

MODULE SPECIFICATION

1. Title of the module

Fundraising for Creative Industries - MAFC1

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)

Spring Term

6. Prerequisite and co-requisite modules

None

7. The programmes of study to which the module contributes

MA in Dance & Creative Enterprise

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 Examine how to generate diverse income streams from a variety of sources; grant-making organisations, donors, and corporate funders.

8.2 Apply systematic knowledge and understanding of new funding opportunities and how contacts are appropriate to a specific application need.

8.3 Apply cognitive and critical awareness of specific funding organisations' criteria and utilise this knowledge in the creation of an action plan to develop new income streams for a specific project proposal.

8.4 Apply advanced knowledge transfer from other contexts in order to develop a fundraising strategy for a specific arts project

8.5 Conduct research and enquiry into business and management issues either individually or as part of a team through research design, the collection and analysis of qualitative and quantitative data, synthesis and reporting

8.6 Articulate ideas and communicate information comprehensibly in visual and textual forms

These subject specific outcomes relate to the following programme outcomes: A5, A8 and B4

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 Apply a degree of high personal effectiveness: critical self-awareness, self-reflection and self-management; time management; conflict resolution, displaying commercial acumen, the ability to continue to learn through reflection on practice and experience

9.2 Solve complex problems and make decisions: establish criteria, using appropriate decision-making techniques including identifying, formulating and solving business problems; the ability to create, identify and evaluate options; the ability to implement and review decisions whilst carrying out a professional role

9.3 Critically use information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, evaluate and organise material

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

10. A synopsis of the curriculum

This module aims to develop the student's understanding of the Cultural and Creative Industries and their role and function within economic and political landscapes. Students will explore the theoretical and practical underpinnings of industry funding for the arts in relation to policy, political economy and socio-cultural literature, policies, and professional and industry sources.

This module enables students to explore current funding structures and opportunities for fundraising and generating resources for the Arts. Students will explore solutions such as; sponsorship, foundations and trusts, awards, national government funding, dance development agencies and self-generated income. There is scope for students to find their own parallels and share information from a global community against the proposed funding framework. Students are introduced to the laws surrounding intellectual property rights and the implications on funding streams in relation to these.

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

Abbing, H. (2007). *Why are Artists Poor? The exceptional economy of the arts*. Amsterdam: Amsterdam University Press.

Bilton, C. (2007). *Management and creativity: From creative industries to creative management*. Oxford: Blackwell publishing.

Brindle, M. and DeVereaux, C. (2011). *The arts management handbook*. London: M.E. Sharpe.

Stokes, D. and Wilson, N. (2010). *Small business management & entrepreneurship*. Abingdon: Cengage.

Townley, B. and Beech, N. (2009). *Managing Creativity: Exploring the paradox*. Cambridge: Cambridge University Press.

Walmsley, B. (2011) *Key Issues in the arts and entertainment Industry*. Oxford: Goodfellow.

12. Learning and Teaching methods

This module is delivered through lectures, seminars, tutorials, directed study, workshops with guest organisations.

Lectures	12 hours
Seminars	24 hours
Workshops	9 hours
Tutorials	1 hour
Independent study	104 hours
 Total Study hours:	 150 hours

13. Assessment methods.

Item 1: Written report (funding strategy document) 2,000-2,500 words

Weighting: 100%

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

Interim formative feedback in tutorials enables opportunities for the student to improve in areas of their 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	9.1	9.2	9.3	9.4
Learning/teaching method	Hours allocated										
Independent Study	104	X	X	X	X	X	X	X	X	X	X
Lectures	12	X	X	X			X		X	X	
Workshops	9	X	X	X		X	X		X	X	
Seminars	24	X	X	X	X	X	X	X	X	X	
Tutorials	1		X	X	X		X	X	X	X	X
Assessment method											

Written Report (100%)		X	X	X	X	X	X	X	X	X	X
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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 Master’s 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.

MODULE SPECIFICATION

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 where funding streams are generated, approaches to funding the arts in different countries and the processes/criteria used in funding applications, supporting employment migration for Masters graduates.

The nature of the assessment enables students to tailor their funding strategy for their arts project 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)