

COURSE SPECIFICATION DOCUMENT

Academic School/Department:	CASS
Programme:	Performance and Theatre Arts
FHEQ Level:	6
Course Title:	Arts Administration & Producing
Course Code:	THR 6335
Course Leader:	Dr Becka McFadden
Student Engagement Hours:	120
Lectures/Seminars:	25
Fieldtrips:	5
Practical Tasks/Assignments:	20
Independent/Guided Learning:	70
Semester:	Fall/Spring
Credits:	12 UK CATS credits 6 ECTS credits 3 US credits

Course Description:

This course introduces students to a range of issues and skills surrounding production and administration of creative industries, including, but not limited to theatre and performance. Indicative areas of study include approaches to fundraising, including public funding, corporate and individual sponsorship; marketing and public relations; copywriting, social media and media production; curation; approaches to collaboration and artistic staffing; budgeting and project management.

Prerequisites: THR 4200 or THR 4205

Aims and Objectives:

Students will become acquainted with contemporary issues impacting the creative industries. Practical tasks, case studies, talks from industry guests and theoretical readings will allow students to gain a clear understanding of the creative industries from the point of view of the producer and/or arts administrator. Students will have the opportunity to develop their production and administrative skills with a view to deploying these to advance their own practice, or that of a potential employer or client. Development of a practical skill set will take place in dialogue with critical reading and analysis of the social, political and economic factors impacting arts practice.

Programme Outcomes:

6A(ii, iii); 6B (ii, iii); 6C(i-iv); 6D (i-iv)

A detailed list of the programme outcomes is found in the Programme Specification. This is maintained by Registry and located at: <https://www.richmond.ac.uk/programme-and-course-specifications/>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Demonstrate an understanding of elements involved in producing a piece of theatre or comparable cultural event;
- Demonstrate the ability to select appropriate methodology/methodologies in response to assigned practical tasks and brief;
- Demonstrate creativity, rigour, autonomy and collaboration in creating production plans, marketing materials and strategies for realising projects;
- Demonstrate an understanding of the professionalism necessary to work in arts administration and production.

Indicative Content:

- Project management, including pre-production, production and post- production planning; budgeting, staffing and fundraising;
- Marketing and audience engagement for performing arts organisations, including social media and creation of digital and print marketing materials;
- Approaches to collaboration including cross disciplinary collaboration; collaboration with venues and collaborations between organisations.
- Critical and historical study of the evolution of the creative industries in the UK and United States, including arts policy and social, cultural and political factors impact arts practice.
- Multiple tasks and practical projects to allow students to experiment with different production tasks.

Assessment:

This course conforms to the University Assessment Norms approved at Academic Board.

Teaching Methodology:

This course is taught in a flexible lecture/seminar format. Students will be taught through lectures and demonstrations from THR faculty as well as guests from other RAIUL departments and industry professionals. Students will undertake regular practical tasks supported by theoretical reading, group discussions and critiques. Students will respond to their peers' work and reflect on their own processes in writing. Attendance at all sessions is mandatory, except in the case of grave illness or personal hardship.

Bibliography:

See syllabus for complete reading list.

Indicative Text(s):

- Banks, Mark, Rosalind Gill & Stephanie Taylor (eds.). *Theorizing cultural work: labour, continuity and change in the cultural and creative industries*. London: Routledge, 2013.
- Bennet, Tony. *Making culture, changing society*. London: Routledge, 2013.
- Bernstein, Joanne Scheff. *Standing room only: marketing insights for engaging performing arts audiences*. London: Palgrave, 2014
- Brindle, Meg & Constance DeVereaux (eds.). *The arts management handbook: new directions for students and practitioners*. Armonk, NY: M.E. Sharpe, Inc., 2011.***
- Byrnes, William J. *Management and the arts*. Burlington, MA: Focal Press, 2015. Chong, Derrick. *Arts Management*. London: Routledge, 2010.***
- Conte, David M. & Stephen Langley. *Theatre management: producing and managing the performing arts*. Hollywood, CA: EntertainmentPro, 2007.
- Graham, Beryl & Sarah Cook. *Rethinking curating: art after new media*. Cambridge, MA: MIT Press, 2010. ***
- Hoffman, Jens (ed.). *Ten fundamental questions of curating*. Milan: Mousse Publishing, 2013.
- Martinon, Jean-Paul (ed.). *The curatorial: a philosophy of curating*. London: Bloomsbury, 2013.
- McRobbie, Angela. *Be creative: making a living in the new culture industries*. Cambridge: Polity Press, 2016.***
- Rosewall, Ellen. *Arts Management: uniting arts and audiences in the 21st century*. Oxford: UP, 2014.
- Rugg, Judith & Michèle Sedgwick. *Issues in curating contemporary art and performance*. Bristol: Intellect, 2007.***
- Widenheim, Cecilia et. al. (eds.). *Work, work, work: a reader on art and labour*. Berlin: Sternberg Press, 2012.

Please note: The core and reference texts will be reviewed at the time of designing the semester syllabus.

*** indicates texts already in the RAIUL library

Change Log for this CSD:

Major or Minor Change?	Nature of Change	Date Approved & Approval Body (School or LTPC)	Change Actioned by Academic Registry