1. **Title of the module**

ARTS5260 (ART526) Arts Funding and Policy: Making it Happen

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Drama and Theatre and associated programmes

Also available as wild module

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 demonstrate a systematic understanding of the structure of the arts funding system and its history;

8.2 demonstrate a systematic and conceptual understanding of the structure of central, regional and local government in as much as they affect the arts;

8.3 demonstrate a systematic and conceptual understanding of the development of arts funding policy and an appreciation for the aims and objectives of arts funding;

8.4 deploy accurately established techniques of analysis and enquiry, and devise and sustain arguments by critically evaluating and understanding the component parts of a bid for funding;

8.5 demonstrate a conceptual understanding that enables the student to solve problems and use ideas and techniques to develop an arts funding application.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 manage their own learning and sustain focus for extended periods working on independent creative projects, developing autonomy and self-management;

9.2 retrieve, describe and comment on current research, critically evaluating material from scholarly reviews and primary sources;

9.3 learn to review, consolidate, extend and apply knowledge and understanding to the development of a creative project;

9.4 critically evaluate arguments, assumptions and data to make judgements and creatively identify solutions in the development of creative projects;

9.5 communicate effectively, to a professional standard, information, ideas, problems and solutions to both specialist and non-specialist audiences;

9.6 demonstrate transferable skills for employment, including decision-making, project management and team-working skills, showing initiative and an understanding of the need for continuous learning and professional development.

1. **A synopsis of the curriculum**

This module will look at arts funding policy and public funding structures for the arts, including the formation of the Department of Culture, Media and Sport (DCMS), and the Arts Council and its various models of operation since 1947 through to the present. This will serve to place productions from across the arts within the context of who makes policy and how it is formed, while acting as an introduction to arts funding and the application and measurement process. Students will gain an understanding of the structure of central, regional and local government in as much as they affect the arts. Trust and Foundations that support and nurture the arts are also explored in the context of how these can supplement and develop productions. Sponsorship and commercial involvement is looked at in the ways that this can be integrated into the package.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Byrnes, William. Management and the Arts. Oxford: Focal, 2014.

Carey, John. What good are the arts? London: Faber, 2006.

Harvey, Adrian. “Funding Arts and Culture in a Time of Austerity.” Arts Council England. April 2016. http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20(Adrian%20Harvey).pdf (accessed August 16, 2016).

National Campaign for the Arts. “Arts Index 2015.” The Guardian: Cultural Professionals Network. 17 March 2015. http://static.guim.co.uk/ni/1426519638916/NCA-Arts-Index-07-14-(web).pdf (accessed August 16, 2016).

Norton, Michael, and Mike Eastwood. Write Better Fundraising Applications. Fourth Edition. London: Directory of Social Change, 2010.

Powell, David, Christopher Gordon, and Peter Stark. “Rebalancing Our Cultural Capital: A contribution to the debate on national policy for the arts and culture in England.” 31 October 2013. http://www.theroccreport.co.uk/author-comments.php (accessed December 20, 2013).

The Arts Council England. “The Value of Arts and Culture to People and Society.” 2014. http://www.artscouncil.org.uk/sites/default/files/download-file/Value\_arts\_culture\_evidence\_review.pdf (accessed September 20, 2014).

1. **Learning and teaching methods**

Total contact hours: 36

Private study hours: 264

Total study hours: 300

1. **Assessment methods**
	1. Main assessment methods

Research Essay (2000 words) (20%)

Group Presentation (20%)

Virtual Funding Application (40%)

Seminar Log and Contribution (20%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* |  | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
| **Seminar/lecture** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay* | **X** | **X** | **X** |  |  |  | **X** | **X** |  | **X** | **X** |  |
| *Presentation* |  |  | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
| *Virtual Funding Application* |  |  | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
| *Seminar Log and Contribution* | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

This module focuses specifically on the context of the British cultural industries, and while comparisons may be made to different international funding systems, students will focus on developing a detailed understanding of the support systems for and challenges to making creative practice in the UK.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 08/12/16 | Minor | September 2017 | 1, 10, 11, 13 | No |
|  |  |  |  |  |

Revised FSO Jan 2018