

# Module Guide

## **The Arts & Festival Management Framework**

CWP 4 AFM

School of Arts & Creative Industries

Semester 1, 2015-2016

Level 4 - BA (Hons) Arts & Festival Management

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## 1. MODULE DETAILS

<b>Module Title:</b>	The Arts & Festival Management Framework
<b>Module Level:</b>	Level 4
<b>Module Reference Number:</b>	CWP 4 AMF
<b>Credit Value:</b>	20
<b>Student Study Hours:</b>	200
<b>Contact Hours:</b>	48
<b>Private Study Hours:</b>	152
<b>Pre-requisite Learning (If applicable):</b>	None
<b>Co-requisite Modules (If applicable):</b>	None
<b>Course(s):</b>	BA (Hons) Arts & Festival Management
<b>Year and Semester</b>	2015-2016, Semester 1
<b>Module Coordinator:</b>	Philip Sanderson Senior lecturer Arts & Festival Management
<b>MC Contact Details (Tel, Email, Room)</b>	Room B462 Borough Road Tel: 020 7815 5438 Tel Extension: 5438 Email: <a href="mailto:sanderp2@lsbu.ac.uk">sanderp2@lsbu.ac.uk</a>
<b>Teaching Team &amp; Contact Details (If applicable):</b>	Course Administrators Faculty Office Room 203 Borough Road
<b>Subject Area:</b>	Arts & Festival Management School of Arts & Creative Industries
<b>Summary of Assessment Method:</b>	<b>Assessment 1</b> <ul style="list-style-type: none"><li>• 2,000 word essay plus bibliography, due Week 6, Semester 1, weighting 50%</li><li>• Students select an arts organisation or festival and write a case study of it – using core texts to evaluate the operation in the context of key arts and festival management principles and concepts.</li></ul> <b>Assessment 2</b> <ul style="list-style-type: none"><li>• Exam: 2 hours long in week 14 or 15, Semester 1 (Jan 2015), Weighting 50%</li><li>• Students answer 3 questions from 6. Students are given the exam topics in advance and asked to prepare case study answers for the exam. Notes are not allowed in the exam.</li></ul>
<b>External Examiner appointed for module:</b>	Not applicable as first year module.

## 2. SHORT DESCRIPTION

This module introduces students to arts & festival management, the range and diversity of UK and international arts organisations, and issues such as contemporary governance and strategic management practices in subsidised, commercial and voluntary arts & festival organisations. The module identifies the artistic, educational, social, technological, legislative and funding frameworks within which contemporary arts organisations operate, and provides a solid foundation for the Level 4 Arts Work Placement unit as well as for future employment.

## 3. AIMS OF THE MODULE

The aims of this module are to:

- Introduce students to the subject area of arts & festival management, arts organisations, and the wider arts and cultural sector.
- Understand the dynamics of the arts management sector (PEST analysis) and the particular challenges faced by individual arts organisations (SWOT analysis).
- Explain the strategic role of vision, mission, strategy and policies in arts organisations, and the ways in which they inform artistic programming and audience development.
- Identify the key skills and competencies needed by today's arts & festival manager.
- Outline contemporary governance and management practices in subsidised, commercial and voluntary arts organisations.
- Explore equality and diversity issues within the context of arts organisations.

## 4. LEARNING OUTCOMES

On successful completion of this module, students will be able to:

### 4.1 Knowledge and Understanding

- Recognise the artistic, educational, social, technological, legislative and funding frameworks within which contemporary arts & festival organisations operate.
- Demonstrate the role of organisational vision, mission, strategy and policies in arts organisations, and the ways in which they inform artistic programming and audience development.
- Define governance and management frameworks and practices in arts organisations.
- Summarise the role and duties of arts trustees (board members) and company directors.
- Identify key issues relating to audience development, equality and diversity.

### 4.2 Intellectual Skills

- Illustrate the role of organisational vision, mission, strategy and policies, and the ways in which they inform artistic programming and audience development through a student-selected case study.
- Compare governance and management frameworks and practices in selected case studies.
- Assess the role and duties of effective arts trustees or company directors in specific case studies.
- Apply key issues relating to audience development and equality and diversity to arts case studies.

### 4.3 Practical Skills

- Create and manage word processed, appropriately formatted documents.

### 4.4 Transferable Skills

- Manage and prioritise study time and assignments around work, family and social commitments.
- Employ effective reading, note taking and exam techniques.
- Use print and electronic resources to access information independently.
- Use academic conventions correctly in essays, including references, footnotes and bibliography.
- Use Moodle regularly to support independent learning.

## 5. ASSESSMENT OF THE MODULE

<b>Assessment 1: Essay</b>	<b>2,000 words</b>	<b>Weighting 50% of total unit grade</b>
<b>Assessment 2: Exam</b>	<b>2 hours</b>	<b>Weighting 50% of total unit grade</b>

- ❑ **The pass mark for this module is 40%.**
- ❑ **In addition, students must obtain a mark of at least 30% in both assessments to pass the module.**

### ASSESSMENT 1: ESSAY

Essay title

Analyse the mission statement of an arts or festival organisation of your choice. Examine if the organisation is fulfilling its stated mission and what are the likely threats, challenges and opportunities facing the organisation?

Areas to cover should include the organisation's: key staff, artistic programme, legal structure, funding and type of audience. (**Note** this must be a critical case study not just a description).

Length: 2,000 word essay PLUS a bibliography (a list of all the books, articles and web sites that you used to write the essay)

Appendix: You must attach a 1 page self-reflective statement summarising how you are developing a range of key skills so far this term. Your statement should be a summary of the notes that you have made each week as part of this unit.

Due date: **Monday 2nd November 2015 – upload your essay via the assignment tab in Moodle in Word format – NOT PDF or other.**

Your essay must refer to some of the ideas and concepts about arts management discussed by critics, theorists and arts managers. Your essay should not simply repeat what is on the organisation's website.

#### **Research your selected organisation.**

First - if possible visit the venue, collecting any printed materials and then visit their website. You do NOT need to interview staff in the organisation for this assignment.

- ❑ Find out:
  - What is its mission statement? (often on the website)
  - When was the organisation founded? (often on the website)
  - What is their legal status? Are they a company or an association?

- Do they have charitable status?
  - How many staff do they employ – who are the key staff members (Director etc)?
  - What is their annual budget?
  - How do they fund their activities? Do they receive funding from the public sector (e.g. Arts Council, National Lottery, local government), trusts and foundations, business, individuals, events, commercial activities, ticket sales and box office?
  - What is their artistic programme for the coming year? Is it similar to previous years?
  - What educational and outreach activities do they offer?
  - Is the venue physically accessible to all visitors? Think about parking, transport, location, street lighting etc.
  - Is the interior of the venue accessible? Think about access for people with disabilities, for children and for the elderly. Are there maps, signs and information on how to find your way around the building?
  - Do they have an equal opportunities policy or statement?
  - Are there information desks, information staff, printed guides etc?
  - Is the organisation financially accessible? Think about admission and ticket prices. Do they offer discounts?
  - Is the organisation emotionally, culturally and intellectually accessible? Is it welcoming, are the staff friendly.
  - How would you describe the quality of the printed materials? What kind of images do they use? What do the text and images tell you about the organisation?
  - Do you know how the organisation promotes and markets its activities?
  - Is there a membership scheme or a mailing list?
  - Are there good visitor services? Think about cafes, bars, restaurants, toilets, shops, baby change facilities, cloakrooms etc.
  - How would you describe the audience from observation?
  - What is your overall impression of the organisation?
- ❑ Use a 12 pt font with lines spaced at 1.5. Leave enough space in the left and right margins for comments and corrections.
  - ❑ Your essay should be well structured with an introduction, a logical development of ideas (an argument) and a conclusion.
  - ❑ Your essay should use a minimum of three of the texts listed in the module guide as well as additional books, articles and other material identified through independent research.
  - ❑ Your essay must include references and quotations. Refer to the slides on Moodle for notes on how to do this. The library also has Help sheets and Study Skills materials for guidance on academic conventions.
  - ❑ You must attach a bibliography that lists all the books, articles, web sites and organisational material that you have used to write your essay. Refer to the slides on Moodle for notes on how to do this. The library also has Help sheets and Study Skills materials for guidance on academic conventions.
  - ❑ Remember this is an academic essay so you must write in academic English, no slang or jargon. In academic writing you should be logical, use reasoning, support your points with references and avoid using personal pronouns. For example write 'it can be argued that', not 'I think that'.
  - ❑ Use emphasis to show what you think is important. This includes adjectives such as main, key, important or significant and verbs such as emphasise, summarise, and highlight. Use phrases such as 'the key aspect of this argument is', 'the key point is' or 'the author highlights the fact that'.
  - ❑ Carefully check your work before submission. Make sure that you have answered the question, that you have identified the key issues clearly, and that you have used sufficient examples and references to support your points, the essay is well structured and ideas are appropriately linked, and the style is not too colloquial or flippant. Check the grammar and spelling carefully as errors will reduce your overall mark.

- ❑ **A session on preparing and presenting your essay will be held in Week 3.**

### **Extenuating Circumstances**

- ❑ All work must be completed and handed in by the due date as no extensions are granted. If work is handed in late (anything up to two calendar weeks after the deadline) your mark will be capped at 40%.
- ❑ Work received more than two weeks after the deadline **will automatically fail** and you will have to re-sit the assessment.
- ❑ If you believe that circumstances outside your control have caused you to miss the deadline for the assignment, you may make a claim for extenuating circumstances.
- ❑ The Extenuating Circumstances Panel is responsible for considering claims for extenuating circumstances and you will need to produce appropriate supporting documentary evidence (for example such as a doctor's note in the case of sickness). An extenuating circumstances claim form must be submitted within five working days of the submission date for the assignment for which extenuating circumstances are being claimed.
- ❑ Should the panel accept that you had extenuating circumstances your mark will not be capped. The policy and procedures for claiming extenuating circumstances are published in chapter twelve of the [Academic Regulations for Taught Programmes \(PDF 813KB - opens in new window\)](#)

### **ASSESSMENT 2: EXAM**

**The exam will be held in January 2016 in either weeks 14 and 15:**

Exam dates will be notified before Christmas

- ❑ The exam is a two hour unseen paper.
- ❑ The exam paper covers material addressed in Weeks 2 to 11.
- ❑ Typically there are 6 questions on the exam paper and students must answer any three.
- ❑ All questions carry equal marks.
- ❑ No books or notes are allowed in the examination room.
- ❑ Students who do not speak English as their first language may use a dictionary.
- ❑ **An exam revision session will be held before the Christmas holiday.**

## Sample exam questions (answer any THREE questions)

### Question One

Discuss the central role which strategic planning, has in the running of arts organisations.

### Question Two

Describe the main duties and responsibilities of a Board of Trustees of an arts organisation with charitable status. What strategies can Boards adopt to become more effective?

### Question Three

Are Equal Opportunities more important in the arts than elsewhere? Outline the key legislation and discuss, with reference to specific examples how best to implement equal opportunities policies.

### Question Four

Outline why evaluation is important in the arts and the key stages in the evaluation process. What are the strengths and weaknesses of different methods and approaches used?

### Question Five

Outline the key stages in developing a fundraising strategy. Giving examples suggest what steps an arts organisation can take to try and ensure success.

### Question Six

Examine the role sponsorship plays in the funding of festivals. What factors do potential sponsors look for when deciding whether to support a particular event?

## Exam Revision Guidance

- ❑ First, look at the information on revision and exam technique in the Core Skills Survival Guide and Learn to Learn. <https://my.lsbu.ac.uk/my/portal/Study-Support>
- ❑ Get organised. What are the key topics/ideas for the subject? Once you have the key ideas you can then develop and extend your knowledge
- ❑ The 'trick' to remembering and embedding information in the brain is to look at your notes after one hour, then after one day, then after one week and then finally after one month. If you do this you will probably remember the information forever.
- ❑ Create a realistic schedule for exam revision. Work out what time of day you work most effectively: morning, afternoon or evening. Study in 30-minute bursts followed by a short 10-minute break because after that your concentration diminishes. Try not to revise more than two subjects a day and don't attempt to do all of a subject in one go.
- ❑ Try and read intelligently. Flip through books and lecture notes looking at headings and summaries. Then attempt to mind-map what you can remember.
- ❑ It is unlikely that you will be able to write more than 2-4 pages on any one topic in an exam so don't try to learn much more than you can use. A few good pages of comprehensive notes are all you need. Make sure that you have references and examples for each topic.
- ❑ Use note cards and write questions on one side and answers on the other. Merely creating the cards will help you remember. You can also use them to test yourself when you are waiting for the bus or the tube.



## 6. FEEDBACK

- ❑ Feedback will normally be given to students 15 working days after submission.
- ❑ Essays will be returned with feedback and a grade between 0% and 100%. The grade remains provisional until confirmed by the July Examination Board. Any student who would like to discuss their coursework in more detail should make an appointment to see the module co-ordinator.

	1st Excellent 70-100%	2.1 V. good 60-69%	2.2 Good 50-59%	3rd Pass 40-49%	Fail Poor 30-39%	Fail V poor 0-29%
<b>Research</b> 1. Evidence of relevant research using a range of books, journals, web sites and other sources						
<b>Content</b> 2. Key factual material present 3. Demonstrates good understanding of ideas and concepts						
<b>Critical thinking and analysis</b> 4. Critical evaluation of material and concepts 5. Clearly developed arguments supported effectively by evidence, including examples, quotation, references						
<b>Structure</b> 6. Effective introduction and conclusion 7. Coherent, logical structure with clear paragraphing						
<b>Presentation</b> 8. Highly readable, style with good spelling, grammar and punctuation 9. Correct use of Harvard referencing and presentation of bibliography 10. Good visual presentation, font size, line spacing, margins						

### Exam marking criteria

	1st Excellent 70-100%	2.1 V. good 60-69%	2.2 Good 50-59%	3rd Pass 40-49%	Fail Poor 30-39%	Fail V poor 0-29%
Addressed the question directly						
Includes key factual material and concepts and ideas						
Evaluated the material, concepts and ideas						
Effective use of examples, quotation, references from a range of sources, including books, web sites, organisations and other sources						
Answer is well structured and coherent						
Use of English, grammar, spelling, punctuation						

## 7. INTRODUCTION TO STUDYING THE MODULE

### 7.1 Overview of the Main Content

1. **What is arts & festival management?** This part of the module looks at the development of arts management and maps the cultural sector. The role of the contemporary arts manager and practices in arts management are analysed.
2. **Developing the vision – implementing the mission.** This part of the unit examines the key role of strategic planning and of developing a vision and mission in the successful running of an arts organisation
3. **Managing the contemporary arts organisation.** This section examines key issues involved in managing the arts organisation and delivering the programme such as working with artists and audiences, equality and diversity, access and education and practical issues such as charitable status, company structures and employment law.

#### **Equality and diversity**

The Arts Council England website states that Great “art and culture inspires us, brings us together and teaches us about ourselves and the world around us, in short, it makes life better” (<http://www.artscouncil.org.uk/what-we-do/>). The arts have a major part to play in debates around race, ethnicity, faith, disability, sexuality, class and economic disadvantage. The content of the module is therefore designed with such issues in mind, and considers equality and diversity in relation to legal frameworks, funding criteria, and government policies and their impact upon artists, audiences and arts organisations.

The module is also designed to support and meet the needs of students from varied educational and personal backgrounds so that they have the best opportunity to meet the demands of degree level education and a future career in the arts. The assessment tasks, for example, have been designed to allow students to apply their learning to the art forms and organisations that most interest them personally.

### 7.2 Overview of Types of Classes

This module will use a range of teaching and learning methods, summarised below:

**Lectures** - The purpose of lectures is to provide core knowledge and key ideas and introduce you to texts and contemporary debates relevant to the subject area. The lecturer will not tell you everything about a particular topic but will provide you with a ‘map’ of the subject to guide you in your independent reading and research.

Do not try to write down everything the lecturer says but listen for key points and examples. You will get the most from lectures if you do the weekly reading and preparation, take careful, well structured notes and give yourself time each week to read back through your notes.

**Seminars** - Seminars support the lectures through the discussion and analysis of texts, articles and case studies. Seminars are also used for the development of core skills such as effective reading and discussion. Seminars are student-led and all students are expected to participate fully and to come prepared each week with questions and comments on the readings and subject matter.

**Moodle** – Power-point slide presentations, the module guide and other relevant materials will be available through Moodle, a web-based integrated teaching and learning environment, which is part of the University’s Virtual Learning Environment. To access Moodle you will need a University IT account. You can register for this as soon as you have your student ID number. All

students who have an LSBU computer account will have a Moodle account automatically. Usernames and passwords for Moodle will be the same as for other LSBU computer resources.

### 7.3 Importance of Student Self-Managed Learning Time

Unlike school or college where the whole week is tightly structured and there are classes almost every day, at university there is far less contact time and far more independent study. This is initially quite a challenge and it means you have to manage your own time and become self disciplined; using days when you are not having a lecture or seminar to read and prepare, work in the library or visit galleries, theatres etc. Initially it may be tempting to view time not spent in class as 'time off' but you should spend about 5-6 hours a week reading and preparing for each module. The more you read, the better you can contribute to class discussions. You should always read the core texts and any other materials given out by the lecturer. You should also try to seek out other materials on the key issues so you can refer to them in your assessments. Remember the more you put in the more you will get out. If you find yourself feeling left behind or becoming disconnected from the course contact a member of staff and talk it through so you can get back on track. Lastly stick with it – the long term rewards are worth the effort!

For more information on study skills, refer to

- ❑ The Arts & Festival Management Course Guide
- ❑ LSBU Centre for Learning Support and Development Core Skills Survival Guide, available online
- ❑ LSBU Centre for Learning Support and Development, Personal Development Planner,

### 7.4 Employability

Prospects, the official UK graduate career website ([www.prospects.ac.uk](http://www.prospects.ac.uk)) states: "The creative arts industry employs around 700,000 people UK wide and contributes 24.8billion to the UK economy each year. Largely based in England, employment in the sector has increased by approximately 10% in the past year and over half of workers have at least a level 4 qualification. ([Creative and Cultural Skills, Impact and Footprint](#), 2008/9). Whilst all industries are suffering in these times of recession, the creative arts are still fairly buoyant, after a consistent period of investment in recent years. The Arts Councils and Lottery continue to fund large-scale projects across the country.

Within the cultural sector there are large numbers of very small businesses, many of which have less than ten employees and are known as micro businesses. Some of these small businesses effectively exist only for specific performances in the musical and dramatic arts. There are very few large organisations in the cultural sector – these are mainly national museums such as the Tate, theatres and local authorities though this last group tend to recruit a small number of graduates who although part of a large organisation, will frequently be working in isolation from each other.

The cultural sector is notable for the lack of a clear career structure. Consequently graduates working in the cultural sector need to maintain their specialist knowledge but also, increasingly, acquire knowledge of general issues such as copyright, health and safety regulations and new technology such as multimedia, the Internet and possibly technical areas such as sound and lighting equipment. In many areas of the arts, it is necessary to understand the procedures for gaining funding for the activities and, in general, become more multi skilled than previously.

This module will provide an important framework for enhancing your employability. It will develop your knowledge of some of the key areas outlined above, and introduce you to areas of specialist knowledge, such as arts fundraising and audience development. In addition, the unit will help you to improve your self-learning and self-management of skills development, key for the future in a very competitive sector dominated by freelancers and small businesses.

Your employability will be greatly enhanced through your engagement with Personal Development Planning (PDP), which is introduced in the next pages of this unit guide.

## 8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

**Core reading** is essential for developing knowledge and understanding of each topic and for successful completion of the coursework and exam. You should make sure that you have read the week's core readings before the seminar and taken concise and effective notes so that you are able to discuss the readings fully.

**Further reading** offers a background to the topic or more detailed information that you will find useful for coursework preparation and exam revision. If core texts are not available when you go to the library, you are advised to select further reading texts as an alternative.

### Week 1: Beginning 28 September

#### **What is Arts & Festival Management?**

What is arts management and how does it differ from management in general? What are the core skills needed by the contemporary arts manager? Introduction to the module.

#### **Core reading for Week 1 (note read this after the first session)**

1. Kolb, Bonita M. (2000). Marketing Cultural Organisations. Dublin: Oak Tree Press. Chapter 4, 'Arts Management as a Profession'. pp. 68-71 (in reader)
2. Tusa, John. (1999). Art Matters: Reflecting on Culture. London: Methuen. Ch 13 'The A to Z of running an arts centre (in reader)
3. Tusa, John (2007) Engaged with the Arts: Writings from the frontline. London: I.B. Tauris. Ch 18. 'The new ABC of the arts.' (in reader)

### Week 2: Beginning 5 October

#### **From Vision to Mission – The strategic planning process**

What are the aims and objectives of an arts organisation, and how does it arrive at a vision for itself and turn this into a mission, which it can then implement? This session examines the steps in the strategic planning process.

#### **Core reading for Week 2 (To be read before the class)**

1. Hudson Mike. (1995) Managing without Profit. London, Penguin. pp 92 -95.
2. Bowdin (et al). (2003) Events Management. Oxford, Elsevier. pp 67 – 74.
3. O'Connell Ann. (1997) From Maestro to Manager. Dublin, Oak Tree Press. pp 69 - 84.
4. Byrnes William J. (1993) Management and the Arts. London, Focal Press. pp 84 – 93.

#### **Optional reading**

1. Chong, Derrick. (2002) Arts Management. London: Routledge. 'Introduction'
2. Tusa, John. (2007) Engaged with the Arts: Writings from the frontline. London: I.B. Tauris. For this week, I recommend that you read Ch 1 'And do the arts still matter?', Ch 2 'Arts leadership: is it a mystery or plain common sense', Ch 3 'Transforming an institution' and Ch 4 'Living without objectives'.

### **Week 3: Beginning 12 October**

#### **Successful boards are behind successful arts organisations.**

This session outlines the role of the board in the running of an arts organisation and the key responsibilities and duties of the board and its members. The session will then examine the difference between governance and management as well as the life cycle of the board and tips for creating effective boards.

#### **Core reading for Week 4 (To be read before the class)**

1. Hudson Mike. (1995) Managing without Profit. London, Penguin. pp 40 -51 & 70 -83.
2. Fishel, David. (2003) Boards that Work. London DSC. pp 11 – 26.

### **Week 4: Beginning 19 October**

#### **Legal Frameworks for Arts Organisations.**

Every arts organisation whether profit-making and not-for-profit operates under a legal framework. This session looks at the different legal frameworks and types of company structure used for running an arts organisation; including charitable status and articles of association and key legislation

#### **Core reading for Week 4 (Note most of the information about legal frameworks can be found online).**

1. Charity Commission [www.charity-commission.gov.uk](http://www.charity-commission.gov.uk)
2. Adirondack, Sandy. Legal Update. Access online at [www.sandy-a.co.uk/legal.htm](http://www.sandy-a.co.uk/legal.htm)
3. National Council for Voluntary Organisations An excellent resource with information on many aspects of charity management. [www.ncvo-vol.org.uk](http://www.ncvo-vol.org.uk)
4. Voluntary Arts Network. Access online [www.voluntaryarts.org](http://www.voluntaryarts.org), follow links to Publications and then VAN Briefings where you will find a good range of advice

### **Week 5: Beginning 26 October**

#### **Fundraising.**

How do we raise money in the arts? This session will examine relationship funding sources for project and core costs leading to a fundraising plan.

#### **Core reading**

1. Funderfinder – various information sheets on planning your campaign (in reader).
2. Tusa, John. (2007) Engaged with the Arts: Writings from the frontline. London: I.B. Tauris. Ch 6 'The arts of giving' and Ch 7 'A tale of two millions'. (in reader)

#### **Optional reading**

1. Kolb, Bonita M. (2000). Marketing Cultural Organisations. Dublin: Oak Tree Press. 'Funding the Cultural Organisation', Chapters 5 pp. 87-106

### **Week 6: Beginning 2 November**

**Lecture and seminar** - There is no taught class this week.

Essay due **Monday 2nd November**

## **Week 7: Beginning 9 November**

### **Equal Opportunities**

Diversity, inclusion, and equality of opportunity should be high on the agenda of all arts organisations. This session will examine the role these concerns play in shaping every aspect of contemporary arts management.

#### **Core reading**

1. Thornton, Christine & Taylor Gill. (1996) Creative Equality – Making Equal Opportunities work in the Arts. Eastern Arts Board. pp 6 – 18.
2. Cheung-Judge, Mee-Yan and Henley, *Alix*. (1994) Equality in Action. London, NCVO.
3. Good practice in Employment. Originally published on the culturalheritage.org.uk (no longer available) accessed 2002.
4. Also see [www.engage.org/downloads/EQUALreportphase2.doc](http://www.engage.org/downloads/EQUALreportphase2.doc)

## **Week 8: Beginning 16 November**

Visit to an arts organisation (note this may be subject to change depending on availability).

## **Week 9: Beginning 23 November**

### **Evaluation.**

What can we learn from our experience of running arts projects? This session looks at evaluation as tool for on-going development and feedback: including different documentation techniques, and quantitative and qualitative research and assessment.

#### **Core reading**

1. Self Evaluation Checklist, Arts Council, 6th May 2005 (in reader)
2. Woolf, Felicity. (2004) Partnerships for learning: a guide to evaluating arts education.
3. Jackson, Annabel. (2005) Evaluation toolkit for the voluntary and community arts in Northern Ireland. London. Arts Council. Pp 6 – 12 (extract in reader). Full toolkit at: <http://www.artscouncil-ni.org/departs/all/report/VoluntaryCommunityArtsEvalToolkit.pdf>

## **Week 10: Beginning 30 November**

### **Sponsorship.**

Examining the role of sponsorship in the staging and funding of festivals.

#### **Core reading**

1. Bowdin, Glenn (et al). (2004) Sponsorship of events.

## **Week 11: Beginning 7 December**

### **Lecture and seminar**

Exam revision session: review of topics, revision and exam techniques

## **Week 12: 14 December**

No class this week.

## **Beginning 11 and 18 January 2016**

The exam date, time and room number will be announced during the term.

## 9. STUDENT EVALUATION

Based on data from 2014/15.

Q	Evaluation to the extent that the students agreed with the following:	Agree / Strongly Agree	Disagree / Disagree strongly	Response of N/A
		SA ≥ 25% of MEQs returned	DS ≥ 25% of MEQs returned	
Q1	Overall, my experience of this module was good	100%	0%	0%
Q2	The module guide supplied me with all core information needed	100%	0%	0%
Q3	The Virtual Learning Environment was useful	94%	0%	0%
Q4	Other materials were useful	94%	0%	0%
	<b>Q2-Q4 Average - Module Materials</b>	<b>96%</b>	<b>0%</b>	<b>0%</b>
Q5	Lectures were of a good quality	94%	0%	0%
Q6	Small Group Sessions (seminars/tutorials etc.) were of a good quality	83%	11%	0%
	Other sessions (if used) were of a good quality (workshops, laboratory work etc.)	22%	22%	50%
Q8	Module staff were accessible outside formal scheduled teaching times	89%	0%	11%
	<b>Q5-Q8 Average - Quality of Teaching</b>	<b>72%</b>	<b>8%</b>	<b>15%</b>
Q9	The assessment load for the module was appropriate to the content	94%	6%	0%
Q10	Assessment was varied and useful	83%	11%	0%
Q11	I received feedback by the specified return date	83%	6%	6%
Q12	The feedback was useful	89%	0%	6%
	<b>Q9-Q12 Average - Assessment</b>	<b>88%</b>	<b>6%</b>	<b>3%</b>
Q13	Teaching rooms were clean and comfortable	100%	0%	0%
Q14	IT resources for teaching and learning were useful	94%	0%	6%
Q15	Other learning resources (books, journals) were useful	83%	0%	11%
	<b>Q13-Q15 Average- Infrastructure and Environment</b>	<b>93%</b>	<b>0%</b>	<b>6%</b>
Q19	Career and/or professional links were made explicit in this module.	61%	17%	0%
Q20	This module included sufficient preparation for the assessment.	72%	0%	6%
Q21	Materials on the reading list were readily available to me.	78%	0%	0%
Q22	The library met my expectation in terms of resources for this module.	67%	11%	6%
	<b>Q19-Q22 Average - Faculty Specific Questions</b>	<b>69%</b>	<b>7%</b>	<b>3%</b>

## 10. LEARNING RESOURCES

### 10.1 Core Materials

- ❑ Students should read the relevant chapters from the texts indicated in the weekly teaching programme.
- ❑ One copy of all core text books is held in the Key Text Collection in the Perry Library.
- ❑ The number at the end of each book on the reading list is the reference number of the book in the Perry Library.
- ❑ For information on other resources and source materials, refer to the relevant sections in the Course Guide or see the Unit Co-ordinator.

Arts Council England: visit the website and look at their annual review, their plan for 2011-15, their priorities etc.

Kolb, Bonita M. (2000). Marketing Cultural Organisations. Dublin: Oak Tree Press. (Perry Ref 700.688)

Tusa, John (2007) Engaged with the Arts: writings from the frontline. London: I.B. Tauris.

Tusa, John. (1999). Art Matters: Reflecting on Culture. London: Methuen. (Perry Ref 700.941)

Yeoman, Ian, Robertson, Martin, Ali-Knight, Jane, Drummond, Siobhan and McMahon-Beattie, Una (eds) (2004) Festival and Events Management: an international arts and culture perspective. Elsevier Butterworth Heinemann.

## 10.2 Optional Materials

Carey, John (2005) What good are the arts? London: Faber and Faber

Chong, Derrick (2002) Arts Management. London: Routledge. *Topics include arts research, cultural entrepreneurship, collaborations, artistic leadership, institutional identity, arts marketing and creative approaches to financing.* (Perry Ref 700.68)

Eastwood, Mike. (2001). The Charity Trustee's Handbook. London: Directory of Social Change. *A starter guide which covers what makes a good trustee, the key roles of trustees and getting the work done.* (Perry Ref 361.7632)

Hewison, Robert. (1995). Culture and Consensus: England, Art and Politics since 1940. London: Methuen. *A survey of the relationship between art and politics, with detailed case studies.* (Perry Ref 306.470941)

Institute of Ideas. (2002) Debating Matters: Art: What is it good for? London: Hodder & Stoughton. *Six critics and theorists discuss the meaning and function of art in contemporary society.*

Maitland, Heather (ed) (2006) Navigating Difference: Cultural Diversity and audience development. London: ACE. *Leading voices from the art world discuss the relevance of cultural diversity and cultural identity.*

Pick, John and Anderton, Malcolm. (1980/1996). Arts Administration (Second Edition). London: E & FN Spon. *A concise overview of the history and nature of arts administration.* (Perry Ref 700.68)

Protherough, Robert and Pick, John (2002) Managing Britannia: Culture and Management in Modern Britain. Denton: Brynmill Press. (Perry Ref 306.0941)

### WEB SITES

You will find the following web sites particularly useful in this unit.

- Arts Council England Information about the UK funding system, ACE departments, the arts in the UK, publications, online Arts Council News bulletin and links to other organisations. [www.artscouncil.org.uk](http://www.artscouncil.org.uk)
- Arts Journal Daily information about the arts and culture [www.artsjournal.com](http://www.artsjournal.com)
- Arts Management Network A newsletter, events, jobs, and information on international arts management [www.artsmanagement.net/index.html](http://www.artsmanagement.net/index.html)
- Arts Professional Up to date articles about arts management [www.artsprofessional.co.uk](http://www.artsprofessional.co.uk)
- British Arts Festivals Association [www.artsfestivals.co.uk](http://www.artsfestivals.co.uk) A good source for festival information in the UK
- The British Council Information on how the UK government promotes British arts abroad [www.britcoun.org/arts/index.htm](http://www.britcoun.org/arts/index.htm)



- Charity Commission A government organisation for charities, providing guidelines, reports, publications, news and a database of all registered charities **[www.charity-commission.gov.uk](http://www.charity-commission.gov.uk)**
- Companies House [www.companieshouse.gov.uk](http://www.companieshouse.gov.uk). Advice on incorporating and dissolving companies and access to company accounts
- Cultural Policies Research and Development Unit, Council of Europe with information on cultural policies in 23 countries **[www.culturalpolicies.net/](http://www.culturalpolicies.net/)**
- Department of Culture, Media and Sport **[www.culture.gov.uk](http://www.culture.gov.uk)**
- Governance hub. **[www.governance.org.uk](http://www.governance.org.uk)** The Governance Hub is a collaborative body that provides support for governance in the voluntary and community sector in England.
- Health and Safety Executive **[www.hse.org.uk](http://www.hse.org.uk)**
- International Federation of Arts Councils and Culture Agencies **[www.ifacca.org](http://www.ifacca.org)** (IFACCA) is the first global network of national arts funding bodies.
- National Campaign for the Arts Independent lobbying organisation that represents all arts and includes a wide range of information on funding, government and current issues **<http://www.mytheatrematters.com/national-campaign-arts-research-and-education>**
- National Council for Voluntary Organisations An excellent resource with information on many aspects of charity management. **[www.ncvo-vol.org.uk](http://www.ncvo-vol.org.uk)**
- New Audiences **[www.newaudiences.org.uk](http://www.newaudiences.org.uk)**
- NESTA National Endowment for Science, Technology and the Arts **[www.nesta.org.uk](http://www.nesta.org.uk)**
- Voluntary Arts Network The UK Development Agency for the voluntary arts is an excellent resource with many useful fact sheets on all aspects of arts management. **[www.voluntaryarts.org](http://www.voluntaryarts.org)**
- Youth Music **[www.youthmusic.org.uk](http://www.youthmusic.org.uk)**

## NOTES

### ACADEMIC MISCONDUCT AND PLAGIARISM

**You ARE told not to PLAGIARISE. So what exactly is PLAGIARISM?**

The act of plagiarism is to pass off as your own work, the ideas or thoughts of someone else, without giving credit to that other person by quoting the reference to the original. There is no standard definition and dictionaries will vary slightly, but put simply, it is a form of **CHEATING** and **THEFT**.

- ❑ **Plagiarism is** presenting another student's course work or project as your own work.
- ❑ **Plagiarism is** putting into your own words commentary or ideas from another source without giving the reference(s).
- ❑ **Plagiarism is** quoting phrases, sentences, complete paragraphs or more, from an existing published source without using quotation marks and full references.
- ❑ **Plagiarism is** cutting and pasting from a website, electronic journal article etc. without indicating where your information has come from.
- ❑ **Plagiarism is** buying your course work essays from an internet service and hoping your tutor will not notice.

**What you should be aware of:**

- ❑ **Intentional Plagiarism** is the deliberate failure to reference anything. Lack of time is not an excuse.
- ❑ **Unintentional Plagiarism** can happen if you have correctly paraphrased the originals but not acknowledged the sources. It will NOT occur if you fully understand the rules of referencing. There is NO excuse for "unintentional plagiarism". You are responsible for knowing what constitutes plagiarism and how to avoid it.
- ❑ **Collaboration.** If you have received considerable help from other people you should give credit to them for this and if you were in a group project make it clear which section each member contributed.
- ❑ **Collusion.** This occurs if you knowingly plan with other students to gain an unfair advantage, e.g. by allowing your coursework to be copied, or by accepting a mark for a group project to which you did not actually contribute.

### THE SOLUTION = CORRECT REFERENCING, or CITING

The method of referencing used by most, but not all, departments in the University is called the Harvard system. Make sure you know which one your department uses. Referencing using the Harvard system involves giving the name of the contributor(s) to any journal article, book (or chapter within) plus the date of publication, in the text of your work, and listing full details at the end of your essay or project.

You must list all the sources of information you use if they are not your own. Sources of "Information" in this context include: music, photos, DVD or video clips, computer programs, maps, cartoons etc., as well as written texts either from an original print source or any electronic source. It covers anything produced as a result of someone's creative and original work.

### **Why is referencing so important?**

In a university, you need to present your work in an acceptable academic style. This includes research which makes reference to the existing works of other people and knowing when you need to reference (or "cite") your sources. By following the recognised guidelines and respecting and building upon the existing work of other people you will get higher marks for attributing these ideas.

Your tutors appreciate that your first piece of course work may be your first as an independent learner. If you are having problems, mention it to them. Think about how your own work will then be seen by others. By acknowledging the sources of the material you have used and quoted from, you are providing evidence of your extensive research, protecting the originality of your work, and enabling your reader to follow up any references given. This will also show your achievement in the context of individualised learning and the development of your critical abilities.

## **DO**

- ❑ Always check what is required of you for each assignment, project, or dissertation. Ask the responsible member of staff – your tutor, Course Director, or Unit Co-ordinator.
- ❑ Paraphrase the original work or summarise it in your OWN WORDS. Remember that you will still need to reference the original.
- ❑ Put any phrase or sentence which you have used word for word into “quotation marks”
- ❑ Use quotes sparingly – or the text may not be easy to read.
- ❑ Give yourself time to do all the references IN FULL
- ❑ Reference anything you are not sure about – just in case.
- ❑ Make a note of the full reference AT THE TIME of reading the original, especially if it is a chapter from a book or a document from the Internet.
- ❑ Try to read the ORIGINAL work you are using, rather than someone else’s comments on it. YOUR interpretations and additions are what your tutor wants to read.
- ❑ If you can’t find the original, make reference to it, AND to the source material in which you read about it.
- ❑ Evaluate carefully any information found from a random internet search where you have not linked from a reputable web page or database.

## **DON'T**

- ❑ EVER CONSIDER using any of the essay writing or document purchasing services available on the internet. Credit your tutor with the ability to recognise a “cut and paste job”, especially if the bottom line says “from Essays-R-Us.com.” or similar. This is “Cyberplagiarism”.
- ❑ Assume information on the Internet is exempt from the need to reference.
- ❑ Let your own work be used without getting credit for it. Plagiarism is by no means unique to LSBU and students elsewhere may be using YOUR work.

## **WHERE YOU DON'T NEED TO USE REFERENCES**

- ❑ If you are writing up your own experiences, observations, fieldwork, etc.
- ❑ You are mentioning something which is “common knowledge”, i.e. well-known facts like historical dates, something well documented elsewhere.

## **FURTHER MEASURES TO AVOID PLAGIARISM**

- ❑ If English is not your first language and you are worried that your style is not good then consult LSBU’s Centre for Learning Development and Support.
- ❑ It is unwise to attempt a discussion of someone else’s ideas without fully understanding the argument they are making. If such material is not fully referenced your tutor will suspect that you have not read the original.
- ❑ Make time to develop skills in paraphrasing (putting into different words) not just to avoid obvious copying but to help clarify the meaning of your statement and to “add value” to your research.
- ❑ We KNOW it can take as long to do a correct reference as it does to write up the actual information researched. However, if you do run out of time, a poor mark is always better than a penalty for plagiarism.