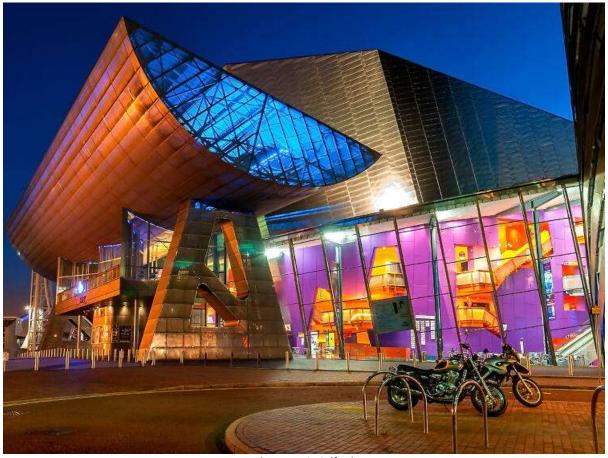The University of Manchester

Faculty of Humanities

School of Arts, Languages and Cultures

MA Arts Management, Policy and Practice

Handbook 2024-2025

The Lowry in Salford

This MA Handbook contains information relevant to the MA Arts Management, Policy and Practice. Information relevant to all postgraduate taught programmes in the School of Arts, Languages and Cultures (SALC) can be found in the School Postgraduate Taught Handbook, which should be used as a reference in conjunction with this Handbook. The School Handbook is available online here: http://www.alc.manchester.ac.uk/studentintranet/postgraduatetaught

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Welcome and Introduction to Arts Management, Policy and Practice

On behalf of the team at the Department of Art History and Cultural Practices and the Institute for Cultural Practices, may I wish you a very warm welcome to the University of Manchester and to MA Arts Management, Policy and Practice (AMPP)

This handbook contains the details for the MA programme. The MA programme combines both guided and independent study, which include seminars, guest lectures, site visits, work placements, assignment preparation and project work. The handbook also includes information on where you can receive support and guidance.

This programme brings together the practical aspects of arts and cultural management with theoretical perspectives on cultural policy, production, consumption, and participation across a diverse range of genres, art forms, and practices. We think you've made a fantastic choice for a number of reasons – not least the resources offered by the School, which are embodied in its academic staff, their working relationships with the cluster of cultural assets within the University, and their strong links with a huge range of external cultural partners and networks. These resources are brought together by the Institute for Cultural Practices, which provides an umbrella for existing research, undergraduate teaching, postgraduate teaching, and professional development components within the School, across the arts, and in particular in the areas of visual arts, applied theatre, drama, music, museums and galleries, community arts and socially engaged practices, and all manner of festivals, events, and public programmes.

"Arts management" is a relatively new and interdisciplinary subject, signifying a range of roles, skills, and issues necessary to producing arts and culture. This subject draws from a number of disciplines, including management and business studies, but within our School, it also encompasses broader critical and cultural perspectives from arts and humanities paradigms. This "newness" and the multi- and interdisciplinary nature of the programme give us an opportunity to explore, test, and provoke the reaction of academic and sector peers and partners, and to examine and define the terms of reference for producing great arts and culture.

We are living through a period of social and political uncertainty where arts and culture may have an even more vital role to play in supporting individuals and communities. The value of arts and culture as mechanisms for expression, connection, relief and hope that cannot be underestimated. Yet, such uncertainty in the social and political landscape challenges artists, producers, managers and organisations. Now more than ever, the arts and culture sector needs people who can provide a range of skills and insights, be flexible and resilient, and lead in addressing issues of inclusivity, diversity, and equity. Throughout this programme, we will be working closely with a range of cultural partners to support you in developing your reflective practice so that you are equipped with the knowledge and skills to play a critical role in the future of the sector, be that as artists, producers, arts managers, policymakers or audience members.

MA Arts Management, Policy and Practice students come from Manchester, from across the UK and from overseas. This mix of experiences, backgrounds, and cultures is an aspect that we greatly value. It creates an open and welcoming environment in which to explore the different manifestations of culture around the world. I hope that, apart from your studies, you will also find the opportunity to enjoy Manchester's lively cultural and artistic scene and the city's vibrant atmosphere. We enjoy fantastic working relationships with our colleagues in the University's cultural institutions such as Manchester Museum, the John Rylands Library, The Whitworth, and Jodrell Bank Discovery Centre. We are also part of Creative Manchester, a cross-university initiative which provides a platform for collaboration and engagement with creative communities and organisations – see www.creative.manchester.ac.uk.

As an AMPP student you are now a member of the School of Arts, Languages and Cultures in the Faculty of Humanities. This School brings together a range of subjects in the arts and humanities and offers its postgraduate students a wide range of opportunities for interdisciplinary learning and research. For example, in Semester 2, you may choose to take an Option Course from another subject or programme area, subject to the consent from course leaders and your Programme Director. There is also a rich mix of research and training seminars and activities in the Department, the School and across the campus throughout the year: you are warmly encouraged to take part in these.

I hope you find the MA in Arts Management, Policy and Practice here at the University of Manchester an enriching experience that will help you develop new ways of thinking about and experiencing art and culture and that will support you in your future endeavours.

Ryan Humphrey

Arts Management, Policy and Practice Programme Director

September 2024

Teaching Staff

Core Teaching Staff in the MA Arts Management, Policy and Practice

Dr Andy Hardman, Lecturer in Creative and Cultural Practices, andy.hardman@manchester.ac.uk

Andy has a PhD in art history and visual studies from the University of Manchester (2014) for which his doctoral research considered the relationship between artist mythologies and the preservation and exhibition of studio spaces. His current interests include creative research practices; professional approaches to engagement and collaboration in museums; and the uses of filmmaking in museum and heritage practice. His book, *Museum Filmmaking: Applied film practice in the socially engaged museum*, will be published in 2025. Away from the University, Andy is a practising filmmaker and runs a film production company, Belle Vue (bellevueproductions.co.uk), with fellow SALC academic, Sophie Everest. This film work has two strands: the uses of filmmaking as a research tool for museums and heritage; and the production of audio-visual content for exhibitions and engagement with local, national and international museum and heritage partners. Recent and current film research projects include longitudinal film-based study of Platt Hall's reimagining as a constituent-led museum for Manchester Art Gallery; an ongoing exploration of film's uses for collaborative exhibition-making for National Museums Liverpool's World Cultures galleries; and a film project exploring histories of disability in National Trust properties, Everywhere and Nowhere (2023). Andy also produces digital content and curates film archive for major art exhibitions nationally and internationally; most recently, content for The Barbican Gallery's exhibition programme, including Lee Krasner (2018); Jean Dubuffet (2020); Claudia Andujar (2021); Isamu Noguchi (2021); Soheila Sokhanvari (2022); Carolee Schneemann (2022) and Carrie Mae Weems (2023). He also teaches community workshops in filmmaking for groups of all ages and abilities

Link: https://research.manchester.ac.uk/en/persons/andy-hardman

Dr Biyun Zhun, Lecturer in Cultural Policy and Governance, biyun.zhu@manchester.ac.uk *(On research leave in semester one)*

Biyun Zhu is a Lecturer in Cultural Policy and Governance at the University of Manchester. She received her PhD in Cultural Policy and Arts Management (with a minor in Public Policy and Management) from The Ohio State University. Previously, she earned a master's degree in Public Policy from King's College London and a bachelor's degree in Public Administration from the University of International Business and Economics. She has also researched and worked with government and international organizations including the Ministry of Culture and Tourism, PRC, and United Nations. Her research draws on knowledge from multiple disciplines including public policy, international relations, history, and management. She uses cultural policy as a lens to investigate issues in broader fields such as arts organisation governance, creative industries, cultural diplomacy, and soft power. She is particularly interested in international studies that compare the similarities and differences of cultural practices and explore the interaction between governments, organisations, and individuals. Her recent work constructs a multi-level policy design framework to understand, communicate, and inform the practice of cultural diplomacy in a changing international environment.

Link: https://research.manchester.ac.uk/en/persons/biyun.zhu

Dr Catherine Roberts, Lecturer in Creative and Cultural Industries, catherine.roberts-3@manchester.ac.uk

Catherine Roberts has a MA in English Literary Culture and a PhD in Tourism Studies from the University of Central Lancashire. A practitioner in regional and national museum learning programmes for over 15 years, Catherine has undertaken project consultancy for UK and European heritage and education projects. Her research interests and practice relate to experiential learning, placemaking and psychologised readings of visitor experience is dissonant/difficult heritage environments.

Dr Priya Sharma, Lecturer in Arts Management, Policy and Practice, Priya.sharma@manchester.ac.uk

Priya Sharma holds a PhD from Goldsmiths University of London. Her research explores articulations of feminist and queer British South Asian identity on social media platforms. Prior to her PhD, Priya completed a Masters degree at Goldsmiths in Film and Audi-visual and an undergraduate in Comparative Literary and Cultural Studies at the University of Liverpool.

Dr Ryan Humphrey, Lecturer in Arts and Cultural Management, ryan.humphrey@manchester.ac.uk

Ryan Humphrey holds a PhD in community music and cultural policy from York St John University. His doctoral research explored the relationship between community music and cultural policy and its effect on the language and practices of community musicians. Ryan's current research interests include exploring funding mechanisms for community arts practice, the role and value of community arts in the 21st century and the role of arts and culture as tools within urban regeneration and creative placemaking. He is working on a monograph titled 'Community Music and Cultural Policy: What We Say and What We Do', which is due to be published in 2026. In addition to his academic work, Ryan worked as a community musician and arts program manager in the Northeast of England. In this role, he implemented and delivered various music programs across different settings, focusing on working with children and young people with care experience. He was Training Manager at The Glasshouse International Centre for Music, where he designed and delivered the training around inclusive music practice for their musician workforce. Ryan is a Trustee for the charities Blue Cabin (an arts organisation working with care-experienced children and young people) and MERYC (Music Educators and Researchers of Young Children.

Link: https://research.manchester.ac.uk/en/persons/ryan-humphrey

All MA Programmes Teaching Staff, Department of Art History & Cultural Practices

During the year, depending on courses you take, you'll be working with some of the following academic staff at the Department of Art History & Cultural Practices. One of them might also be your academic advisor or your dissertation supervisor.

- Dr Roaa Ali, Lecturer in Creative and Cultural Industries roaa.ali@manchester.ac.uk
- Dr Kostas Arvanitis, Senior Lecturer in Museology Kostas.Arvanitis@manchester.ac.uk
- Dr Jenna C. Ashton, Senior Lecturer in Heritage Studies jenna.ashton@manchester.ac.uk
- Dr Kenneth Atuma, Lecturer in Library and Archive Studies kenneth.atuma@manchester.ac.uk
- Abigail Gilmore, Professor in Arts Management and Cultural Policy abigail.gilmore@manchester.ac.uk

- Dr Andy Hardman, Lecturer in Cultural and Creative Industries
  andy.hardman@manchester.ac.uk

- Dr Sam Hind, Lecturer in Digital Media and Culture sam.hind@manchester.ac.uk

- Dr Ryan Humphrey, Lecturer in Arts and Cultural Management
  ryan.humphrey@manchester.ac.uk

- Dr Anne Kirkham, Lecturer in Art History anne.kirkham@manchester.ac.uk

- Dave O'Brien, Professor in Cultural and Creative Industries dave.obrien@manchester.ac.uk

- Dr Simon Parry, Senior Lecturer in Drama and Arts Management,
  simon.parry@manchester.ac.uk

- Dr Claire Reddleman, Lecturer in Digital Humanities (Contemporary Art and Digital Culture),
  claire.reddleman@manchester.ac.uk

- Dr Catherine Roberts, Lecturer in Cultural and Creative Industries catherine.roberts-3@manchester.ac.uk

- Dr Luca Scholz, Senior Lecturer in Digital Humanities luca.scholz@manchester.ac.uk

- Dr Łukasz Szulc, Senior Lecturer in Digital Media and Culture lukasz.szulc@manchester.ac.uk

- Dr Tabitha Tuckett, Lecturer in Library and Archive Studies
  Tabitha.tuckett@manchester.ac.uk

- Dr Leandro Valiati, Senior Lecturer in Cultural and Creative Industries
  leandro.valiati@manchester.ac.uk

- Dr Benjamin Wiggins, Senior Lecturer in History and Library & Archives Studies
  benjamin.wiggins@manchester.ac.uk

- Dr Biyun Zhu, Lecturer in Cultural Policy and Governance biyun.zhu@manchester.ac.uk

- Dr Danielle Child, Lecturer in Creative and Cultural Industries
  Danielle.child@manchester.ac.uk

- Dr James Fenwick, Senior Lecturer in Creative and Cultural Industries
  james.fenwick@manchester.ac.uk

- Dr Ana Baeza Ruiz, Lecturer in Museology ana.baezaruiz@manchester.ac.uk

- Dr Giulia Grisot, Lecturer in Digital Humanities giuilia.grisot@manchetser.ac.uk

PGT Programmes Administrator –salc.courseunits@manchester.ac.uk

Programme Structure

MA students take a total of 180 credits. You can click on the module link to view more details on webpages.

Semester 1

All elements in semester 1 are **compulsory**:

Title	Code	Credit
Arts Management Principles and Practice	SALC60011	30
Cultural Policy	SALC60021	30

Semester 2

Arts Management, Policy and Practice students **must take one of the following thirty credit courses:**

Title	Code	Credit
Business Strategies for Arts, Culture and Creative Industries	SALC60072	30
Managing Relationships: Audience, Participation and Engagement	SALC60392	30

Arts Management, Policy, and Practice students are asked to take one of the above core modules to further enhance their knowledge and skills in distinct areas of arts management: economics and audience development. This has been developed following recognition of the distinct skills required for different management roles within the arts and culture sector. Students will be introduced to both these areas in SALC60011, and no matter which module they take to specialise in, they will receive the same degree title.

Students take 30 credits from the following list. All modules in the table below are optional.

Course selection tips

- You have the flexibility to combine 15 and 30 credit modules to reach a total of 30 credits. A 15-credit module spans 7 weeks and includes one assessment, typically an essay. A 30-credit module lasts 12 weeks and involves two assessments, such as an Essay and a Group Project. When making your selection, we encourage you follow your interests but also consider your schedule and workload.

- Remember that your dissertation research including supervision take place in semester 2 and this will affect your schedule and workload.

- Please utilise academic advising meeting to discuss your module selection with your academic advisor.

Title	Code	Credit
Art of Medieval Manuscripts	AHCP61642	30
Heritage, Museums & Conflict	CAHE60462	15
Decolonise the Museum!	SALC60242	15
	SALC62242	30
The Arts & International Cultural Relations	SALC60312	15
	SALC60332	30
Global, Cultural and Creative Industries	SALC60402	15
	SALC61402	30
Creative Learning: Approaches and Contexts	SALC60502	15
	SALC60052	30
Business Strategies for Arts, Culture and Creative Industries	SALC60702	15
Curating Art	SALC60802	15
	SALC60882	30
Intangible Cultural Heritage	SALC60302	15
	SALC61302	30
Creative Producing	SALC68812	15
	SALC61812	30
Creative Placemaking and Cultural Development	SALC60322	15
Producing Digital Projects	SALC68922	15
	SALC61922	30
Placement	SALC70300	30
Arts Markets	SALC61022	15
Records and Information Management Practise (RIMP)	SALC61052	15
The Digital Museum	SALC60902	15

On successful completion of all coursework, students may proceed to the **dissertation**:

SALC60090 Dissertation Dissertation planning, supervision (February-end of June) and writing (your independent research and writing from May to August) takes place in Semester 2.	60 credits

Part-time students take courses worth 30 credits in each semester. In their first year, they take *Arts Management Principles and Practice* in Semester 1 **and one of the 2nd semester core modules**. In their second year, they take *Cultural Policy* in Semester 1 and another 30 credits in Option Course in Semester 2. On successful completion of all courses (amounting to 120 credits) and the approval of a Dissertation Research Outline (submitted in December of the 2nd year of study), students formally proceed to writing up their dissertation, which allows students to undertake original independent research under the close supervision of a member of academic staff.

Course selection tips

- You have the flexibility to combine 15 and 30 credit modules to reach a total of 30 credits. A 15-credit module spans 7 weeks and includes one assessment, typically an essay. A 30-credit module lasts 12 weeks and involves two assessments, such as an Essay and a Group Project. When making your selection, we encourage you follow your interests but also consider your schedule and workload.

- Remember that your dissertation research including supervision also take place in semester 2 and this will affect your schedule and workload.

- Please utilise academic advising meeting to discuss your module selection with your academic advisor.

Teaching and Learning

Teaching sessions (seminars and lectures) for the core units will take place during the day on Mondays and Thursdays in Semester 1 and throughout the week for the course units in Semester 2. In addition, site visits and visiting lecturers may occur on other days so students should ensure that they are also available to participate in AMPP activities throughout the week. We will give you as much advance warning of dates for these visits as possible through course handbooks but there are occasionally other unscheduled opportunities so, please be aware that you may need to be flexible at times.

These will also be weekly research and skills training sessions on Fridays between 1pm and 3 pm, which will take the form of workshops and lectures supporting Institute for Cultural Practices placements and dissertation research in both Semester 1 and Semester 2.

Most of the course units consist of between nine and eleven weekly sessions concentrated on one day per week, and teaching is by various methods: lectures, tutor–led discussion, student–led discussion, talks by arts professionals, independent and group fieldwork, individual and group projects and, where appropriate, sessions on-site and in arts venues. Each week, you will be given reading and other work (e.g. fieldwork research) in advance of each seminar: all students are expected to prepare thoroughly for each seminar and to participate fully in class and other activities.

In addition, there will be other research and skills training workshops and study groups providing as part of the *Graduate School Postgraduate Taught Skills Training calendar* which will take place at

varying times during the week over the academic year. You will be notified about these through blackboard and email.

Compulsory Modules in Semester One

SALC60011 Arts Management Principles and Practice

This core, compulsory unit will provide a comprehensive overview of the field of arts management and a series of portals into the study and practice of creative and cultural work. Sessions will introduce different disciplinary approaches and a range of case studies involving different arts forms. You will be introduced to methodologies and resources for developing your understanding of management functions including business planning, organizational change, people management, programming, leadership, communications and research. You will also be encouraged to develop sophisticated approaches to the understanding and analysis of a range of cultural practices and particular expertise in areas of particular personal interest.

SALC60021 Cultural Policy

This core compulsory unit will provide an overview of cultural policy as the context for arts and cultural management, delivery and practice. It will focus on the history, politics and governance structures for UK policy making, within the broader European and international landscape of social, philosophical, cultural and economic imperatives for the arts, cultural and creative industries. You will learn about theoretical perspectives on cultural policy as practical skills for policy analysis and review.

Core Choice Modules in Semester two

SALC60392 Managing Relationships: Audience, Participation and Engagement

Working as an arts manager requires the skills and knowledge to build, manage and sustain multiple and often complex relationships with a range of stakeholders. Combining cultural, historical, political and sociological perspectives, this unit will critically explore the different approaches arts managers use when working with/alongside/on/for a range of stakeholders (artists, communities, audiences, funders and policymakers). Students will develop their knowledge of the contemporary debates that inform arts managers' approaches to working with stakeholders, including exploring questions of cultural value, working conditions of artists and the challenges of impact and evaluation. Alongside expanding their theoretical knowledge, students will have the opportunity to develop their practical skills by exploring how to create audience development plans, evaluation frameworks and partnership agreements. Lectures, seminars and workshops will bring students into contact with a range of artists, arts managers and organisations responsible for developing and delivering a broad array of arts and cultural activities.

SALC60072 Business Strategies for Arts, Culture and Creative Industries

This unit provides a comprehensive introduction to key processes, factors, tools and approaches involved in strategic and operational management of arts, cultural and creative industries organisations. Its content blends professional insight, case studies and grey material with theoretical approaches, to be delivered via blended learning through lectures, seminars, workshops and site visits. During the course, students will learn how to develop their business strategy portfolios including a pitch presentation, case study analysis, funding proposal, and business plan.

Programme Aims and Learning Outcomes

-   To enable students to develop their knowledge and understanding of the history, theory and practice of arts management and cultural policy.

- To offer students an insight into, and direct experience of, the many different areas of arts management and administration and acquaint them with the range of professional opportunities in the creative and cultural sector.

- To prepare students to develop careers in the fields of arts management, cultural policy and creative practice; and thereby support the advancement of the creative and cultural sector through both the education of entry-level recruits and the continuing development of in-service professionals.

- To contribute to the development of arts management, cultural policy and creative innovation as a focus for interdisciplinary teaching and research both within and beyond the School of Arts Languages and Cultures, including the forming of academic and professional partnerships with external organisations.

- To develop students' academic and intellectual skills, including independent research, to the point that students are capable of embarking upon further research at the highest level.

Learning outcomes for the MA and Diploma

Knowledge and understanding

On successful completion of the programme students will be able to:

- Show systematic and critical understanding and knowledge of arts management and cultural policy which can be applied to interrogate and explicate professional practice, in both historical and contemporary contexts.

- Demonstrate understanding of the philosophical, political, social, economic and ethical contexts and issues effecting on arts practice, policy and management.

- Analyse the development of theoretical and interdisciplinary fields of "arts management", "cultural policy" and "arts, creative and cultural industries", and their relationship with other fields of critical theory and practice.

- Demonstrate direct experience of practices, procedures and policies in arts management, and apply a critical awareness of current issues in the field (including professional ethics) to professional practice.

Intellectual (thinking) skills

On successful completion of the programme students will be able to:

- Undertake self-directed learning and skills acquisition.

- Design, research and present a piece of empirical research, determining and implementing a reflexive and appropriate methodology.

- Conduct independent, critical fieldwork in arts management and cultural industries.

- Respond effectively to a project brief, which requires the investigation and creative solution of a subject-specific problem.

- Apply skills and ideas learned in one institutional context to another, while remaining aware of the complexity of the issues.

- Analyse and evaluate complex data and statistics.

Practical skills

On successful completion of the programme students will be able to:

- Produce relevant communications materials, plans and strategies targeted at particular audiences (including reports, marketing, business planning, policy and advocacy materials)

- Contribute to the project management, planning and organisation of concert and theatre programmes, festivals, workshops, performances and other arts events.

- Conduct audience and other research, assessment and evaluation of practice and policy as demanded by either legislation or principles of good practice

- Contribute to the development and delivery of arts education and learning programmes.

- Communicate complex research findings through clear written and verbal articulation, supported by appropriate technological tools.

- Achieve an advanced and critically informed level of group work.

- Undertake a substantial piece of original research.

Transferable skills

On successful completion of the programme students will be able to:

- Plan and deliver effective presentations of written, visual and verbal communication to specialist and non-specialist audiences.

- Retrieve, select and critically evaluate information from a variety of sources, including libraries, archives, and the WWW and appropriate information technology

- Orchestrate group work in disciplinary and multi-disciplinary contexts and work constructively within a team.

- Display creative solutions and decision-making skills in complex and unpredictable situations.

- Critically evaluate personal performance through monitoring and analytical reflection.

- Demonstrate independent learning ability suitable for continuing study and professional development.

- Deploy a range of business and managerial skills, such as strategic planning, negotiation skills, marketing strategy, organisation and budgeting.

Assessed Coursework

Compulsory and Optional Modules

Assessment varies according to the learning outcomes for each individual course unit. All taught course units and the Research Outline must be satisfactorily completed before students proceed to the MA Dissertation.

Please refer to **module handbook** for the update to date assessment details and discuss any assessment questions and concerns with your module convenors. You can find general information about the modules in Semester one and two here:
https://www.manchester.ac.uk/study/masters/courses/list/08035/ma-arts-management-policy-and-practice/course-details/#course-profile

SALC60900: Dissertation (Semester 2 and Summer)

You can either undertake a standard dissertation or a practice-based dissertation:

- **Research Outline:** 1,000 words.
- **Standard**: 11,000 words
- **Practice-based A: Exhibition**. An exhibition, show or plan thereof. Outcome - exhibition and/or plan plus 7-9,000 words reflection
- **Practice-based B: Policy**. Student to develop a piece of museum, heritage or arts management policy, strategy or evaluation. Outcome - policy report plus max 7-9,000 words reflection.
- **Practice-based C**: **Digital/Online** (building on skills developed in Digital Curating). Outcome - digital media application plus max 7-9,000 words reflection.

Practice-based MA Dissertation Assessment Criteria

The practice-based MA dissertation should demonstrate:
- The same requirements of scholarship as of a standard MA dissertation.
- An appropriate contribution to knowledge and understanding of the field, in the same way as a standard MA dissertation
- An original creative work, which has been created by the candidate specifically for the practice-based dissertation.
- A balance between the written and practical submission of the dissertation
- Both an original, creative practice component and a dissertation that will contextualise this practice
- A realisation of the learning objectives within an agreed form, e.g. an exhibition, policy document or digital/online media application
- A critical knowledge of the research methods appropriate to the discipline and the practice aspect of the dissertation
- An investigation into specific and articulated research questions, so that the work expands a student's knowledge of their field and contributes to further theoretical enquiry;
- How research influenced the development of the work, including demonstration of an appropriate and coherent theoretical underpinning to its execution;
- A link between the student's theoretical and practical investigations and conclusions
- A sophisticated analysis and evaluation of outcomes, based in practical investigation
- Responsiveness to the discourses of and sensitivity to the political and ethical complexities of the site and the audience or participants of the project.

Dissertations have their own regulations for presentation; please consult the Dissertation Handbook (will be circulated in Semester II) and guidance document 'Presentation of Taught Masters Dissertations' http://documents.manchester.ac.uk/display.aspx?DocID=2863
A key stage in development of the dissertation is the assessment of the Research Outline:

The MA Research Outline
You are required to submit a Research Outline in December. This is worth 10% of your final dissertation mark. You will gain the skills necessary to complete this task by attending the mandatory Friday research skills sessions.

Successful completion of the Research Outline is the compulsory pre-requisite for progression to the MA dissertation.

We **strongly recommend** that students make contact with one or more members of the academic staff with appropriate experience in their chosen field for advice and feedback on the proposed research before submitting the written proposal. Contact details and research interests are provided in the subject area section of this handbook.

Aims:
- To help structure the second semester of the MA leading to the writing of a significant research-based dissertation
- To invite students to plan their project in a concise manner with a clear timetable and concrete attainable research objectives
- To give students the opportunity to develop skills in research design, project management and other transferable skills essential for their future career
- To help students considering further research to draft a potential funding application

Intended Outcomes:
- a well-defined research question
- a clear awareness of sources available to address the question
- a clear awareness of the methodological issues that need to be addressed in the research
- a clear awareness of research planning and timetabling
- correct use of bibliographical conventions applied in the discipline

The Written Research Outline

Written Research Outlines should be submitted following the same guidelines as for other pieces of course-assessed work.

The research outline must consist of a **core document** of 1,000 words followed by an appendix. The core document should state clearly:
- Your reasons for undertaking this project
- The research problems or questions you intend to address
- The research context in which those problems or questions are located. In describing the context, you should refer to the current state of knowledge and any recent debate on the subject.
- The particular contribution to knowledge and understanding in this area that you hope to make. You should explain why the work is important. The fact that an area has not been studied previously is not, in itself, a reason for doing it.
- The methods (archival study, interviews, participant observation, visual analysis, web scrapping, surveys etc.) and critical approaches that you plan to use to address the problems or questions you have set.
- The case studies, data sets, research sites that you plan to analysis and investigate.
- A short bibliography that outlines the key texts relating to your topic.

Guidance for the Assessment of the Research Outline

The Research Outline is marked on a pass/refer basis: it is not given a numerical mark but contributes to 10% of your overall dissertation mark. A successful Research Outline will contain all the elements specified above and will demonstrate satisfactorily that this is a viable project capable of being brought to completion in the time available. Successful completion of the Research Outline results in an agreement in principle to proceed to the dissertation. Students who do not achieve the agreement in principle will be allowed to resubmit the research outline.

A final fail will be recorded if the outline remains grossly inadequate on re-submission or if the student has failed to submit a research outline. Failing to resubmit the research outline will result in the student being ineligible to submit a dissertation.

MA students are also invited to engage in the broader research culture of the School of Arts, Languages and Cultures, where they are regarded as playing an important role. Activities include

research seminars in all the disciplines of the School as well as postgraduate forums, conferences and workshops. Such informal events play as vital a part in the ICP programmes as the formal courses, and it is in your interest to get the best 'value' from your time at the university by joining in.

Communication, Support and Online Resources

University Email and Blackboard

Most of the day-to-day communication within the MA programme, the Department of Art History and Cultural Practices, the School of Arts, Languages and Cultures and the University happens by email and via the University's Virtual Learning Environment (Blackboard), and it is **essential** that you check them regularly, **preferably every day**.

Office Hours

Staff have one or two office hours each week, which will be circulated at the beginning of the semester, during which you are welcome to 'drop in'. For meetings outside of these times please email to arrange a meeting time.

Self-Directed Learning

In addition to the elements of organised teaching and learning described above, you are expected to undertake your own programme of self-directed learning and skills acquisition. This may involve self-directed reading, languages, computer training, attendance at research seminars in other departments, visits to local galleries and museums, voluntary work in arts institutions, and many other forms of encounter.

You are encouraged to record and reflect upon these activities in some form or another (e.g. a dedicated notebook or on computer). Particular attention might be paid to noting down difficult or stimulating ideas that prompt you to think about your subject area and research interests in new (especially unexpected) ways. It will also be useful to produce commentaries on stimulating books, visits to venues, museums or heritage sites etc. Such self-directed learning will help you to develop intellectual independence, confidence and creativity.

Support

The School of Arts, Languages and Cultures and the University of Manchester have put in place a range of processes and services to support you during your MA study. Please have a look at the School PGT Handbook to find out more.

Online Resources

The Institute for Cultural Practices uses various online media to support the teaching and learning. These include:

- The Virtual Learning Environment of Blackboard
- ICP Twitter: https://twitter.com/UoMICP

Key Dates for <u>Full Time</u> Students

Semester One Coursework:

<mark>SALC60021- Cultural Policy</mark>
15th of November 2024- Policy Analysis Review
15th of January 2025- Essay

<mark>SALC6011- Arts Management: Principals & Practice</mark>
2ND of December 2024- Group Project Presentation
8th of January 2025- Essay

Submission of Dissertation Research Outline Proposal
(2.00pm) Friday 13 December 2024

Submission of Written Research Outline
10th February 2025

Semester Two Coursework
(PLEASE NOTE: the date noted here is the last possible date that course convenors can set for assignment submissions. Dates will vary so please see Semester 2 module handbooks for details)
Friday 9 May 2025

Resubmitted Coursework
18th of August 2025

MA Dissertation Submission
Monday 1st September 2025

Key Dates for <u>Part Time</u> Students

Semester One Coursework:

<mark>SALC6011- Arts Management: Principals & Practice</mark>
2ND of December 2024- Group Project Presentation
8th of January 2025- Essay

Submission of Written Research Outline (for year part-time year 2 students only)

To be confirmed

Semester Two Coursework

(PLEASE NOTE: the date noted here is the last possible date that course convenors can set for assignment submissions. Dates will vary so please see Semester 2 module handbooks for details)

Friday 9 May 2025

Resubmitted Coursework

18th of August 2025

MA Dissertation Submission (for part-time year 2 students only)

Monday 1st September 2025

Please note that all work should be submitted by 14:00 (GMT/BST) on the deadlines listed above

Late Submission

Please see the School's late submission penalty information in the School PGT Handbook here (Page 51): https://documents.manchester.ac.uk/display.aspx?DocID=14089

If you are registered on units outside of the School, you should ensure that you are aware of the penalties that will be imposed for late course work submission for that School. Schools may operate different penalty schemes for late submission.

Assessment Grading

Assessment is based on written and portfolio submissions and graded accorded to common criteria. **Further guidance on assessment policies and practice can be found in the School PGT Handbook.**

Grading criteria for written assessments

You will encounter a variety of written assessment formats, including essays, reports, literature reviews, critical reviews, reflective journals, and longer pieces of writing, such as the dissertation. Work will be marked and moderated according the following grading criteria:

| 80-90% | Exemplary work, highly accurate, innovatively analytical and critical, demonstrating rigorous and insightful judgement, thoroughly original approaches and an innovative and illuminating use of sources. This mark indicates a student doing work in the highest range of the distinction profile and deserving to be considered for eventual publication. |

75-80%   Excellent work, very accurate, demonstrating highly analytical style and approach with deeply insightful judgement, original critical approach and a thoroughly illuminating use of sources. This mark indicates a student doing work within a mid-distinction profile and approaching publication standards.

70-75%   Excellent work, mainly accurate, showing clear evidence of comprehensiveness, soundness of judgement, focus, analytical powers, insight, critical depth, and (where relevant) illuminating use of sources. This mark indicates a student doing work within a distinction profile.

60 - 69%   Work that is mainly accurate, based on good reading, sound in its judgements, comprehensive in coverage, effective (where relevant) in its use of sources, in charge of its own arguments, well-presented, and exhibiting, especially at the top end, a degree of depth and imagination. This mark indicates a student doing work within a merit profile.

50 - 59%   A Pass at Masters level, showing a sufficient grasp of the issues and reading of a sufficient range of relevant material. In argument and presentation, the work will demonstrate accuracy, coherence, consistency some critical and analytical ability, and (where relevant) adequate use of sources, but lack depth and imagination.

40 - 49%   A Pass at Diploma level, showing a basic grasp of the issues posed, evidence of reading in relation to them, and coverage of their major aspects. The work may be descriptive in character and will lack the level of analysis and argument required as Masters' level. The presentation of the work will be consistent with academic writing conventions. Work in this range may be eligible for compensation or resubmission at Masters level.

30 - 39%   The work is insufficient to pass at either Masters or Diploma level, but may be compensatable at Diploma level. It shows an elementary grasp of the issues posed, some evidence of reading in relation to them and some coverage, albeit incomplete of their major aspects. The work is primarily descriptive but incompletely so or crudely analytical in character and does not construct a fully cogent argument. The presentation will be partially consistent with academic writing conventions. Work in this range may be eligible for resubmission,

20-29%   The work does not show any significant elements of Diploma-level work. It does not show even elementary grasp of the issues, the reading will be limited or irrelevant. The work is neither a cogent narrative or descriptive piece of nor a structured argument. The presentation may not be consistent with academic writing conventions. There may be variations in the poor quality of standards displayed at this level.

10-19%   Should be reserved to work displaying ignorance of the most basic scholarly and academic conventions. Marks below 10 will be reserved for totally vacuous submissions (no submission or incoherent prose).

Assessment guidelines for practical components

Practice is an important part of learning for programmes at the Institute for Cultural Practices and the Department of Art History and Cultural Practices. At MA level this is recognised by different modules permitting students to submit 'assessed practical components'. All these components must be agreed with the tutor concerned, particularly if they are to take place outside the University. Each course will provide specific guidelines for the requirements of practice assessments, but all will demonstrate the following principles:

1. Practice may be assessed either within the University or in an external site (where possible) as agreed with the MA or Diploma Programme Director. All practice must result in some permanent documentation material, such as log and/or evaluative report.

2. 'Live' practice (or satisfactory, documented evidence of practice) will be assessed by the course unit tutor, and the resulting permanent material will be second-marked by an internal examiner.

3. Guidelines for assessment of practice will accord to the specific aims and learning objectives of the proposed dissertation. These will be negotiated with each individual student, but will fulfil the following common criteria. Practice will demonstrate:

   - a realisation of the learning objectives within an agreed form, e.g. project delivery, staging of event or events programme, development of a strategy, commissioning process, business plan, feasibility study or evaluation report

   - an awareness of and competence in the technical requirements and professional skills and capacities demanded by the chosen practice;

   - how research influenced the development of the work, including demonstration of an appropriate and coherent theoretical underpinning to its execution;

   - an investigation into specific and articulated research questions, so that the work expands a student's knowledge of their field and contributes to further theoretical enquiry;

   - responsiveness to the discourses of and sensitivity to the political and ethical complexities of the site and the audience or participants of the project.

Grading Criteria for Projects

70% or above:

The amount of information included in the project is very well judged (i.e. not too much not too little) to capture the salient points. Clear evidence of team-working and fair distribution of labour. Thorough understanding of topic, close analysis and clear articulation of practical and theoretical perspectives as appropriate. Excellent use of imagery in different presentation media as applicable. Highly imaginative and appropriate style of presentation. Striking design. Where necessary, all scholarly apparatus is in place. Results/outcomes of professional quality and understanding.

60-69%:

The amount of information included in the project is reasonably well judged to capture the salient points. Evidence of team-working and fair distribution of labour. Sound understanding of the material and ability to articulate practical and theoretical perspectives as appropriate. Appropriate use of imagery in different presentation media as applicable. Imaginative and appropriate style of presentation. Good design. Where necessary, most of the scholarly apparatus is in place. Results/outcomes of almost professional quality and understanding.

50-59%:

Too much or too little information included. Little evidence of team-working and fair distribution of labour. Reasonable understating of subject but lack of ability to articulate practical and theoretical perspectives as appropriate. Some use of imagery where necessary. Some attempt at being imaginative and creative in design. Aspects of scholarly apparatus in place. Results/outcomes not professional quality and understanding.

40-49%:

Too much or too little information included. Very little evidence of team-working and fair distribution of labour. Weak knowledge of subject and no attempt to articulate any perspectives. Little use of

imagery. No attempt at being imaginative and creative in design. Lack of appropriate scholarly apparatus. Substandard results/outcomes.

30–39%:

Far too much or too little information included. No evidence of team-working and fair distribution of labour. Lacking knowledge of subject and no attempt to articulate any perspectives. No use of imagery. No attempt at being imaginative and creative in design. Lack of scholarly apparatus. Severely substandard results/outcomes.

20-29%:

The amount of information included is severely inappropriate. Lack of even an elementary grasp of the issues. No evidence of team-working. The project is poorly organised and badly presented. No use of scholarly apparatus.

10–19%:

Ignorant of basic scholarly or academic conventions, no relevant information, no thought to presentation.

0–9%: Illegible, incoherent or no submission at all.

Grading Criteria for Practice-based Dissertations and Work Placements

80-90%
Exemplary work, highly accurate, innovatively analytical and critical, demonstrating rigorous and insightful judgement, thoroughly original approaches and an innovative and illuminating use of sources. Where relevant, the work will display evidence of outstanding professional practice. This mark indicates a student doing work in the highest range of the distinction profile and deserving to be considered for eventual publication.

75-80%
Excellent work, very accurate, demonstrating highly analytical style and approach with deeply insightful judgement, original critical approach and a thoroughly illuminating use of sources (where relevant) illuminating use of sources and evidence of professional-level practice. This mark indicates a student doing work within a mid-distinction profile and, approaching publication standards.

70-75%
Excellent work, mainly accurate, showing clear evidence of comprehensiveness, soundness of judgement, focus, analytical powers, insight, critical depth, and (where relevant) illuminating use of sources and evidence of professional-level practice. This mark indicates a student doing work within a distinction profile.

60-69%
Work that is mainly accurate, based on good reading, a sound grasp of the issues relevant to the area of practice, sound in its judgements, comprehensive in coverage, effective (where relevant) in its use of sources. The work is in charge of its own arguments, well-presented, and exhibiting, especially at the top end, a degree of depth and, imagination and (where relevant) evidence of professional-level practice. This mark indicates a student doing work within a merit profile.

50-59%
A Pass at Masters level, showing a sufficient grasp of the issues relevant to the area of practice and reading of a sufficient range of relevant material. In argument and presentation, the work will demonstrate accuracy, coherence, consistency some critical and analytical ability, and (where relevant) adequate use of sources, but lack depth and imagination, evidence of practice that in parts nears professional standards.

40-49%

A Pass at Diploma level, showing a basic grasp of the relevant issues posed, evidence of reading in relation to them, and coverage of their major aspects. The work may be descriptive in character and will lack the level of analysis and argument required as Masters' level, and (where relevant) the evidence of practice is below professional standard. The presentation of the work will be consistent with academic writing conventions. Work in this range may be eligible for compensation or resubmission at Masters level.

30-39%

The work is insufficient to pass at either Masters or Diploma level, but may be compensatable at Diploma level. It shows an elementary grasp of the relevant issues posed, some evidence of reading in relation to them and some coverage, albeit incomplete of their major aspects. The work is primarily descriptive but incompletely so or crudely analytical in character and does not construct a fully cogent argument. Where relevant, evidence of practice is unfeasible in a professional context. The presentation will be partially consistent with academic writing conventions. Work in this range may be eligible for resubmission.

20-29%

The work does not show any significant elements of Diploma-level work and is therefore ineligible for resubmission. It does not show even elementary grasp of the issues, the reading will be limited or irrelevant. Where relevant, evidence of practice is unfeasible in a professional context. The work is neither a cogent narrative or descriptive piece of nor a structured argument. The presentation may not be consistent with academic writing conventions. There may be variations in the poor quality of standards displayed at this level.

10-19%

Should be reserved to work displaying ignorance of the most basic scholarly and academic and professional conventions. Marks below 10 will be reserved for totally vacuous submissions (no submission or incoherent prose).

Style Guidance

General Information

Be consistent in format and style. Style should be clear and accessible, avoiding jargon. Students should state the context of their work, its place in the existing field of study, and identify individuals and specialist references.

All written coursework must be written in English. Foreign language citations should be given in translation in the main text, with the original appearing in full in an accompanying footnote/endnote.

UK English spelling and punctuation conventions should be followed in the text and notes (this requires the use of 'z' rather than 's' in such words as 'organize'). MS Word enables spelling language to be specified.

Please avoid turns of phrase that are not acceptable (such as masculine forms as universals); please also avoid acronyms.

Please avoid personal pronouns, we, our, us and you. Students can, with moderation, use the first person 'I' when they refer to personal fieldwork or want to highlight their personal views.

A person's full name should be given on first appearance no matter how famous, for example, William Gunn or Henry Moore not Gunn or Moore until second mention.

NOTE See also below sections on **plagiarism** and r**eferencing**

Word Count includes footnotes/endnotes, but excludes bibliography/reference list and appendices. Preliminary pages (i.e. front cover and list of contents) are not included in the word count. Image/Table captions are included in the word count.

Formatting

Double or 1.5 spacing with a font size of 12 must be used for the main text; single-spacing may be used for quotations, footnotes and references. Pages must be single-sided.

Typeface must be one of the following: Arial, Times New Roman, Georgia, Verdana or Calibri.

Paragraphs should be in a new line. Paragraphs should be separated by a line.

Subheadings: when used, they should be typed on a separate line, not run in with the text. Only first word and proper names have initial capital. Subheadings should be in **bold.**

Footnote numbers should follow punctuation.

Pagination: Written coursework must be paginated. Page numbering must consist of one single sequence of Arabic numerals (i.e. 1, 2, 3 …) throughout the written coursework.

Images, figures and tables (if any) should be included at the end of the essay/report in a separate section (see section 'Required Pages' below). If images are taken from elsewhere, their copyright must be acknowledged (if known). If images are taken by the author, this should be stated (i.e. 'Image taken by the author'). Images should be numbered and have captions, e.g. Figure 1: The British Museum (image taken by the author).

Page numbering: Page numbers must be displayed on all pages except the title page though this is counted as page one. The pagination sequence will include not only the text of the written coursework, but also any preliminary pages, diagrams, tables, figures, illustrations, appendices, references etc. Roman numerals **must not** be used for page numbering. Pages should be numbered in the lower right-hand corner.

Quotations should be set in single inverted commas if brief, and indented if longer than four lines. No quotation marks in indented quotations. Spellings within quotations should be as per original. Double quotation marks should be reserved for quotation within quotation. Words added by authors in quotations should go in square brackets. Quotation marks should follow full stop if quotation is full sentence (or contains full sentence) or finite clause, but should precede full stop if phrase.

Hyphenation: compound adjectives and adverbs (eighteenth-century art)

Numbers: Spell out numerals up to a hundred, then use figures: 'in her twenties' not 'in her 20s'. Thousands with comma – so £4,000.

Dates should be expressed '15 November 2001'. Please remember to have 'seventeenth-century Britain' but 'the seventeenth century'. Do not use dates as adjectives: thus 'the discovery of 1724' but not 'the 1724 discovery' or '1724 publication'.

Be specific about dates so that either 1839 or 1840 would be written 1839/40 whereas from 1839 to 1840 would be 1839–40. Never between 1839-40 – should be between 1839 and 1840.

1930s not '30s or Thirties – and certainly not 1930's which is wrong! 1830s and 1840s, not 1830s and '40s.

Twentieth-century movement not 20th-century movement – i.e. spell out; in the twenty-first century, in the nineteenth century – no hyphen when not used adjectivally

Mid-1950s and in the mid-sixteenth century, but late 1940s and early 1730s and late eighteenth-century cabinet

c. 1850 – *circa* abbreviated to *c*, so full stop, then space date

1914–18 war, 1939–45 war, not Great War or the Second World War

Contractions: (ending in last letter of full word) with no full stop, abbreviations with full stop – so Ltd, co., etc., ed., eds, vol., vols, edn, exhib. cat. Except in measurements where abbreviated measurements have no full stop: so 'cm' not 'cm.', 'in' not 'in.'

Use metric **measurements** but miles can be used instead of kilometres. Use figures in all measurements, space between figure and unit of measurement: 6 miles, 15 m, 146 cm. Dimensions with spaces so 14 x 45 cm. Areas in sq. m. Height before width.

Avoid using **italics** for emphasis, the structure of the sentence should be sufficient to convey this. Use italics for titles of books, newspapers, picture titles, exhibition titles but poems and essays in single quotes.

Required Pages

Preliminary pages of an essay should include (**in the order given**):

   a. **Front Cover** (see below about what the front cover should include)
   b. **List of Contents**: A list of contents, giving all relevant sub-divisions of the essay and a page number for each item. List of contents **is not compulsory**; but it must be included when the coursework (e.g. an essay) is structured under headings/subheadings.

The essay text should be followed by the following pages:

   a. **Images/Tables** (if any)
   b. **Appendices** (if any; appendices should be agreed with the course tutor)
   c. **Bibliography/List of References**

Front Cover should include:

MA [title]

School of Arts, Languages and Cultures, University of Manchester

Semester [I or II]

[Course Code and Course Title]

Course Convenor: [Name of course convenor]

[Essay Title]

[Student Number]

Date of Submission:

Word Count:

(Front Cover can optionally include an image that is relevant to the assessment)

Plagiarism and Academic Malpractice

[NB: this section is an extract from the **PGT School Handbook**]

Academic malpractice is any activity – intentional or otherwise – that is likely to undermine the integrity essential to scholarship or research. It includes plagiarism, collusion, fabrication or falsification of results, and anything else that could result in unearned or undeserved credit for those committing it. Academic malpractice can result from a deliberate act of cheating or may be committed unintentionally. Whether intended or not, all incidents of academic malpractice will be treated seriously by the University.

As a student, you are expected to cooperate in the learning process throughout your programme of study by completing assignments of various kinds that are the product of your own study or research. For most students this does not present a problem, but occasionally, whether unwittingly or otherwise, a student may commit what is known as plagiarism or some other form of academic malpractice when carrying out an assignment. This may come about because students have been used to different conventions in their prior educational experience or through general ignorance of what is expected of them.

This guidance is designed to help you understand what we regard as academic malpractice and hence to help you to avoid committing it. You should read it carefully, because academic malpractice is regarded as a serious offence and students found to have committed it will be penalised. At the very least a mark of only 30% would be awarded for the piece of work in question, but it could be worse; you could be awarded zero (with or without loss of credit), fail the whole unit, be demoted to a lower class of degree, or be excluded from the programme.

Academic malpractice includes **plagiarism, collusion, fabrication** or **falsification** of results and anything else intended by those committing it to achieve results that they do not properly deserve. In addition to the advice that follows, your School will give you advice on how to avoid academic malpractice in the context of your discipline. It will also design assessments so as to help you avoid the temptation to commit academic malpractice. Finally, you should take note that work you submit may be screened electronically to check against other material on the web and in other submitted work.

Plagiarism is presenting the ideas, work or words of other people without proper, clear and unambiguous acknowledgement. It also includes 'self-plagiarism' (which occurs where, for example, you submit work that you have presented for assessment on a previous occasion), and the submission of material from 'essay banks' (even if the authors of such material appear to be giving you permission to use it in this way). Obviously, the most blatant example of plagiarism would be to copy another student's work. Hence it is essential to make clear in your assignments the distinction between: the ideas and work of other people that you may have quite legitimately exploited and developed, and the ideas or material that you have personally contributed.

To assist you, here are a few important dos and don'ts:

Do get lots of background information on subjects you are writing about to help you form your own view of the subject. The information could be from electronic journals, technical reports, unpublished dissertations, etc. Make a note of the source of every piece of information at the time you record it, even if it is just one sentence.

Don't construct a piece of work by cutting and pasting or copying material written by other people, or by you for any other purpose, into something you are submitting as your own work. Sometimes you may need to quote someone else's exact form of words in order to analyse or criticize them, in which case the quotation must be enclosed in quotation marks to show that it is a direct quote, and it must have the source properly acknowledged at that point. Any omissions from a quotation must be indicated by an ellipsis (…) and any additions for clarity must be enclosed in square brackets, e.g. "[These] results suggest… that the hypothesis is correct." It may also be appropriate to reproduce a diagram from someone else's work, but again the source must be explicitly and fully acknowledged there. However, constructing large chunks of documents from a string of quotes, even if they are acknowledged, is another form of plagiarism.

Do attribute all ideas to their original authors. Written 'ideas' are the product that authors produce. You would not appreciate it if other people passed off your ideas as their own, and that is what plagiarism rules are intended to prevent. A good rule of thumb is that each idea or statement that you write should be attributed to a source unless it is your personal idea or it is common knowledge. (If you are unsure if something is common knowledge, ask other students: if they don't know what you are talking about, then it is not common knowledge!)

Do make sure that all the texts you draw on are cited in your bibliography, and that your references give a complete record of the sources you have used. Be particularly careful with **secondary quotation**: that is, when quoting material from a book or article you have not read via another text.

So far, plagiarism has been described as using the words or work of someone else (without proper attribution), but it could also include a close paraphrase of their words, or a minimally adapted version of a computer program, a diagram, a graph, an illustration, etc taken from a variety of sources without proper acknowledgement. These could be lectures, printed material, the Internet or other electronic/AV sources.

Remember: no matter what pressure you may be under to complete an assignment, you should never succumb to the temptation to take a 'short cut' and use someone else's material inappropriately. No amount of mitigating circumstances will get you off the hook, and if you persuade other students to let you copy their work, they risk being disciplined as well (see below).

Collusion is any agreement to hide someone else's individual input to collaborative work with the intention of securing a mark higher than either you or another student might deserve. Where proved, it will be subject to penalties similar to those for plagiarism. Similarly, it is also collusion to allow someone to copy your work when you know that they intend to submit it as though it were their own and that will lay both you and the other student open to a charge of academic malpractice.

On the other hand, collaboration is a perfectly legitimate academic activity in which students are required to work in groups as part of their programme of research or in the preparation of projects and similar assignments. If you are asked to carry out such group work and to collaborate in specified activities, it will always be made clear how your individual input to the joint work is to be assessed and graded. Sometimes, for example, all members of a team may receive the same mark for a joint piece of work, whereas on other occasions team members will receive individual marks that reflect their individual input. If it is not clear on what basis your work is to be assessed, to avoid any risk of unwitting collusion you should always ask for clarification before submitting any assignment.

Fabrication or falsification of results. For many students, a major part of their studies involves laboratory or other forms of practical work, and they often find themselves undertaking such activity without close academic supervision. If you are in this situation, you are expected to behave in a responsible manner, as in other aspects of your academic life, and to show proper integrity in the reporting of results or other data. Hence you should ensure that you always document clearly and fully any research programme or survey that you undertake, whether working by yourself or as part of a group. Results or data that you or your group submit must be capable of verification, so that those

assessing the work can follow the processes by which you obtained them. Under no circumstances should you seek to present results or data that were not properly obtained and documented as part of your practical learning experience. Otherwise, you lay yourself open to the charge of fabrication or falsification of results.

Finally: If you commit any form of academic malpractice, teaching staff will not be able to assess your individual abilities objectively or accurately. Any short-term gain you might have hoped to achieve will be cancelled out by the loss of proper feedback you might have received, and in the long run such behaviour is likely to damage your overall intellectual development, to say nothing of your self-esteem. You are the one who loses.

The School reserves the right to submit any work handed in by students for assessment to electronic systems for detecting plagiarism or other forms of academic malpractice. This includes the JISC plagiarism detection service (TurnitinUK). All course units in the school now use total electronic submission via TurnitinUK. The School also reserves the right to submit work handed in by you for formative or summative assessment to Turnitin and/or other electronic systems used by the University. Please note that when work is submitted to the relevant electronic systems, it may be copied and then stored in a database to allow appropriate checks to be made.

Referencing Guidance

All assessed coursework submitted by MA students must utilise a recognised system of academic referencing correctly and consistently. Proper referencing is necessary to avoid plagiarism and to allow the reader to find sources, trace the development of your argument or assess the depth of your research. As ICP and AHCP programmes are interdisciplinary fields of study, you have the choice of using any recognised referencing system, as long as you use it consistently.

See the University of Manchester Library's Referencing Guide: https://www.escholar.manchester.ac.uk/learning-objects/sls/packages/referencing/.

More guidance and online resources are available on the University of Manchester Library's website: https://www.library.manchester.ac.uk/training/my-learning-essentials/online-resources/

AMPP key contacts

Student services and general support (registration, student card, letters, visa, transcript)

- **This is first point of contact if you need support referrals**
- Student hub drop-in: Lower ground Samuel Alexander Building

Email: salc.hub@manchester.ac.uk

- Call: +44 161 529 3348
- SALC Interactive FAQ & Contact Form: https://tinyurl.com/yc8hmnde
- Call back form: https://tinyurl.com/5n74byjy

Student info and advice (Finance, graduation and other events, Black Board, academic advisor allocation)

- salc.iag@manchester.ac.uk , or salc.hub@manchester.ac.uk
- Visit: Samuel Alexander Building W1.10 &W2.10
- Call +44 161 529 4057

Courses

- Questions on course content and assessment
    - contact course convener and seminar leader
- Course selection
    - For advice, contact academic advisor
    - For general assistance, email: salc.courseunits@manchester.ac.uk
    - For specific course content, contact course convener
- Black Board and Submission assistance
    - Email: salc.courseunits@manchester.ac.uk
- Extension/Mitigating circumstances
    - Email: salc.mitcircs@manchester.ac.uk
    - Further info: https://tinyurl.com/bwdfznat
- Register with disability related course support
    - Email: salc.dc@manchester.ac.uk
- Write your essay- academic writing
    - https://tinyurl.com/y6fdhbdx

Dissertation

- Dissertation supervisor - allocate in SEM2
- Research skill training seminars: Dr Kenneth Atuma: Kenneth.atuma@manchester.ac.uk
- University resources: https://www.library.manchester.ac.uk/training/my-learning-essentials/

Placement

- Placement arrangement: Dr Ryan Humphrey: ryan.humphrey@manchester.ac.uk
- Placement schedule: host organisation
- Placement assessment: placement tutor to be assigned in semester 2.

Academic support

- Academic advisor
- SALC support
    - Student hub, Samuel Alexander lower ground.
    - Email: salc.hub@manchester.ac.uk
- University resources: https://tinyurl.com/dppbcf8x

Health

- Mental health & wellbeing (including interruptions and withdrawals)
    - SALC support: salc.wellbeing@manchester.ac.uk or salc.hub@manchester.ac.uk
    - Visit: Student hub, Samuel Alexander lower ground.
    - University support: studentsupport@manchester.ac.uk
    - Call: +44 161 306 0383
- Physical health: https://tinyurl.com/3w5ptu64

Programme

- salc.hub@manchester.ac.uk ; salc.iag@manchester.ac.uk
- Programme feedback: Staff-Student Liaison Committee (SSLC)
- Other questions: Programme director

Career service

- https://www.careers.manchester.ac.uk/
- salc.iag@manchester.ac.uk
- Dr Luca Scholz (Semester 1): luca.scholz@manchester.ac.uk
- Dr Emma Merkling (Semester 2): Emma.merkling@manchester.ac.uk