications for arts managers of authentic cross sector work.

### **ARTBUS 415 Art Fairs and Selling Exhibitions (2)**

Course leader: Kibum Kim

In little more than a decade, art fairs have redefined the systemic mechanisms of the art market. In addition to becoming the dominant channels for sales in the art world—many galleries generate a majority of their revenues from fairs—art fairs, aided by digital communications, have fundamentally altered the traditional gallery business model. Art fairs have expanded the scope

of collector bases available to galleries geographically, which has facilitated growth of sales conducted through dissemination of digital images and contributed to the proliferation of art advisors. Fairs also have served as a catalyst in the formation of a global, year-round, spectacle-driven calendar for the international art circuit. This course will chart the history of art fairs and examine the current landscape of art fairs, paying particular attention to the economics of art fairs—from the perspectives of galleries that rely on fair participation for sales, fairs themselves, and artists who face greater production pressures with fair schedules.

### **ARTBUS 305 Art Law Advanced Topics: Issues Affecting the Art Market (2)**

Course Leader: Daniel McClean

Part 1: International Art Transactions. This course will provide an overview of the legal and commercial framework for global Art market transactions. It will consider the private (e.g. galleries, dealers) and public distribution channels (e.g. auction) through which art is offered and sold. It will analyze the risks for buyers and sellers (including issues concerning lack of sale transparency, authenticity, condition, title, export) when buying and selling art. It will consider the role of agents in this process and their duties.

Part 2: Cultural Property and Restitution. This course will provide an overview of the international legal and ethical framework for regulating the movement of cultural property and for combating the traffic in looted and unlawfully exported cultural property. It will consider international treaties such as UNESCO (1970) and UNIDROIT (1995) and mechanisms provided under national law, i.e. the National Stolen Property Act 1961 of the United States for source countries to reclaim stolen and unlawfully exported cultural property. It will specifically, address the subject of Nazi looted art and its restitution, examining the consequences of the recently enacted, the Holocaust Expropriated Art Recovery Act (2016) ("HEAR") in the United States.

Part 3: Artist's' Legacy and Estate Management. This course will address the growing importance of legacy planning for artists and the role of artists' estates in the contemporary art market today. It will examine models of artist estate management, including private estates and private/public foundations and the challenges and responsibilities of artists' estates in protecting the legacy of the deceased artist while promoting the dissemination of his or her work. It will consider recent controversies in the administration of artists' estates including regarding authentication, copyright restrictions and the creation of posthumous artworks.

### **ARTMGT 401B Arts Management Practicum (4)**

Course leader: Amy Shimshon-Santo (**Prerequisite: 401A**)

This course aims to accelerate student learning and career outcomes by advancing a real-world project, expanding professional relationships, and growing as creative thinkers and arts management professionals. Students in the Arts Management Practicum identify, structure,

fulfill, and assess a capstone project in an area of their interest. Projects combine direct service to the field of the arts and culture with rigorous social inquiry. Students deepen their understanding of contemporary issues in arts management by performing one hundred hours of service learning during a summer apprenticeship (or equivalent work with a professional arts and cultural entity). Participants develop leadership through assignments in critical writing and analysis, facilitation, and presentation. Student learning outcomes include enhancing self-awareness, tackling key dilemmas in the arts, and catalyzing critical conversations to advance our field. Students develop their key competencies in critical reading and writing, multimedia communication, facilitation, and presentation. Working as a cohort, emerging arts managers increase their knowledge and preparedness to positively impact the arts ecosystem of greater Los Angeles and beyond.

### **ARTBUS 305 Art Law: Restitution and Cultural Property (2)**

Course leader: Sarah Odenkirk (**Prerequisite: 301**)

This course covers a wide range of subjects including WWII Restitution, import and export regulations affecting antiquities and cultural patrimony, and laws and policies affecting indigenous peoples' rights. Students will read and discuss specific legal cases, pertinent domestic legislation, and international treaties. The course will require students to work individually and in small groups to prepare several presentations throughout the semester.

### **ARTBUS 313 The History of Art Markets in the West (2)**

Course leader: Christian Huemer

Most courses on the International Art Market focus on the contemporary state of the market. There is nothing wrong with this approach, of course, but it can offer the impression that the individuals and institutions that make up the market, as well the customs and conventions that shape its operation, have either always been thus or, in contrast, are brand new. This course takes the contemporary state of the art markets as a jumping off point from which to survey their historical evolution. For example, the emergence of an international network of art makers and dealers in 15th Century Florence will be addressed in terms of actor network theory; 16th Century Antwerp raises questions and debates about globalization; and 19th Century Paris will be analyzed with regard to star cults and dealing in temperaments, etc. If this course puts significant emphasis on the historical perspective, that is because it holds that the contemporary shape of market is none too different from the historical forms that gave rise to it.

### **ARTBUS 302 Asian Arts Connoisseurship and Collecting (4)**

Course leader: Bruce Coats

This seminar will provide a rare "hands on" experience that explores techniques of production, methods of conservation and ways to evaluate authenticity. Issues facing Asian art collectors, curators and dealers will be examined. During the semester, students will do research on Asian art objects in the Scripps College Collections and make reports (written and oral) about the

works – such research could be added to the Scripps collections database. Longer research papers could be placed online as case studies, for example indicating the types of reports that might be done by a curator for a museum acquisitions committee or by a gallery consultant for a collector. The learning outcomes are to develop an enhanced familiarity with Asian art objects and to acquire a vocabulary with which to discuss such works with Asian art scholars, museum curators and private collectors.

#### **ARTBUS 317 Finance and Accounting for Creative Industries (4)**

Course leaders: Jay Prag and Jim Wallace

Finance is the study of the allocation of capital (money) from lenders or savers to borrowers. Typically, the ultimate borrower is a firm or an entrepreneur who is attempting to build or acquire productive, profitable assets. When this process is studied from the point of view of the lender, the class is usually called "Investments". When the borrower's point of view is studied, we generally call the class "Corporate Finance". Many of the same theories are studied in both classes because these two classes are studying the same fundamental process. We will draw on many areas in constructing a method for financing a profitable corporation. Obviously finance theories are important but we will also use economics, accounting and management concepts. There are essentially two philosophies regarding the proper approach to teaching financial accounting. Perhaps the more traditional approach takes the perspective of the preparer, whereby the emphasis is on the proper recording of transactions. This debits and credits approach is very useful for anybody contemplating a career as an accountant. It is my belief that this approach is also responsible for accounting's reputation as "boring" and just a bunch of rules to be learned. We will be following a second teaching philosophy, whereby we study accounting from the perspective of the user/manager. The ultimate goal from this section will be for you to read and understand the output from the financial accounting process, the financial statements. While this is not a class is either statement preparation or statement analysis, we will do a little of each. Still, the goal is understanding the basic rules governing the preparation of financial statements, the flexibility that exists within these rules, the possible incentives of management to make choices from within these rules, and the output from this environment.

#### **ARTBUS/ARTMGT 309B Startup Studio (4)**

Course leader(s): Faculty

Students who pursue the entrepreneurship sequence in the CMCI finish their degree with the Startup Studio. The studio is designed as an open forum in which students work on their final MA capstone projects, usually entrepreneurial enterprises of one genre or another that are presented to panels of faculty and professionals at the end of the semester in which the studio is taken. The studio offers students an open, collaborative environment in which to develop their ideas and to learn from one another. Regular visits from industry professionals, entrepreneurs, institutional leaders, and visiting faculty provide feedback on projects in development.

## **ARTBUS/ARTMGT 310A/310B Principles and Practices of Fundraising (2)**

Course leader: Robin Sukhadia

Principles and Practices of Fundraising 1 (310A) introduces students to the fundamentals of philanthropy and fundraising in the arts. The course presents critical concepts and pragmatic applications for raising funds for the visual and performing arts across different genres, settings, and scales. Informative reading, case study review, critical discussions, written assignments, and guest speakers will immerse students in the key ideas, pragmatic tools, and core relationships needed for successful fundraising in the arts. Students will become familiar with comprehensive fundraising planning, cultivation, solicitation, and stewardship using old and new technologies. Participation in this course will prepare students to enhance the impact of the arts on our lives and communities through thoughtful planning and action.

### Principles and Practices of Fundraising 2: (310B) **(Prerequisite 310A)**

Fundraising has become a key responsibility of qualified leaders in the arts. In this pragmatic and critical course students will study cutting edge trends in development, form a leadership vision for arts fundraising, and practice core development competencies that prepare them to raise funds for visual and performing arts organizations across genre, scale, and setting. Course readings, case studies, critical discussions, written assignments, and guest speakers will deepen students' understanding of key ideas, historical foundations, and catalytic changes shaping philanthropy today. Building from the comprehensive fundraising plans developed in 310A, students will gain hands-on experience in cultivation, solicitation, and stewardship from prospect research to proposal development, reporting to evaluation, and analogue to online relationship building. Students will deepen their understanding of how fundraising can enhance the impact of the arts on our lives and communities.

This pragmatic course prepares students to master the fundamentals of philanthropy and fundraising in the arts. Students will study practices and principles applicable to diverse arts organizations across genres and settings – including their unique challenges and opportunities. Course readings, case studies, critical discussions, written assignments, and guest speakers will engage students with key ideas and contemporary influencers in philanthropy. As potential grantors, students will critique trends and propose enhancements for grant making in the arts. As potential grant seekers, students will develop core competencies in successful prospect research, solicitation, and stewardship. Annual giving topics will include foundation and corporate relations, government grants, solicitation and stewardship of individual donors, and communications. An overview of campaign planning phases and case statements also will be addressed. Through hands-on assignments, students will research, compose, and present a high-quality funding proposal or request for proposals that resonates with their creative interests. Participation in the course will reveal how fundraising can enhance the impact of the arts on our lives and communities.

**ARTMGT 401A Pre-Practicum (2)**

Course leader: Amy Shimshon-Santo

This course prepares students to identify and define a capstone thesis project and is a pre-requisite for participation in the Arts Management thesis Practicum (Course 401B). Students work individually, or in teams, to identify a project focus, craft a scope of work with an arts entity (organization, network, or collective), and outline a plan of applied study. Students gain an understanding of key issues, dilemmas, and opportunities in arts management through critical reading, organizational analysis, group discussion, individual goal setting, field observations, and face-to-face meetings with arts professionals. Students define and agree on project goals with an existing arts entity, target best practices for action, and negotiate an approved scope of work. In addition to individual applied projects, students may also choose from a small group project led by a faculty mentor in service of the broader arts community.

**ARTBUS/ARTMGT 380A Collections Management I (2)**

Course Leader: Rebecca Norris

The course focuses on the roles of various museum professionals and will offer insight into current collections care practices and standards. Through lectures, site visits and talks with top experts in the field, students will gain a better understanding of the activities that are required in order to effectively care for a collection. Collection Management has three main pillars: collections care/preservation & collection development & collection use, during this course we will take a closer look at these three areas. Students will be introduced to collection management systems, insurance, conservation, shipping, handling, and installation standards.

**ARTBUS/ARTMGT 380B Collections Management II (2)**

Course Leader: Marcelle Lunau

The ability to manage a museum or private collection is a fundamental component in maintaining a sustainable art collection both from a conservation standpoint as well from a market value perspective. Collections management practices establish the basis for creating and implementing policies on acquisition, re-acquisition, documentation, storage and conservation. This course will provide a solid foundation in collection management theory, policy and practice in both museum and private collection contexts.

**ARTBUS 303/ARTMGT 304 New Venture Creation (2)**

Course Leader: Faculty

This course covers the principles of entrepreneurship (e.g. managing process, value creation, teams, & growth) as well as various different entrepreneurial models (e.g. the lean startup, the "non nonprofit," the "innovator's dilemma," etc.), all with an eye towards generating ideas for new ventures. Following a research-based approach, students are asked to identify opportunities, customers, and markets for new products, services, businesses, organizations,

and initiatives. This course is a prerequisite to the Startup Studio, in which students develop their venture ideas into fully fledged enterprise plans and pitches.

### **ARTBUS/ARTMGT 307 Social and Digital Media Marketing (2)**

Course Leader: Faculty

As the communications landscape moves to digital, the value of strong online marketing skills continues to grow. How does one create an online marketing strategy that cuts through the noise and gets a response? This course will explore successful social media and digital marketing strategies, including best practices for specific social networks; content creation and manipulation; selection of an online voice; and planning and measuring advertising strategies using targeted social media. Students will learn best practices for promoting themselves and their work online and access the experience of industry guest speakers implementing successful online marketing campaigns.

### **ARTBUS/ARTMGT 319 Design Thinking and Strategy (2)**

Course Leader: Hideki Yamawaki & Katharina Pick

Many organizations today are moving away from analyzing existing opportunities and instead look to create new options that they have not yet considered. An emerging approach is to create value using the designer's approach to solving problems. Design Thinking and Strategy combines classroom and design projects to expose students to a new working environment of design driven companies. Students are expected to learn new ways in which to combine creativity, managerial skills and an entrepreneurial spirit in holistic ways. In particular, students will have the opportunity to work with the elements of the designer's approach to a deep understanding of the user/client, creative solutions to constraints and tensions, prototyping, and continuous modifications. Initial classroom study utilizes class discussion and workshops to focus on business strategy and creativity/innovation languages. The students are assigned to work on a design project in teams and expected to make presentations.

### **ARTBUS 335 Doing Business in the Creative Industries in China (2)**

Course Leader: Matt Pillar

With a massive consumer base spending heavily both at home and abroad, China represents a tremendous opportunity for companies seeking growth. But the path to profits is highly complex, fraught with potential pitfalls that are best avoided. In this immersive two-credit course organized by Sotheby's Institute of Art and the Drucker School of Management at Claremont Graduate University, students will gain a practical, timely understanding of modern China and the emergence and growing importance of the "creative industries" and the leading companies and entrepreneurs/executives building them there. The course will engage students in an in-depth review of the current market and business environment, cultural sensitivities, major trends, and various industry sector deep-dives and then focus on a wide range of proven, time-

tested business strategies and tactics on how to effectively navigate this complex, fast-growing market and establish a platform for lasting success.

### **ARTBUS/ARTMGT 344 Cultural and Arts Policy in Asia (2)**

Course Leader: Sam Kang

The course aims to examine the relationship between culture and the state in East Asian countries (China, Japan, Singapore, South Korea and Taiwan). The main questions are how and why state intervenes in cultural production, distribution, and consumption, and what are the intentions and actual outcomes of cultural policy. The course helps students to develop a concrete understanding of key policy themes and issues of contemporary cultural policy in East Asian countries through examining the rationales, functions and implications from a critical and comparative perspectives. The course will prepare students to critically interrogate the transforming dynamics between the state, arts and creative industries against the region's rapidly changing political and economic backdrops. One of the primary themes will involve emergence and evolution of the creative industries paradigm. Students will gain a nuanced understanding of a contemporary snapshot of government priorities, the agency of non-government players, and the dynamic tension between state ambitions, private interests and individual cultural and creative expressions in contemporary Asia.

### **ARTBUS 323 Curating Latin American Art (2)**

Course Leader: Alma Ruiz

Exhibitions of Latin American art and artists have become more commonplace in the United States in the last 25 years due to globalization, shifting national demographics, and a dedicated number of Latin America-born curators along with U.S.-born Ph.D. graduates, working in mainstream U.S. institutions. There is increased interest to broaden the field by dispelling stereotypical notions of what Latin American art is supposed to be. In this course, students will first gain an understanding of this history from a group of exhibitions that were responsible for Latin American art as a cultural stereotype of "exotic" and "colorful." The course will ultimately propose more useful paradigms to rethink the way this art is represented. Through a deeper cultural interpretation of this complex region made up of twenty countries with no single identity, students will learn to develop more reflective and authentic curatorial strategies. The goal is to be engaged with Latin American art from a strong artistic, historical, and sociological position in order to curate exhibitions that are authentic, intellectually engaging, and readily understood.

### **ARTBUS/ARTMGT 377A Curatorial Practice: Foundations of Curating (2)**

Course Leader: Alma Ruiz, Irene Tsatsos

What is a curator? What does a curator do? A broadly defined figure, the curator has become a **selector and interpreter** of the art in an exhibition. In museums, the curator conceives of the exhibition thesis; plays the role of producer, manager, educator, and organizer; and is responsible for wall text and labels, catalog essays, and other exhibition support content. The

curator may be called upon to help with fundraising, to interact with the public and the press, and to lecture and conduct seminars. As the curator's role expands, so do the skills required to meet new challenges. This course takes students through the full life cycle of mounting and managing an exhibition, using as a textbook Adrian George's *The Curator's Handbook*, slide presentations by faculty of relevant exhibitions, supplemental readings, and visits to and from professionals at area museums. 377A (Theory & Practice) is the first of four related modules that explore all aspects of making and managing exhibitions. It is open to all students and is a mandatory prerequisite to 377B (Studio Visits and Development of Exhibition Thematics), 377C (Exhibition Organization and Planning), and 377D (Exhibition, Program, and Assessment).

### **ARTBUS/ARTMGT 377B Curatorial Practice: Exhibition Planning (2)**

Course Leader: Alma Ruiz, Irene Tsatsos (**Prerequisite 377A**)

This course continues to cover aspects of curating, using as a textbook Adrian George's *The Curator's Handbook*. It requires time flexibility to conduct independent research and gallery and studio visits that may take longer than the three hours/week allocated for this course. By the end of the class, the students will have come up with an exhibition thesis and checklist. The work in this class prepares students for ARTBUS/ARMGT 377C.

### **ARTBUS/ARTMGT 377C Curatorial Practice: Exhibition Organization (2)**

Course Leader: Alma Ruiz, Irene Tsatsos (**Prerequisite 377A/B**)

The course covers exhibition planning and scheduling; artist, curator, collector, and agency relations; loans; budgeting and funding; insurance, shipping, and handling; third-party contracts; catalog and collateral materials production; marketing; programming; and staffing. We will investigate a broad range of practices, policies, and protocols in museums as well as in non-profit organizations, artist-run/alternative galleries, site-specific installations, and in other kinds of public interventions.

### **ARTBUS/ARTMGT 377D Curatorial Practice: Exhibition, Program, and Assessment (2)**

Course Leader: Alma Ruiz, Irene Tsatsos (**Prerequisite 377A/B/C**)

Part practicum, part lab, this class is a continuation of 377C and will result in a group exhibition, organized by students (under the direction of faculty), who will work collaboratively on one of several teams. Students are asked to come up with an exhibition design, education program, and marketing plan, and to develop and execute other aspects of exhibition-making and managing, with creative solutions to exhibition problems governed by different kinds of constraints, such as limited budgets, availability of key works, or visitor access. This class requires time flexibility; students should be prepared to do work between classes.

**ARTBUS 306 Art Law: International Transactions (2)**

Course Leader: Sarah Odenkirk

This course will consist of a series of on-site visits to locations where students will see and experience first-hand the logistics of international transactions in the art world. From the gallery selecting works and making plans for international art fairs, to the international shipper where artwork is packed, crated and prepared for transport, to the Port of Los Angeles where goods leave and enter the United States, we will trace the journey of artwork and money as it moves around the world. The class will meet on Fridays based on the availability of the on-site hosts.

**ARTBUS/ARTMGT 324 Art PR: Publicity, Marketing, and Promotions in the Art World (2)**

Course Leader: Melissa Goldberg

Instagram followers, publicity, content marketing, display advertising, strategic partnerships, social media influencers, SEO? How do all these buzz words relate to the art world (and what do they actually mean)? In this seven week course, students will learn the foundations of communication strategies through practical sessions focused on press release writing, editorial pitches, advertising planning, social media and influencer marketing. We will investigate how events and strategic partnerships can build awareness. We will consider our audiences, the professional art world vs the recreational arts and culture goers, and we will think creatively about how to create buzz. The final project will require students to present a strategy for a communications plan for an art world event, exhibition, happening. Course will also require a gallery or museum visit.

**ARTBUS 327 Advanced Topics: Art Collaborations (2)**

Course Leader: Samantha Culp

Brands and the Art World: An Evolving Relationship explores the increasingly central role of brands in the art world, and how they're shaping the future of the creative industries. Artists have always had patrons - from the church, to royalty, to private collectors - but today consumer brands like Louis Vuitton, BMW, and Google are collaborating with artists like never before. The course gives students a detailed understanding of how and why these projects are shaped, as well as best practices for developing projects between the diverse stakeholders of artists, brands, and creative agencies. The course will feature lectures by guest speakers with first-hand experience in these projects, from the artist, agency, and brand side. As an assessment, the students will be given weekly reading and research assignments to develop a speculative brand-art collaboration. Students will develop a proposal to be presented to the class as a live "pitch" including artist curation, creative direction, project budget, sample contracts, and press strategy.

**ARTMGT 375 Theory & Practice of Arts Education Management (2)**

Course Leader: Amy Shimshon-Santo

Arts education has become a priority for visual and performing arts institutions, schools, and communities and is widely accepted as a strategy to increase access to the arts. This course overviews key ideas, systems, and practices that undergird the development future artists, audiences, and arts advocates through arts education. Arguably, Los Angeles and the State of California, stand at the forefront of arts education theory, practice, policy, and research. Students will study histories of arts education in California, analyze key concepts and dilemmas facing the field, and identify valuable resources, practices, and trends in successful arts education management. Through critical reading and writing, in-class discussion, and exposure to arts education leaders, practices, spaces, and systems, students will increase their awareness of arts education management. Participants will prepare themselves to understand and make informed decisions to better manage arts education programs, policies, and financial investments in the future.

**ARTBUS 406 Advanced Topics: The Secondary Art Market (2)**

Course Leader: Kejia Wu

Today the annual sales of the global art market are between 50-60 billion USD, where the secondary market contributes to the majority of market sales by value. This course will explore the fundamental economics of the secondary art market and analyze the major driving forces of its growth. Students will analyze the behaviors and interrelationships of key stakeholders in the secondary market including dealers, collectors, auction houses, art fairs and museums in order to better understand the complexity of their roles within the marketplace. The course will consist of in-class lectures, site visits, and guest lectures.

**ARTBUS 331 The California Avant-Garde (4)**

Course Leader: Kavior Moon

This course examines the vanguard of art made in California during the second half of the 20th century. By analyzing artworks through their forms and socio-historical contexts, we will examine how these artworks challenged the established conventions of their time and can be considered historically radical in both the artistic and social realms. The course begins with a critical assessment of the term “avant-garde” since its invention in mid-19th century revolutionary France and then explores the rich history of provocative and experimental art production by a diverse range of artists from communities in and around Southern California and the Bay Area. We will study works representing a variety of art movements and mediums, including modernist painting, assemblage sculpture, installation art, conceptualism, performance art, feminist art, artist publications, among others. Field trips to landmark art collections in the city will be incorporated into the course.

**ARTBUS 371 Advanced Art Markets (4)**

Course Leader: Kibum Kim (**Prerequisite 300A**)

Advanced Art Markets continues the inquiry begun in Introduction to Art Market Dynamics about value and price, examining a broad range of art markets and how they perform with respect to one another. The course compares regional markets, with particular focus on emerging markets that have spurred the globalization of the art world in recent years. The course then looks at how markets are broken down according to medium, for example painting v. sculpture, and by time period, Modern v. Postwar. The course will also delve more deeply into the market for contemporary art from its blue-chip to emerging manifestations. Through a combination of case studies, as well as structural analysis, students will unpack the art markets, while comparing it to markets for other goods (such as real estate, luxury, and commodities).

**ARTBUS 405 Secondary Art Markets (2)**

Course Leader: Kejia Wu

Today the annual sales of the global art market are between 50-60 billion USD, where the secondary market contributes to the majority of market sales by value. This course will explore the fundamental economics of the secondary art market and analyze the major driving forces of its growth. Students will analyze the behaviors and interrelationships of key stakeholders in the secondary market including dealers, collectors, auction houses, art fairs and museums in order to better understand the complexity of their roles within the marketplace. The course will consist of in-class lectures, site visits, and guest lectures.

**ART 328 Installation: Dialog with Surrounding Space (3)**

Course Leader: Rachel Lachowicz

Installation Art, from the 1960s to present day, holds a challenging array of headings, sub categories, and/or alternate terms, depending upon the type of experience, methodology and theoretical stance. Installation (the dialogue with surrounding space) is primarily a critique course, covering different forms of installation art. The CGU Art Department has many outstanding exhibition spaces, both indoor and outdoor, all of which will be used for this course. Each student will construct two installations as well as participate in a final exhibition. This is a fast-paced, upbeat course geared toward production of artwork and designed to augment or jumpstart one's ongoing practice. Methods The majority of class time will be devoted to critique. Each week the class will look at approximately three installations and discuss the required readings along with historical references.

**ART 328 Installation: Context Power & Placement (3)**

Course Leader: Rachel Lachowicz

Installation (Context, Power & Placement) encourages the production and contemplation of all kinds of art installations. This course is not focused on what Installation Art is, rather it takes on the complexity of art's multifaceted and ever changing spatial relationships. We will look at

Mega installations, the roll of art fairs and other 21st century exhibition dynamics in contemporary art. Students will be expected to think about the viewing, making, and showing of art in a variety of exhibition spaces, locations and conditions.

**ART 304 Independent Studio (variable)**

Course Leader: MFA Faculty

Art 301 Studio Art is a graduate-level course in which the student meets one-on-one with core faculty to discuss the student's work.

**IST 302 Databases and Big Data (4)**

Course Leader: Yan Li

Covers important concepts and techniques for database design and management emphasizing the relational model. Topics include relational design, query optimization and performance tuning, transaction management and concurrency control, recovery and backup, security, and decision support.

**IST 303 Software Development and Programming (4)**

Course Leader: Terry Ryan

This course introduces students to modern software development principles and practices. It provides necessary academic grounding in software development to support more advanced information systems and technology courses.

**IST 304 Communication and Networking (4)**

Course Leader: Anthony Corso

Familiarizes the student with the concepts and terminology of data communication, network design, and distributed information systems.

**IST 305 Management of Information Systems and Technology (4)**

Course Leader: Tamir Bechor

Change is never off - the business competitive landscape has been shifting in recent years more than ever. Globalization, rapid technological changes, talent and employee mobility, changes in customer tastes, and high pace of new business models. This course offers a fresh perspective to achieve IT Management excellence within the context of turbulent business environments. Since SPEED become to be a critical differentiating factor, students will practice several design principles to build an agile zero-time IT organization that can deliver the promise to the business.