

The University of Manchester

Faculty of Humanities

School of Arts, Languages and Cultures

MA Handbook 2012-2013

Arts Management, Policy and Practice

Arts Management, Policy and Practice

Welcome and Introduction to Arts Management, Policy and Practice

Welcome to your MA programme in Arts Management, Policy and Practice and to the School of Arts, Languages and Cultures. 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 complementary 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, postgraduate teaching and professional development components within the School, across the arts and in particular in the areas of applied theatre, drama, music, museums and galleries, arts management and cultural policy.

“Arts management” is a relatively new and interdisciplinary subject for University teaching, signifying a range of roles, skills and issues necessary to producing arts and culture under a banner which is sometimes contested and often confused and misunderstood, even by the sector itself. The “new-ness” of this programme and the challenge to its disciplinarity provides an opportunity for us 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, through in-depth study of management, policy and practice in the arts.

The global economic downturn, political climate and ensuing public funding cuts present huge challenges for arts leaders, producers and organisations, as fewer resources are fought over and stretched to make, sell, circulate and mediate art in an increasingly complex policy landscape. Globalisation and technological developments add to the mix, blurring lines between producer and consumer, artist and audience, physical and virtual, and bring distinct implications for how the arts are managed, supported and articulated within governance and policy. Now, more than ever before, arts organisations need people who can provide a range of skills and insights which are resilient whilst flexible to take them through difficult periods of change, and this programme will be working closely with our cultural partners to help you develop these skills.

The programme will be busy, with a lot of energy required for research, reflection and reflexive practice. We aim to provide course units which link organically and through which you can explore and exploit your own particular interests, to provide a solid basis for in-depth research through the production of your dissertation. Information about these components is set out in this handbook as well as how to get further guidance and support throughout your time at the University.

The foundation for successfully completing the MA lies in having and updating core skills in writing, study and research, and so we strongly recommend you take up the opportunity for skills development offered by the School of Arts, Languages and Culture and the wider Faculty of Humanities. There will also be many opportunities to participate in the research culture of the Institute for Cultural Practices, and in collaboration with its cultural partners,

through seminars, events and debates throughout the year. And, of course, you are heartily encouraged to engage with the cultural practices on your doorstep, in and outside the University, through the dynamic arts and cultural scene in the North West. Enjoy!

Dr Abigail Gilmore

Director, Centre for Arts Management and Cultural Policy

For information on the Centre see www.arts.manchester.ac.uk/artsmanagement

Staff in Arts Management, Policy and Practice

Dr. Abigail Gilmore, Director, Centre for Arts Management and Cultural Policy

Abi has a BSc in Sociology and PhD in Popular Culture and Society from the University of Leicester. Her doctoral research was on local music scenes and cultural policy, and she has since then been involved in a range of policy-related academic research projects, including an AHRC funded study of the Millennium Dome, before going on to work in advisory and consultancy positions in the cultural sector in the North West of England. She was the founding Director of the online regional research capability, the Northwest Culture Observatory in 2005, and has published various scholarly journals, including the *International Journal for Cultural Policy* and *Cultural Trends*. Current research interests include arts management and personalisation, the role of academic and applied research in cultural policy and management of the arts, cultural mapping and planning methodologies, and arts and digital technologies. Please note Abi is on half-time research leave and half-time Director of Postgraduate Taught Programmes for 2012-13.

Email: Abigail.gilmore@manchester.ac.uk, Phone: 0161 306 1661, Room 3.04, Mansfield Cooper

Dr. Simon Parry, Programme Director, MA Arts Management, Policy and Practice, Lecturer, Institute for Cultural Practices

Before coming to Manchester, Simon worked at the medical research charity, the Wellcome Trust, as project manager for arts and education leading on a range of arts initiatives to promote young people's engagement with science and as manager of the Trust's international public engagement work, developing a new international programme to support creative methods in community engagement with health research, which has stimulated projects in Africa, India and South America. Prior to this role, Simon worked on a variety of theatre and education projects around Europe including directing a number of professional, amateur and youth theatre productions and taught at the University of Klagenfurt in Austria. He holds a first degree in Modern Languages from the University of Nottingham and an MA and PhD in Drama from the University of London. His research interests include examining the arts as public engagement and practices of citizenship, with a particular focus on intercultural and interdisciplinary practices and work in community and educational contexts. He has published in *Research in Drama Education: The Journal of Applied Theatre and Performance* and recently co-edited a book on collaborative arts and science practice in education www.wellcome.ac.uk/creativeencounters. He co-convenes the Applied and Social Theatre working group of the Theatre and Performance Research Association.

Email: simon.parry@manchester.ac.uk, Phone 0161 306 1710, Room 3.03 Mansfield Cooper

Zelda Baveystock, Lecturer, Arts Management and Museum Studies

Zelda's work combines teaching with museum professional practice and freelance consultancy. As a museum professional, she has particular experience in large-scale capital projects: as Acting Deputy Director for the Museum of Liverpool, she led the team during the fit-out phase of this new £72m social history museum on the banks of the River Mersey, whilst as Senior Keeper of History for Tyne and Wear Museums, she was part of the team which managed a £13m re-fit of Discovery Museum in Newcastle. Prior to joining Manchester, Zelda was teaching Museum Studies at the International Centre for Cultural and Heritage Studies at Newcastle University. Her research interests focus on community engagement strategies and practice, cultural diversity and the representation of minority groups, and she is currently a Trustee of the Migration Museum Project. Zelda's consultancy work includes strategic development around collections and interpretation, staff development and training; she has worked with museum services in the south and east of England. She is on the Panel of Trainers for the Heritage Council of Ireland, and is a member of the AHRC peer review college. Zelda.Baveystock@manchester.ac.uk, Phone 0161 3061661, Room 3.04 Mansfield Cooper

Work Placement Coordinator (Institute for Cultural Practices) - Maria Calderhead

Maria.Calderhead@manchester.ac.uk

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 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, with respect to both theory and practice and in both historical and contemporary contexts.
- Demonstrate understanding of the philosophical, political, social, economic and ethical questions impinging on arts practice and management.
- Use and develop critical approaches to arts management and cultural policy in order to interrogate and explicate professional practice.
- Analyse the development of “arts management”, “cultural policy” and “creative 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 as relevant to the field

Practical skills

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

- Develop communication strategies relevant for particular audiences and readerships.
- Contribute to the planning and organisation of arts and cultural programmes, including theatre, music, festivals, performance events and workshops.
- Conduct assessments and evaluations as demanded by either legislation or principles of good practice, and compile relevant policy documents.
- Use monitoring, evaluation and research to undertake evaluation of arts venues and organisations, their visitors/audiences, programmes and facilities.
- Devise and implement strategies for appropriate customer care in arts venues and other relevant institutions in the creative and cultural sector.
- Contribute to the development and delivery of arts education and learning programmes.
- Initiate practical and creative solutions to specific criteria.
- 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 to specialist and non-specialist audiences.
- Retrieve, select and critically evaluate information from a variety of sources, including libraries, archives, and the internet.
- Use appropriate information technology.
- Orchestrate group work in disciplinary and multi-disciplinary contexts, and work constructively within a team.

- Communicate information and ideas effectively in a professional, as well as an academic, environment.
- Display 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.
- Exercise an advanced level of initiative and personal responsibility.

Programme Structure

Full time students undertake **180cr** of course units.

Part-time students undertake **60cr** in the first year (including Arts Management Principles and Practice) and **120cr** in the second year (including Cultural Policy and the Dissertation). Part-time students can opt to undertake their Work Placement unit in either the first or second year. The course units available for students on this degree programme are:

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|-----------|------------------------------------------------------|-----------|
| SAHC60090 | Dissertation (compulsory) | 60cr |
| SAHC60011 | Arts Management Principles and Practice (compulsory) | 30cr/15cr |
| SAHC60021 | Cultural Policy (compulsory) | 30cr/15cr |
| SAHC70300 | Work Placement | 30cr/15cr |
| SAHC60012 | Art, Culture and Communities | 30cr/15cr |
| SAHC60052 | Creative Learning | 30cr/15cr |
| SAHC60072 | Business Strategies for the Arts | 30cr/15cr |

Teaching and Learning

TAUGHT COURSES

Teaching sessions (seminars and lectures) for the core units will take place on Thursdays and Fridays in Semester 1 and throughout the week for the optional 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. These will also be a regular Wednesday @ 4pm slot for professional training workshops, lectures and masterclasses available for all Institute for Cultural Practices programmes in both Semester 1 and Semester 2.

Most of the course units consist of eleven weekly sessions, 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. The optional course unit New Business Strategies for the Arts will be comprise a number of 'block weeks' comprising longer days in attendance, interspersed by weeks devoted to directed reading, fieldwork and preparation tasks (see Course Handbook).

The following courses are delivered by the Centre for Arts Management and Cultural Policy:

Arts Management Principles and Practice

This 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.

Cultural Policy

This 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.

Art Culture and Communities

This unit will explore the role of arts management and culture policy in the context of community development and engagement, from both strategic and operational perspectives. It will examine policy objectives such as community cohesion, social inclusion and cultural diversity, and consider the role of 'delivery models' such as community arts organisations, social enterprises, education and learning and public engagement initiatives. Through case studies and group work, the unit will consider the theory and practice of 'community arts' through methodologies and paradigms such as participatory arts, engaged practice, cultural planning and interculturalism. It will also consider relationship between communities, cultural activities, policy and place, investigating notions of ownership and identity, public and private property and space.

Business Strategies for the Arts

This unit provides a comprehensive introduction to key processes, factors, tools and approaches involved in strategic and operational management of arts and cultural organisations. Its content blends professional insight, case study and grey material with theoretical approaches, to be delivered in discrete study blocks of lectures, seminars, workshops and site visits. Assessment will comprise the development of a development report, comprising reflective journal and portfolio of work.

Creative Learning

This unit examines the theory and practice of learning in arts organisations, museums and other heritage sites. It explores work with single or multiple art forms and a range of creative approaches. It also looks at the influence of educational theory and government policy on the development and delivery of arts and museum education programmes. Taking a

practical approach to the concerns of professionals involved in learning, interpretation, engagement and outreach in the cultural sector it considers key considerations and strategies for arts/heritage organisations working with educational institutions and within informal learning contexts. These concerns will include issues arising from school curricula, evaluation and assessment, discourses around inclusion and access, innovations in active learning and participation, and ethical issues.

Work Placements

As part of your MA programme you have the opportunity to undertake a 20-day placement in a cultural organisation in the region including theatres, museums, music and digital arts organisations and a range of other locations. The aim of the course is to allow you to acquire practical workplace experience in the cultural sector, and to contribute your research knowledge and skills to a local cultural organisation. Work placements can be carried out during semester 1 or 2, but must be completed by the end of May. They can be taken as either 15 or 30 credits. Assessment is through a 6,000-word (30-credit) or 3,000-word (15-credit) report. The unit is assessed on the quality of this reflective report, rather than the work placement itself.

The placement scheme is run by the placement tutor, Dr Simon Parry and placement coordinator, Maria Calderhead, whose role is to facilitate contact with all partner organisations and students

Placements are supported by a programme of tutorials and workshops running through Semester 1 and 2 run by academic staff and visiting workshop leaders.

Practice-based dissertations

The option to undertake a practice-based dissertation, comprising a project plus written element of 8,000-15,000 words, allows students to explore and test theory through practice and develop a sophisticated analysis and evaluation of outcomes, based in practical investigation.

Arts management practice comprise those practices involved in planning, developing and implementing a wide range of tasks and projects supporting the production, delivery and development of arts and culture, including (but not exclusively): audience development, communications and marketing, events management, monitoring, evaluation and research, creative programming, producing and direction, strategic development, organisational development, community engagement, educational programmes, fiscal management, fundraising and human resource management.

There are different balances between the elements of theoretical framing and practical investigation for each individual practice-based dissertation, and the assessment process and criteria take this into account. For example, practice can test hypotheses, extend or prompt theoretical enquiries, explore a new models, settings and contexts for the 'application' of arts management, develop argument or re-present knowledge; it can be either a part or the final outcome of the research endeavour. Some students therefore might use practice as the central element within the dissertation, with the written element providing documentation and theoretical contextualisation of a practical experiment. Other students might wish to lay out a predominantly written argument, using practice as one means (amongst others) of testing theory.

Supervisory Arrangements

Practice-based dissertations will only be approved if there are no detrimental effects on the normal PGT dissertation supervision arrangements. Students will produce Research Outlines for practice-based dissertations using the same process as other Dissertations (see above). The need to complete a practical element does not affect the duration of the 'writing-up' period.

A practice-based dissertation is not the same as a work-based placement, although students may undertake practice within same institutions/organisations in which they have already held a work placement, subject to approval from both placement provider and supervisor. If practice is to be undertaken in the same institution, approval will only be given on sufficient evidence of discrete aims and outcomes between practical projects and activities undertaken. Items of coursework presented for assessment may not be used to form a substantial part of the dissertation, and where candidates include in the practice-based dissertation any of their own coursework previously submitted for assessment, a suitable reference must be made.

Practice-based MA Dissertation Regulations

The student is required to demonstrate the link between their theoretical and practical investigations as part of their initial research proposal and in their final submission. The work submitted should fulfill the same requirements of scholarship as of a standard MA dissertation. The proposal for the submission of a practical component must be approved by the MA Programme Director, the Postgraduate Officer and one other member of staff.

The following regulations will apply:

1. The work must have been undertaken as part of a registered MA programme.
2. The submission as a whole will comprise a dissertation of between 8,000-15,000 words and an appropriate practical component. The length of the written element should be determined by the nature of the project. The decision about what is appropriate to the particular focus of each dissertation will be made in consultation with the student by the MA Programme Director, the Postgraduate Officer and one other member of staff.
3. The assessment of the balance between the written and practical submissions will form part of the examiners' remit.
4. The student will be expected through their submission as a whole to establish a methodology and a thesis that will demonstrate the link between their theoretical and practical investigations and conclusions.
5. In order to allow the examiners to properly consider the submission as a whole, the practical component (or satisfactory documented evidence of the practice) will be submitted to the examiners at the time of the examination of the written dissertation.
6. Practice may be assessed either within the University or in an external site (where possible) as agreed with supervisor and the Postgraduate Officer. All practice must result in some permanent documentary material (such as a video/sound recording/text/print or digital archive), in order to provide publicly accessible evidence of the research processes undertaken and conclusions reached.
7. If necessary, the examiners can require the correction or revision and resubmission of either the practical element or the written element or both, in accordance with university regulations.

Assessment guidelines for practical components

Practice is an important part of Arts Management. 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

their practice assessments but all MA and Diploma course units 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 and the Postgraduate Officer. 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.

Assessment will seek evidence within each of the categories above.

Grading Criteria for practice-based research, including placement reports

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| 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, 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, 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 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, 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 material. In argument and |

presentation, the work will demonstrate accuracy, coherence, consistency some critical and analytical ability, and (where relevant) evidence of practice that in parts nears professional standards.

- 40 - 49% A Pass at Diploma level, showing a basic grasp of relevant issues, 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 relevant issues, 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, except in the case of dissertations.
- 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, academic and professional conventions. Marks below 10 will be reserved for totally vacuous submissions (no submission or incoherent prose).

Assessment Deadlines

Full Time Students

Semester One Interim Coursework

Tuesday 30th October 2012

Semester One Coursework

Tuesday 15th January 2013

Submission of Written Research Outline

Tuesday 19th February 2013

Semester Two Coursework

Tuesday 14th May 2013

Semester Two Coursework – with performance element

Tuesday 28th May 2013

Resubmitted Coursework

Friday 16th August 2013

MA Dissertation Submission

Monday 2nd September 2013

Part Time Students

NOTE FOR FIRST YEAR PART TIME STUDENTS: All submission dates in your second year will be confirmed in the 2013-14 handbook. All assessment below is required, but some only in your second year.

Semester One Interim Coursework

Tuesday 30th October 2012

Semester One Coursework

Tuesday 15th January 2013

Submission of Written Research Outline

September 2012 starters – Tuesday 19th February 2013

September 2013 starters – to be confirmed in 2013-14 handbook

Semester Two Coursework

Tuesday 14th May 2013

Semester Two Coursework – with performance element

Tuesday 28th May 2013

Resubmitted Coursework

Friday 16th August 2013

MA Dissertation Submission

September 2011 starters – Monday 2nd September 2013

September 2012 starters – to be confirmed in 2013-14 handbook

Late Submission

Any assessed coursework submitted after the deadline (5pm on the day of submission) without good cause will incur a penalty determined by the lateness of its arrival:

- **ten marks will be deducted for the first day after the deadline**
- **ten additional marks will be deducted for each day thereafter (including weekends)**

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.

SELF-DIRECTED LEARNING

In addition to the elements of organised teaching and learning described above, **all postgraduate students** are expected to undertake their 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 arts organisations, voluntary work, and many other forms of encounter.

Students 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 which prompt you to think about your studies in new (especially unexpected) ways. It will also be useful to produce commentaries on stimulating books, visits to museums or archaeological sites etc. Such self-directed learning facilitates students in developing intellectual independence, confidence and creativity.

Other activities

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

- **School research seminars:** research papers are given by distinguished guests and visitors to the School. The Centre for Arts Management and Cultural Policy currently organises its own seminars and contributes to partnership events with other subject areas in the Institute for Cultural Practices as well as with other external partners. Information on relevant events can be found on the ICP webpages www.arts.manchester.ac.uk/icp blog <http://culturalpractice.wordpress.com/page/> and through the Programme Director for MA Arts Management, Policy and Practices.
- **Regular conferences organized within the School**
- **Seminars in other disciplines:** MA students benefit greatly from attendance at seminars in other, related, disciplines, in terms of broadening their intellectual horizons and developing their confidence and creativity. The fortnightly University magazine *UniLife*, carries details of lectures and seminars across the University, at the Whitworth Art Gallery, and the John Rylands Library. The Centre for the History of Science, Technology and Medicine and the subject areas of Drama, Music, Art History, English, History, Modern Languages, Sociology and Anthropology all run excellent research seminars. Students who are interested in a particular discipline are advised to visit the Postgraduate Office in the relevant School and ask for a programme of research seminars.

- **Seminars and events outside of the University:** there are many external sources for professional development, research and learning delivered by cultural sector agencies which are organised locally and relevant to arts and cultural managers. The Centre for Arts Management and Cultural Policy has identified a range of relevant providers and partners and can advise on these opportunities, some of which are free, as relevant to individual students.

Style Guidance for Arts Management, Policy and Practice MA Students

All assessed coursework submitted by AMPP MA students must use a recognised system of academic referencing correctly and consistently. As AMPP is an interdisciplinary field of study, you have the choice of using one of two recommended systems: either the Harvard style or the MLA style. You must choose one or the other (not a combination of both!) and apply it consistently to all of your work.

A very useful resource which we recommend to students who are in any doubt about referencing issues: <http://bcs.bedfordstmartins.com/resdoc5e/>

Full details of referencing systems: <http://www.library.manchester.ac.uk/eresources/citerefs/>

Further guidance about style of written work will be made available through SAGE and through the Programme, and there will be opportunities for formative feedback on essay and other writing and presentation skills through the core units.

Students whose first language is not English are advised to make full use of the language support services provided by the University Language Centre. These services are very valuable and will make a significant difference to your performance in assessments. They include the provision of in-session courses and individual tutorials. See <http://www.langcent.manchester.ac.uk/english/academicsupport/> for further details.

The MA Research Outline

Successful completion of the Research Outline is the compulsory pre-requisite for the completion of the MA dissertation. Students are required to submit a written Research Outline (see key dates) and then present their Research Outline as a formal oral presentation followed by discussion and verbal feedback from their supervisor and peers. Presentations are arranged by the MA Programme Director or Postgraduate Officer in your discipline.

We **strongly recommend** that students should 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 enable students to present orally and in written form their research ideas in order to enable them to obtain rapid feedback at an early stage

- 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 500-750 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 and critical approaches that you plan to use to address the problems or questions you have set. We don't just need to know what you are going to work on, we need to know how you plan to go about it

In the **appendix** you should provide supporting information:

- A brief breakdown of the chapters or sections of the thesis (1 page maximum)
- A timetable of research and writing (1 page maximum)
- Additional training and preparation you may need, indicating any ethical issues which may arise and could require clearance from the Ethical Committee (1 page maximum)
- A working bibliography of sources that you intend to use. In the case of unpublished or rare materials you will need to state where these sources are located and how these will be accessed. For example, if you are undertaking an archaeology project, do you need a permit to access a particular site and how will this be obtained? It is sometimes helpful to put forward alternative strategies or approaches if you are aware that problems might arise. (2 pages maximum)

The Oral Presentation and Feedback

The oral presentation should be no more than **5 minutes** in length and concentrate on the **context of the question** and **clearly defining the methodology** to be employed. Images and video or sound clips may be used in support of your presentation, but students are **strongly discouraged** from using unnecessary powerpoint or OHP slides in their presentation.

The presentation will take place in a small group as arranged by the programme director.

Discussion and feedback of issues arising from the Research Outline will follow the presentation. This feedback is an opportunity for students to assess the validity of their project in terms of aims and methodology and represents the beginning of supervised guidance.

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 and in that sense does not contribute towards your overall degree result. 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 up until the final submission date for semester two coursework. Re-submissions can be made at any time before that date and, in agreement with the potential supervisor, students can re-submit as many times as they wish before the final deadline. All submissions and re-submissions should be made to the Taught Programmes office.

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.

