BA (Hons) in Arts Management (BAAM)
Institute for Creative and Cultural Entrepreneurship (ICCE)
Programme Outline and Compulsory Modules Descriptions¹
19 July 2016

Level 4 (YEAR 1)
Compulsory
- Event Management, 30 Credits
- Introduction to Arts and Cultural Theory, 15 Credits
- Culture and Society, 30 Credits
- Cultural Policy: Contexts and Models, 15 Credits

Optional
- Students will take options modules of 30 credits, either one 30 Credit or two 15 Credit modules from a variety of departments.

Level 5 (YEAR 2)
Compulsory
- The Audience in Theory and Practice, 30 Credits
- Principles of Arts Funding, 15 Credits
- Contemporary Arts and Cultural Theory, 15 Credits
- Managing Arts Organisations and Cultural Businesses, 15 Credits
- Professional Practice in Arts Organisations And Cultural Businesses, 15 Credits

Optional
- Students will take options modules of 30 credits, either one 30 Credit or two 15 Credit modules from a variety of departments.

Level 6 (YEAR 3)
Compulsory
- Professional Practice Project, 45 Credits (ICCE)
- Dissertation, 45 Credits (ICCE)

Optional
- Students will take options modules of 30 credits, either one 30 Credit or two 15 Credit modules from a variety of departments.

¹ Note: Correct at the time of publication. The Programme is reviewed on an annual basis.
Module Descriptions

Level 4 (YEAR 1)

Events Management, 30 Credits
This module provides knowledge and develops skills relevant to managing events, with a strong focus on cultural and artistic events (e.g., theatre/dance shows, concerts, festivals, exhibitions). The focus is on the management of individual events and offers a "start to finish" view of all the steps necessary and desirable to manage a single event; a good deal of the material is however transferrable to the management of permanent cultural spaces (e.g., arts centres, theatres, galleries and museums) and also non-cultural events such as conferences and product-launches. The module broadly covers 6 areas: Project Management; Marketing and PR; Law; Financial Management; Touring; and Evaluation. Students must select a Case Study event from 4-5 options selected and introduced by staff. Staff will select options which offer a range of artforms and scales, allowing students to follow individual interests if they so wish.

Introduction to Arts and Cultural Theory, 15 Credits
This course is aimed at giving arts management students an introductory understanding of the history of arts. It will take a synoptic and synthetic view of arts and their histories amidst broader cultural histories. The form of the course will take students through two key periods in art and cultural history - the Modern and Contemporary - up to the present day. It will look at the key themes of the developments of aesthetic concerns across a range of cultural forms these periods. It will address the way these periods have been theorised by arts practitioners, theorists and philosophers and understood in wider social terms. Indicative Lecture titles will include: What is Art and Culture?; Ways to Look and Hear; Movement; Formalism; Expression; Selves; High / Low; Originality; Art and Life; Culture and Media.

Structurally, the module will take the form of: intensive lectures, seminars and tutorials to build knowledge of the field and research methods, with a lecture and seminar each week and two half-hour tutorials per student each term. It will be assessed by an essay, and will include formative assessment of a comparative review of a cultural object or event such as a book, exhibition, film, performance or app.

Culture and Society, 30 Credits
This module is primarily concerned with the relations between culture and social processes, and approaches these in a number of ways: by outlining various sociological uses of ‘culture’, exemplifying the role of culture in a series of substantive examples of macrosocial phenomena (e.g., semiotics, culture industry, consumption), by illustrating at microsociological analyses of the role of culture in social interaction.

Cultural Policy: Contexts and Models, 15 Credits
This module introduces students to the contested concept of ‘cultural policy’, beginning with debates over the meaning of ‘culture’, the differences between individual nations’ understanding of the term, and key contemporary debates around notions of cultural value. The module also serves as an introduction to the governance of culture in the UK, USA and Europe, presenting the students with different models of cultural policy.
The module will equip students with knowledge of the key debates taking place in the field of cultural policy studies, and the contexts in which cultural policy making takes place. They will also have an understanding of the economic, social and political theories necessary to study the cultural and creative industries. Finally students will engage with core debates around funding models, censorship and the challenge of digital transformations of culture.

**Level 5 (YEAR 2)**

**The Audience in Theory and Practice, 30 Credits**

This module focuses on audiences as a crucial focus of arts managers. The module offers a practical focus, with a theoretical introduction to the study of audiences. Topics include imagining audiences, marketing, branding, and public relations, audience development, audience engagement and outreach, visitor behaviour, and evaluation research, including interviews, focus groups and understanding quantitative data.

The module starts with an introduction to understandings of audiences, and introduces methodologies used to understand art audiences. This section of the module is assessed by a short essay. The module moves on to explore different techniques and tools in audience development, and applies these to case studies. Students will work in groups to understand a problem-based case study and will be required to write a market plan or strategic intervention to address the case study, and will need to make a presentation to pitch their solution. The module then covers more strategies for developing and understanding audiences, and students will work individually on a project on the topics covered.

**Principles of Arts Funding, 15 Credits**

Money is a key ingredient in the production of the arts. Performances, exhibitions, and festivals need a financial base, as does the making of objects or audio/visual recordings. Art produced or exhibited in or by formal organisations, as individual events, or by individual artists all require funds (or in-kind equivalent). A key skill set of an arts manager, therefore, is seeking and ensuring funding. In a competitive environment, these skills involve significant creativity and ingenuity.

Funding the arts falls into two main categories, earned income (from ticket sales/admissions or subsidiary activities) and fundraising. The module covers principles of earned income, such as fixed, variable and sunk costs, and pricing, and then turns to fundraising, covering grants, sponsorship and philanthropy, as well as donor development and a brief consideration of major gifts. The module considers approaches to government agencies, corporations, and individuals as well as digital approaches including crowd-funding. The module also considers the costs of fundraising. Practical exercises include writing an appeals letter and completing a grant proposal.

**Contemporary Arts and Cultural Theory, 15 Credits**

This module builds on the prior year’s “Introduction to Arts and Cultural Theory”. It develops these themes and addresses them to the idea of the Contemporary more fully by thinking about Arts and Cultural Theory through some additional lenses around: post/de-colonial theory and the questions of cultural geopolitics; media theory and digital culture as a condition of the contemporary; the question of gender and feminism; and the arts in the times of ecological culture expressed both in art...
and in the environmental humanities. All of these questions are addressed by reference to theoretical texts and by extensive recourse to cultural projects across the arts. The arts and culture are a fundamental part of how the contemporary world comes into being and we want to give students a sense of their power and of the possibilities and problems in this context.

Structurally, the course will take the form of: intensive lectures, seminars and tutorials, with a lecture and seminar each week and two half-hour tutorials per student each term, to build knowledge of the field and research methods. It will be assessed by an essay.

**Managing Arts Organisations and Cultural Businesses, 15 Credits**

The goal of the module is to provide a broad understanding of arts organisations and cultural businesses, describing different business models, as they apply across creative industries. The module discusses some of the difficulties or contradictions inherent in cultural organizations. After this introduction, the module covers practical understandings of organisations, including organisational behaviour, organisational culture, strategic management, and entrepreneurship in organisational settings. These topics, drawn from the management literature, will help develop skills that will allow students to work more effectively in organisational settings, and to gain tools that are useful in the management of art and culture that is set in non-profit organisations or for-profit businesses. The module will use a case-study approach, allowing students to apply knowledge from research on organisations to real-world situations.

**Professional Practice in Arts Organisations And Cultural Businesses, 15 Credits**

Drawing on materials presented in Event Management (L4) and Managing Arts Organisations and Cultural Businesses (Autumn term of L5), this module presents opportunities for students to apply knowledge in professional settings. Students will work in groups on a series of short-term projects that engage skills developed so far in the classroom setting. The module also provides groundwork for the professional practice project at final year. The specific projects will vary across the portfolio of projects available. The module consists of two lectures in spring term, and supervised projects that will run in spring and summer terms, with group tutorials. Assessment is based on successful completion of a portfolio of professional practice, a short report on each and an extended essay comparing the institutional arrangements and success, or otherwise, of the projects.

**Level 6 (YEAR 3)**

**Professional Practice Project, 45 Credits (ICCE)**

This module focuses on the acquisition and development of professional experience, and represents a culmination of the professional practice component of the BA programme. Students will choose among three ways of gaining professional experience:

1. A work placement in an artistic or cultural organisation. Students will be given support in seeking placements; however, placements are not guaranteed, and students must shoulder primary responsibility for finding a placement.
2. The development and mounting of an artistic or cultural event or a programme of audience development. Elements of this option may be conducted in collaboration with other students.
3. An extended case-study based on materials provided coupled with independent fieldwork and interviews with specified respondents.

The first term will consist of lectures and seminars which lay the groundwork for the professional practice project, and will focus on planning for the next two terms. An formative proposal is required, including deadlines for tasks, as appropriate to the chosen track. In the second term, students will undertake their placements, events management or fieldwork, and will write up a professional practice report and a personal reflection in the third term.

**Dissertation, 45 Credits (ICCE)**

This module requires students to chose a topic and investigate it in a scholarly way, using theoretical, empirical and/or policy research, as appropriate. Students must conduct a literature review which examines the published work available on the research topic, and then present the student’s own investigation of the question, using appropriate empirical or theoretical methods. Students are supported in this work through a series of lectures and seminar-workshops, as well as sessions with their dissertation supervisor.