



ARTA/BUSN 3338

CAPA LONDON PROGRAM

Arts Administration: The Creative Industries in a Digital World

Course Description

Arts and culture are rapidly growing sectors of the economy in the UK and worldwide. This course will focus on the ways in which the Creative industries are structured, and how arts administrators successfully share creativity with the public and leverage the commercial opportunities of creative production. Key topics to be explored will include the arts as a business; managing financial imperatives and the artistic process; promoting and presenting cultural products. Case studies will be drawn from a variety of fields such as film, digital media, gaming, theatre, museums, and publishing, and students will have the opportunity to engage directly with practitioners successfully working in various fields of arts and culture and those managing the interface between creativity and business in London. It is an industry that is growing year on year, but it can be a difficult market to navigate and capture economical value, as 'cultural goods' are less fixed, or less concrete than other measurable areas of exchange.

Students will examine the history of the Creative Industries to understand the current environment in an historical context. They will focus specifically on the shifting creative industries in a digital world with the advent of social media, streaming services, revolutionary marketing techniques, crowd-sourcing, and audience creation. Students will explore key concepts and theories, but they will also explore the practical applications of the industries in action. They will gain a deeper understanding of the media they consume via interaction with professionals, venues, and event opportunities highlighted in this module. Throughout this course, students will be encouraged to explore their own interests of the Creative Industries. By bringing personal experience and interest into an analytical environment, this module will allow students to gain a deeper understanding of media artefacts, and provide them with the tools and skills to expand their understanding and engagement with their chosen sectors.

Course Aims

The main aims of this course are to explore the various components of the Creative Industries, examine how they work, and it aims to increase students' critical awareness and understanding of the structures. There are specific focuses on consumer and business interactions, arts administration in a global city, social and political influences on management, marketing, and an exploration of key theories of the sector, as well as an examination of the economic impacts and considerations of the industries. Through lectures, professional guest speakers, case studies, analytical work via an interview, a research essay, in-class presentation, and field reports, students will enhance their knowledge of the creative industries, as well as expand their own interactions with its professional components. They will recognise where these industries sit within the historical context, in London, the UK, and the global economy, and become familiar with variables and influential factors on the sector.

Requirements and Prerequisites

This course is open to all CLP students, but those students enrolled in the Institute and working toward the Certificate must take this core course; Institute students will be required to submit an additional or extended assessed writing assignment as outlined in the syllabus.

Learning Outcomes

- a. Learning the key terms and the organisations that form the creative industries in a global context. We will examine London specifically as an urban environment, but with reference to the big picture of the global actions within the Creative Industries (political, social, and cultural).
- b. Understanding what differentiates the creative industries from other economies, and how London-based elements of the Creative industries compare or contrast from other worldwide activities.
- c. Learning the historical progression of the creative industries, and how they have changed. There will be a specific focus on social engagement, social geographies affecting creative engagement, and participation of the audience/community.
- d. Understanding key concepts of organising people, the business structures, and the implementation of project planning within the creative industries. We will also explore the social dynamics of the creative industries from practitioner to consumer.
- e. Provide students with an opportunity to meet with practitioners, develop their interview and speaking skills, and understand the applications of their analytical research to an actual creative economy.
- f. Explore diversity within the sector, and its influence/impact on the Creative Industries. Exploring diversity, incorporating it into a cast or exhibit, and implications this does or may have on a community.

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

- a. Knowledgeably evaluate research and presentations regarding the creative industries.
- b. Understand the trends within the Creative Industries in a historical context, and be able to provide knowledgeable predictions and evaluations for future endeavours in the sector.
- c. Identify successful components within marketing, commercialisation, problem-management, or expansion opportunities within the sector.
- d. Develop interview skills with a practitioner in the field, providing an industry link, and increased ability to converse knowledgeably in a professional environment.
- e. Demonstrate skills in communication through a presentation and field reports.
- f. Demonstrate ability to write a clear, well-researched and referenced paper showing their understanding of a complex component, theory, or concept within the creative industries.
- g. Ability to produce a report on a company's structure including analysis and evaluation, as if a client had hired a consultant.

Class Methodology

The course will include guest speakers from professionals within the creative industries. They may be from film, television, music, gaming, radio, fashion, publishing, theatre, or museums. These will likely be in-class, but students will also be encouraged to attend talks around London as they become available. Ideally, there will be one speaker from each industry (such as a BAFTA-winning BBC commissioner and film producer, a production manager, an archivist or exhibit curator, a property manager from the National Trust) outlining what it is they do day to day, how their company is structured, and how it has changed in the last ten years. The point being to introduce students to actual players in the field and understand the job descriptions, company profiles, and sector constructs in a digital world.

Field studies form an important component of this course; attendance at these classes, which take place during our class time during three selected weeks, is mandatory. Field classes present a valuable opportunity to learn about the various sectors of the Creative Industries in practice in London. They may be exploring an exhibit at a museum (such as the Pink Floyd exhibit currently at the V&A), touring a publishing company followed by a visit to Foyle's, attending a filmmaker Q&A and screening at the Curzon, BAFTA, or BFI, or backstage theatre tour at a West End Theatre. There may also be optional opportunities presented throughout the summer as events arise. We will interpret the sites we visit through class discussion as well as in written work and the final examination. Written work will allow students to interpret evidence from fieldwork and secondary research to develop their own arguments about and engagement with the Creative Industries. Background information will be provided to prepare students for the fieldwork, which is treated as classroom time: attendance is a course requirement. The attached syllabus should be understood as a provisional plan for what we will do in class. Although changes will be kept to a minimum, we may make substitutions or additions as necessary, or as opportunities arise.

Field Components

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in field activities for this course is required. You will actively explore the Global City in which you are currently living. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

Students are also strongly encouraged to participate in **co-curricular** program activities, among which the following are suggested:

TBD

Final Exam

The **final exam** will be comprised of a series of short answer and essay questions which will assess the students' knowledge of the creative industries, the theories, structures, history, and processes investigated over the course of the semester.

Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7
				1.0
Fail	F	<40	<60	0

Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %	Learning Outcomes	Due Date
Class participation/Small group discussion	10%	e	Weekly
Oral Presentation 1 X 10 min. presentation & Interview (1,500 words)	20%	a, e	
Field Visit Reports (3 x 500 words, totalling 1,500 words)	20%	all	
Company Report (1,500 words; Certificate students - 2,000 words)	20%	all	
Research Paper (2,000 words; Certificate students - 3,000 words)	30%	a-e	

Assignments

Seminar Participation: 10%

This course is designed to engage your critical mind. Class participation and engagement will be expected.

Oral Presentation & Interview (1500 words): 20%

Oral presentation: A short, in-class presentation (approx. 10 minutes) outlining the students' interview and independent research activities. This will allow students to investigate a topic of personal interest, and draw upon their own research and experience to share with their peers. They will also receive feedback from the instructor and their peers.

Interview (1,500 words) The interview, which should link to their research paper, will be conducted with a professional in the field. The student's submission will include a summary of the interview including a one-page example of a proper transcript, and a 1,500-word critical analysis of the interview introducing the subject, outlining the content, and critically reviewing the process.

Field Visit Reports (3 x 500 words, totaling 1,500 words, 20%):

Various independent field trips will be incorporated into the semester, and students will have the opportunity to submit three, 500-word reports on their visit, providing critical analysis of the venue/company/performance.

Company Report (1,500 words; Certificate students – 2,000 words; 20%):

The company report will allow students to produce a professional document to industry standards providing analysis of some aspect of the sector. The student will receive a specific assignment on one of the creative industries, i.e. a special exhibit at a museum, theatre performance, or film premiere. They will provide an overall report of the media artefact, and then provide analysis of the various aspects such as the marketing campaign, opening hours, accessibility, guest speakers, community outreach, content, etc. and report critically on their observations and investigations of it. Finally, they will provide suggestions for improvements or recommendations for future artefacts.

Research Paper (2,000 words; Certificate students - 3,000 words, 30%):

The students will choose a sector of the creative industries to focus on, and will submit a 3,000-word research paper on a topic of their choice, that exhibits their knowledge of all aspects of the module. The topic will be developed with the assistance of the instructor, and allow students the opportunity for independent research on a topic of their own interest. It will allow them to demonstrate their skills in critical analysis, illustrate their ability to research across various sources, and reflect on their own experience exploring and examining the Creative Industries.

Course Materials

Required Readings:

Weekly required readings will be made available in electronic format on CANVAS. Key texts are also available in the CAPA Library and Course Reserves. Refer to the CAPA Library Guide for many more additional libraries and learning resources available in London. It is imperative that students do the assigned readings before the class for which they are assigned, as they will be required to discuss and evaluate these ideas in the sessions. If other media is used, it will be made available to the students online (video, article, etc.).

Recommended Reading(s):Main Texts:

Davies, Rosamund, and Gauti Sigthorsson (2013). *Introducing the Creative Industries*. London: Routledge.

Doyle, Gillian. (2013). *Understanding Media Economics*, 2nd edition. London: SAGE.

Additional Texts:

Albarran, A. (2010) "Evolving Markets in the Media Economy" and "Multi-Platform Media Enterprise" in *The Media Economy*. New York: Routledge.

Bell, D., & Oakley, K. (2014). *Cultural Capital: The Rise and Fall of Creative Britain*. Verso Books.

Boren, T. and C. Young (2012). "Getting Creative with the 'Creative City' - Towards New Perspectives on Creativity in Urban Policy." *International Journal of Urban and Regional Research*.

Davies, G. and Balkwill, R. (2011) *The Professionals' Guide to Publishing: A Practical Introduction to Working in the Publishing Industry*, London: Kogan Page.

Henry, Lenny. "Is the Media Industry Sufficiently Diverse? 30 December 2014. <http://www.bbc.co.uk/news/uk-30533360>

Jenkins, H. (2006). *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York UP.

Kerr, A. (2006). "Digital Games as Cultural Industry". *The Business and Culture of Video Games: Gamework/Gameplay* (pp.43-74). London: Sage.

Livingstone, S. (2006) *The Changing Nature of Audiences: From the Mass Audience to the Interactive Media User*. In A. M. Valdivia (Ed.), *A Companion to Media Studies* (pp. 337-359). Malden, MA: Blackwell Publishing.

McRobbie, A., 2016. *Be Creative: Making a Living in the New Culture Industries*. John Wiley & Sons.

Metykova, Monika (2016). *Diversity and the Media*. New York: Palgrave Macmillan.

Napoli, P. (2009). "Media Economics and the Study of Media Industries" in *Media Industries: History, Theory, and Method*. New York: Wiley-Blackwell: pp. 161-170.

O'Brian, D. (2013). *Cultural Policy: Management, Value, and Modernity in the Creative Industries*. Routledge.
<http://www.routledge.com/books/details/9780415817592/>

Pearson, Roberta E. and William Urrichio (eds.) (1991). *The Many Lives of Batman: Critical Approaches to a Superhero and His Media*. New York: Routledge.

Shepherd, Simon (2009) *Cambridge Introduction to Modern British Theatre*, Cambridge: CUP.

Wasko, J. (2004). *Making and Selling Culture*. Hanover, NH: University Press of New England.

Winseck, D. and D. Y. Jin (Eds.) (2011). *The Political Economies of Media: The Transformation of the Global Media Industries*. London: Bloomsbury.

Weekly Course Schedule

Although all changes will be kept to a minimum, this syllabus may change due to opportunities or schedules of guest speakers.

Each week after the first week has an industry heading (film, TV, museums, etc.). Each lecture will be broken into two parts: A) We will explore a concept within the Creative Industries in further depth (i.e. economy, marketing, delivery/distribution, etc.), and B) A look at the specific industry: historic, structural, new directions, and critical/popular observations.

Field Study weeks also have a heading, and assigned reading. Please complete the readings before the field study, and arrive at the field study location in a timely manner. **No late arrivals will be tolerated.**

Week One - Overview	Date
<p>Lecture:</p> <ul style="list-style-type: none">Semester and syllabus overview, guidelines, and introductions.Introduction to the Creative industries and Arts Management. An historical overview, key terms, structures, and concepts for the course. <p>Screening: TBC</p> <p>Readings:</p> <ul style="list-style-type: none">Introducing the Creative Industries: Introduction (Pages TBC)Jenkins, H. (2006). <i>Fans, Bloggers, and Gamers: Exploring Participatory Culture</i>. New York: New York UP. (Pages TBC)Bell, D., & Oakley, K. (2014). <i>Cultural Capital: The Rise and Fall of Creative Britain</i>. Verso Books. (Pages TBC)	

Week Two - Film	Date
<p>Lecture:</p> <p>A) Economics and the Creative Industries. We will discuss trends in the creative industries, growth and fluctuations. Impact of creative industries on a city, country, and global economy, and case study a popular culture phenomenon in various industries: <i>Twilight</i>.</p> <p>B) Film. We will briefly look at the development of the film industry from inception to present day. We will examine common structures and procedures for production, distribution, and release, and also the</p>	

modern production of online content, social media distribution, crowd sourced funding, and viral marketing.

Overview: *Field Visit Reports*

Readings:

- Doyle, G. (2013). "Introduction" in *Understanding Media Economics*, 2nd edition. London: SAGE. Pp. 1-18. And 'Film pp. 101-118.
- Napoli, P. (2009). "Media Economics and the Study of Media Industries" in *Media Industries: History, Theory, and Method*. New York: Wiley-Blackwell: pp. 161-170.

Week Three	Date
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Field Trip –Production Company/BFI

Readings: Background reading on specific company we visit

Week Four	Date
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Lecture:

A) Marketing Structures – The Audience. We will first look at various techniques of marketing from traditional print strategies to online, social and viral techniques across the Creative Industries. We will look at social, political, and geographical considerations in marketing, as well as discuss target audience identification, and audience creation.

B) Museums & Historic Sites – We will have an overview of museum studies, with particular focus on London museums, the diversity of options and offerings within museums from observation to interaction. Students will consider and discuss the issues involved in historic sites vs. curated museums, and the physical and theoretical structures involved.

Overview: *Company Report and Final Essay*. Here we will go over the elements of the company report, and how to structure each section. We will also have a brief overview on the final essay so students can prepare for that assignment.

Readings:

- Nina Simon (2010) *The Participatory Museum*, Santa Cruz: Museum 2.0. Chapter 1 in 'read online': <http://www.participatorymuseum.org/>
- Livingstone, S. (2006) *The Changing Nature of Audiences: From the Mass Audience to the Interactive Media User*. In A. M. Valdivia (Ed.), *A Companion to Media Studies* (pp. 337-359). Malden, MA: Blackwell Publishing. (Pages TBC)
- J. Wasko (2004). *Making and Selling Culture*. Hanover, NH: University Press of New England. (Pages TBC)

Week Five	Date
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Field Trip – National Trust/Megan Tanner. We will visit a National Trust site with property manager Megan Tanner. Students will read about the history of the site prior to arrival, and at the location explore the various aspects of tourism and history: monetising elements of the property, engagement, reinterpretation, and broad audience appeal. Megan Tanner is property manager at three London properties, and was previously commercial manager at Osterley House.

Readings: TBA

Week Six	Date
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Lecture:

A) Distribution & Delivery. We will look at the structures and procedures for distribution and delivery of a film, product, exhibit, or show. These two subject headings rely on a number of topics we've discussed before, so will also review previous areas such as marketing for distribution, economic considerations and outputs, constructs for returns on investments, and social, geographic, and political concerns for distribution: i.e. China, Singapore, Malaysia vs. USA, UK, & Europe

B) Publishing. We will have a brief overview of the publishing industry from traditional print to modern digital publication and distribution. We will cover subject-specific houses, general publishing, self-publishing, and academic publishing. We will also look at marketing, cover art, and social engagement within the publishing industry.

Overview: Interview- we will go over what is expected for the interview assignment, and guidelines for how to organise, run, and annotate a good interview. Students should have interviewees in mind to discuss with the instructor, and will have the opportunity to practice interview skills with each other.

Readings:

- O'Brian, D. (2013). *Cultural Policy: Management, Value, and Modernity in the Creative Industries*. Routledge. (Pages TBC)
- Davies, G. and Balkwill, R. (2011) *The Professionals' Guide to Publishing: A Practical Introduction to Working in the Publishing Industry*, London: Kogan Page. (Pages TBC)

Week Seven	Date
<p>Field Trip – Publishing House/Foyle's. Guide (publisher/editor/author) –TBC.</p> <p>Readings: History of publishing house we're visiting (provided by lecturer), review of their submission policy and published materials.</p>	

Week Eight: Mid-term Break – no class

Week Nine	Date
<p>Lecture:</p> <p>A) Political Considerations. The media and politics have often been intertwined; sometimes directly with propaganda film, use of star power in marketing or branding, or less obviously via funding bodies, lobbyists, or industry agendas. We will examine various examples, and discuss concepts and implications of political aspects within the Creative Industries.</p> <p>B) TV/Radio. We will have a brief overview of TV/Radio constructions, procedures, and uses. We will compare to US production, as well as film production, and consider the different pressures such as advertising, timing (watershed/post-watershed), content and audience, and economic considerations.</p> <p>Guest Speaker – Sandra Gorel, a five-time BAFTA nominated and two-time winner, producer and Commissioner for BBC 4/iPlayer. Ms. Gorel has worked for a number of TV production companies, and has produced award winning short films and documentaries both with companies, and independently. Her most recent BAFTA-nominated documentary, <i>Hypernormalisation</i>, examines the political and social history of the last 40 years, as well as the media projection of it, that brought us to our current state.</p> <p>Readings:</p> <ul style="list-style-type: none"> • D. Winseck and D. Y. Jin (Eds.) (2011). <i>The Political Economies of Media: The Transformation of the Global Media Industries</i>. London: Bloomsbury. (Pages TBC) • Davies, <i>Introduction to the Creative Industries</i>, Chapter 4: p70-89. • Review Chapters 4 & 5 in <i>Understanding Media Economics</i>. 	

Week Ten	Date
<p>Lecture:</p> <p>A) Social Considerations. Here we will look at the social considerations. This includes theatre for all, education programs, in-school activities, and community outreach. Also, high-end engagement with royalty, private performance, and economic/marketing considerations for both ends of the spectrum.</p> <p>B) Theatre. We will have a brief overview of theatre; it's structure and procedures. We will look specifically at west end productions from art house, traditional, to popular, and the incorporation of star power into production (Miranda Hart in <i>Annie</i>), as well as TV competitions into promotion (<i>Any Dream Will Do</i>, <i>Maria</i>, etc.). We will also discuss audience and theatre tourism – The Globe, Stratford Upon Avon, <i>Harry Potter and the Cursed Child</i>, etc.</p> <p>Overview: Research Paper. The second half of this class will be one on one meetings with the instructor to review final essay topics and discuss key concepts to include.</p> <p>Readings:</p> <ul style="list-style-type: none"> • Shepherd, Simon (2009) <i>Cambridge Introduction to Modern British Theatre</i>, Cambridge: CUP. (Pages TBC) • Boren, T. and C. Young (2012). "Getting Creative with the 'Creative City' - Towards New Perspectives on Creativity in Urban Policy." <u><i>International Journal of Urban and Regional Research</i></u>. 	

Week Eleven	Date
<p>Field Trip – West End Theatre – Guest speaker/guide</p> <p>Readings: TBC Background material on the theatre, show, and guide/performer.</p>	

Week Twelve	Date
<p>Lecture:</p> <p>A) Diversity. In this class, we will discuss diversity and the Creative Industries. We will look at the sector's attention to the topic, as well as how some incorporate different procedures in order to broaden inclusion, or consider a different impact (i.e. Matthew Bourne's <i>Swan Lake</i> with male swans, <i>Othello</i> with a black cast and a white lead, hiring practices, etc.).</p> <p>B) Gaming. The gaming industry now eclipses both the film and music industry with regard to economic intakes, with high production values and practices. Games have their own storylines, characters, and engagement and a sophistication often ignored by mainstream audiences. Here we will look briefly at the history of game design and creation, and focus mainly on constructs, use, production, and marketing from the last 10-15 years. We will look at solo gaming vs. group play, online gaming vs. console, and original content vs. source material offshoots.</p> <p><i>Discussion/Oral Presentation Prep</i> - Students should come to class prepared with examples from their semester in London of what they have observed or engaged with in other areas of the creative industries not discussed yet in class (sports, music, dance, fashion, live events, etc.), and provide an informal, 2-minute analysis for the class. Students will not be graded on this, but will have the opportunity to receive feedback, learn about additional activities or events, and practice analytical and presentation skills.</p> <p>Readings: diversity and gaming</p> <ul style="list-style-type: none"> • Henry, Lenny. "Is the Media Industry Sufficiently Diverse? 30 December 2014. http://www.bbc.co.uk/news/uk-30533360 • Metykova, Monika. <i>Diversity and the Media</i>, "Introduction" pp. 1-14. New York: Palgrave Macmillan, 2016. • Kerr, A. (2006). "Digital Games as Cultural Industry". <i>The Business and Culture of Video Games: Gamework/Gameplay</i> (pp.43-74). London: Sage. 	

Week Thirteen	Date

Lecture:

Other Industries – here we will discuss additional industries touched on during the course of the module: more on music, as well as fashion, sports, online content, digital media, and alternative production techniques.

Individual Oral presentations (½ of the class)**Screening:**

TBC

Readings:

- Albarran, A. (2010) “Evolving Markets in the Media Economy” and “Multi-Platform Media Enterprise” in *The Media Economy*. New York: Routledge.
- Pp. 217-226 in *The Creative Industries*.

Week Fourteen**Date**

Final Exam and Discussion – review of major concepts.

Final Papers Due

Individual Oral Presentations (other ½ of the class)

Readings:

- McRobbie, A., 2016. *Be Creative: Making a Living in the New Culture Industries*. John Wiley & Sons.

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

Missing classes for medical reasons: If you need to miss a class for medical reasons or for a family emergency, **you must send an e-mail** to excused.absence@capa.org to let CAPA know at least one hour in advance of your class or meeting. Note that calling the CAPA Centre (0207 370 7389) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments **BEFORE** the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "0" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behaviour during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.