

MODULE SPECIFICATION

1. Title of the module

Arts Project Management - MAAP1

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

Northern School of Contemporary Dance

3. The level of the module (e.g. Level 4, Level 5, Level 6 or Level 7)

Level 7

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

15 credits, 7.5 ECTS

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

Autumn Term

6. Prerequisite and co-requisite modules

None

7. The programmes of study to which the module contributes

MA in Dance and Creative Enterprise

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 Apply a systematic understanding of the organisational context surrounding how projects are made and demonstrate a critical awareness of the human resource aspects of project teams

8.2 Select and apply a comprehensive knowledge of analytical techniques to the various stages of a project in its life cycle

8.3 Show awareness of relevant practices in other contexts that might inform project development

8.4 Undertake critical analysis of appropriate literature, so as to discern and prioritise the challenges facing arts managers in terms of functional project management (marketing, operations, finance, strategy), and art-form (with comparisons drawn across the world)

8.5 Plan, propose and evaluate projects that apply dance, participatory and performance subject expertise in social, educational, community and other socially engaged settings

8.6 apply key marketing and management theories, through the development of cognitive, critical and intellectual skills, research skills and relevant personal and interpersonal skills relevant to the creative industries

8.7 apply advanced critical, artistic and conceptual paradigms in order to comprehend, interpret and intellectually engage with the art form and with the creative industries

These subject specific outcomes relate to the following programme outcomes: A4, A9, B1 and B2

9. The intended generic learning outcomes.

By the end of this module students will have acquired a further range of general abilities and capacities, qualities of mind and transferable skills, in order to:

9.1 critically use information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, and organise material

9.2 work independently, set goals and manage their own workloads

9.3 understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals

9.4 produce written work with appropriate scholarly and professional registers/conventions

9.5 the ability to make appropriate and effective decisions within complex and/or unpredictable situations

10. A synopsis of the curriculum

The module considers the scope and definition of a project, its significance as an instrument of change and the roles and responsibilities of people within it. Organisational issues are explored and the application of a range of project management tools is critically evaluated at the proposal stage for the execution, management and control of a project throughout all its phases. This module allows students the opportunity to examine the creation of a significant arts project and write a proposal that informs how their idea is feasible, manageable and could be brought to a successful conclusion on time and within a specified budget. This module will increase a student's confidence and competence to deliver successful projects. Key areas covered within this module include:

- A rationale for project management and how it differs from other areas of work
- To develop an understanding of the skills, responsibilities and authority of project management personnel in various types of project structure
- Creating projects with clear aims, mission and values
- Using advanced research tools to analyse the feasibility of a project
- Developing objectives that are meaningful and useful for monitoring
- Planning activities to achieve these objectives using appropriate tools such as Gantt charts
- Costing projects (full costs / proportional costs)
- Managing resources for projects
- Anticipate potential pitfalls and put in place steps to avoid them
- Identify personal strengths and areas for development in the context of project management, through the use of appropriate analytical tools such as SWOT and PEST analysis

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

Berkun, S. (2008). *Making Things Happen: Mastering Project Management*, London: O'Reilly Media.

Barker, S & Cole, R. (2014). *Brilliant Project Management (Brilliant Business)*. London: Pearson Business

Chong, D. (2010) *Arts Management (2nd Ed)*. London: Routledge.

Hesmondhalgh, D. (2007) *The Cultural Industries (Second Edition)*. London, Los Angeles and New Delhi: Sage publications

Howkins, J. (2013). *The Creative Economy: How People Make Money from Ideas*. London: Penguin Books.

Newton, R. (2005). *Project Manager: Mastering the Art of Delivery in Project Management*. London: Financial Times / Prentice Hall.

12. Learning and Teaching methods

This module is delivered through lectures, seminars, tutorials and directed study.

Lectures	14 hours
Seminars	22 hours
Tutorials	2 hours
Independent study	112 hours
Total Study hours:	150 hours

13. Assessment methods.

Item 1: Written report (project proposal) 2,500-3,000 words

Weighting: 100%

Learning outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 9.1, 9.2, 9.3, 9.4 and 9.5

Interim formative feedback in tutorials enables opportunities for the student to improve in areas of information retrieval and report writing skills, as preparation for summative assessment when the final draft of the written report is handed in. Summative assessment of the written report reflects a final outcome for the module.

14. Map of Module Learning Outcomes (sections 8 & 9) to Learning and Teaching Methods (section 12) and methods of Assessment (section 13)

Module learning outcome		8.1	8.2	8.3	8.4	8.5	8.6	8.7	9.1	9.2	9.3	9.4	9.5
Learning/teaching method	Hours allocated												
Independent Study	112	X	X	X	X	X	X	X	X		X	X	X

Lectures	14	X		X	X	X	X			X			X
Seminars	22	X	X	X	X	X	X	X	X	X	X	X	X
Tutorials	2	X	X	X	X	X	X		X		X	X	X
Assessment method													
<i>Written report (100%)</i>		X	X	X	X	X	X	X	X	X	X	X	X

15. Inclusive module design

Northern School of Contemporary Dance 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

Northern School of Contemporary Dance recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with Northern School of Contemporary Dance’s student support service, and specialist support will be provided where needed.

This module is intended to offer an inclusive approach to learning and assessment for most specific learning difficulties and physical disabilities. Where necessary individual adjustments will also be made.

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

Northern School of Contemporary Dance

17. Internationalisation

Students on this postgraduate programme come from all over the world and from all kinds of backgrounds – including experience from other sectors of the creative industries. By very nature this Masters degree appeals to those who have an undergraduate degree and a passion for the arts, or those with previous experience working within the cultural sector and eclectic areas of interest they want to pursue. From digital crowdfunding to policies for the creative city, students are able to investigate their own subject and develop their individual professional path on the programme. Much of this surrounds their ability to engage in knowledge transfer with their peers and tutors, of whom thirty-

five percent come from countries outside of the UK. Countries which traditionally feed our student body cover Western Europe, Eastern Europe, America, China & India.

Amongst our staff-base 2 tutors are French, one Czech/Dutch, one Australian and one Finnish. Drawing from their training and professional careers they bring a wealth of different experiences from outside the UK into their studio practice.

Throughout the programme students are encouraged to engage in experiences and share historical, cultural and social experiences from their own societies and cultures in open dialogue. This is evident in the very practical dynamic of the student body through to the artistic work in which they collaborate in the studio and in the nature of the projects they propose, advertise and seek funding streams for.

Within this module students are able to engage, debate and democratise infrastructures applicable to their home countries against those of their peers. This engagement seeks to create and a global approach to arts management, supporting employment migration for Masters graduates.

The nature of the assessment enables students to tailor their proposal in a manner which is applicable to their home arts scene.

18. Partner College/Validated Institution

Northern School of Contemporary Dance

19. University School responsible for the programme

School of the Arts

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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)