



**BUSI 4229 Winter 2019**  
**Marketing in Arts & Culture Organizations**

Last revised: December 16, 2018

**DRAFT Course Outline**

**Class Time:** Tuesdays, 2:35 p.m. to 5:25 p.m.

**Location:** TBA

**Course Hashtag:** #BUSI4229

**Professor:** Dr. Leighann Neilson

**Office:** 913 DT

**Office hours:** by appointment

**Email:** [leighann.neilson@carleton.ca](mailto:leighann.neilson@carleton.ca) (preferred contact method)

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**Teaching Assistant:**

**TA's Email:**

**TA's office:**

**Course Prerequisites**

Third-year standing and BUSI 2204 or BUSI 2208 with a grade of C or higher.

**The Sprott School of Business enforces all prerequisites.**

**Calendar Description**

Advanced study of marketing within the arts and culture sectors. Facilitates sophisticated understanding of the knowledge and skills required for marketing managers to respond to changing market environments in order to bring arts and culture offerings to their target audiences.

**Course Objectives**

This course strives for a balance between theoretical discussions related to the role or place of the arts and culture sector in society and managerial practices of marketing as they relate to arts and culture. Upon successful completion of the course, students should be able to:

1. Apply basic marketing principles and theories which have been adapted for use in the arts and culture sectors.
2. Assess marketing issues and problems faced by arts and culture organizations using research tools, available resources and acquired knowledge to develop marketing recommendations.
3. Compare marketing initiatives undertaken by arts and culture institutions in Canada with those of similar organizations in other countries.
4. Generate and utilize critical and creative thinking skills, individually and within teams, in order to identify and assess marketing issues in arts and culture institutions and develop creative solutions.
5. Effectively communicate theories and recommendations related to marketing arts and culture through oral and written media.

## **Approach to Teaching & Learning**

This course is structured as a seminar, which means that the lecture component of the class will be kept to a minimum and the majority of our time will be spent discussing the articles together. This means that you need to have read and thought about the articles prior to coming to class. A list of readings is provided for each session. These materials include fundamental articles and articles discussing recent developments related to the session topic for the week.

## **Course Textbook**

You are not required to purchase a formal textbook for this course. The following books have been placed on reserve so that you may consult them for your assignments:

- Hooker, John (2011), *Business ethics as rational choice*. Toronto: Prentice-Hall/Pearson.
- O'Reilly, Daragh and Finola Kerrigan (Eds.) (2010) *Marketing the Arts: a fresh approach*. Oxford and New York: Routledge.

You *will* be required to purchase a case study available directly from the publisher. As part of the course discussions, we will be reading: Kupp, Martin, Joerg Reckhenrich and Jamie Anderson (2011) *Damien Hirst and the contemporary art market*. ESMT Case Study, No: ESMT-310-0105-1. You can purchase this reading directly from Ivey Publishing (<https://www.iveycases.com>).

## **Other Required Readings**

To determine which readings you should complete for each class, refer to the Class Schedule later in this document. Some of the required readings can be accessed from the university library – click on “View Course in Ares” under the “Library Reserves” box in the left hand column on cuLearn. Other readings can be downloaded from or viewed on the source’s website (see links on cuLearn).

## **Additional Materials on Reserve at MacOdrum Library**

This course operates under the assumption that you have a good grasp of basic marketing theory. If you find that you need to refresh your knowledge, you can consult any basic Introduction to Marketing textbook. For your convenience, a copy of the Kotler, Armstrong, Cunningham and Trifts textbook has been placed on reserve. In addition, a copy of *Consumer Behaviour: Buying, Having, Being* by Solomon, White and Dahl has been placed on reserve in case you need to refresh your understanding of consumer behaviour theory.

## **Learning Management System**

The course website runs under the cuLearn learning management system and contains all the pertinent course information. This site will be the primary source for course announcements and distribution of materials including assignments, supplemental readings, etc. All in-term grades will be posted as soon as they become available. In line with Sprott policy, it is your responsibility to check your grades by clicking on ‘Grades.’ In case of class cancellation due to inclement weather, an announcement will be posted on cuLearn as soon as possible.

## **Email Policy**

In keeping with Carleton University policy, your @email accounts must be used for any enquiries which involve confidential student information (e.g., about grades or health issues). Please be aware that I respond to email between the hours of 8:30 a.m. and 5 p.m., Monday to Friday. I will endeavor to answer your emails within 48 hours; you should not expect an immediate response. I will not answer by email questions that have already been asked and answered in class.

## **Cellular Phone Usage**

Please make sure that your phone is turned off during class. If your phone rings during class, you will be asked to leave the class and not return that day. If you text during class, you will be asked to leave and not return that day. If an emergency situation requires you to keep your cell phone turned on, please discuss this with me prior to the class. **Under no circumstances may you use your phone to record lectures or lecture slides. You must have prior written consent to take photos/video during the class.**

## **Intellectual Property Rights**

Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s). **I claim my intellectual property rights over all materials I have prepared for this course. I do not grant permission to anyone to share these materials in digital or hard copy via course note sharing websites or in person.**

## **Overview of Formal Assignments**

To accomplish the course objectives several learning methods are utilized. You are strongly encouraged to participate in class discussions which are the best way to practice expressing your ideas in front of others and allow others to benefit from them. Videos and other exercises may be integrated into the course discussions to illustrate the main points of the course and help you comprehend their practical application. A group project will allow you to work in a group setting while researching ethical issues in the arts and culture sector. As part of the group project you will make a presentation to your colleagues. Assignments will be handled as follows:

### **Individual Assignment: Comparative Consumption Experience**

This assignment challenges you to compare your personal consumption experience across two modes of consumption: mediated and in-person. You may choose any art or cultural form: visual art, film, music, dance, theatre, etc. Full details are available in the assignment description posted on cuLearn.

### **Individual Assignment: Arts & Culture Newsbytes**

Starting in Week 2 and running through Week 10, students will be required to find a recent article or story (less than 3 months old) about arts and culture marketing in a newspaper, business magazine/website, or arts magazine/website/blog and produce a full (no more than) one-page typewritten summary (equivalent to Times New Roman 12 pt. font, single spaced) that illustrates a topic of interest in the course. While you are required to complete three newsbytes, you will only present one to the class. The number of students who present each week will depend on the number of students enrolled in the class, but typically at least four or five students will present each class. Students will sign up for dates to present their newsbyte during the first class. See the Newsbyte assignment description posted on cuLearn to determine the required elements of the assignment. An example of a completed Newsbyte is also posted. *Please note that if you miss your assigned presentation week, I may not be able to re-schedule.*

Newsbytes are intended to stimulate class participation, thus you should share your newsbytes prior to class via cuLearn. To facilitate grading, please upload a copy of your Newsbyte through the cuLearn assignment function. They will be graded on the following basis: 0 (failed to complete the assignment), 3 (completed most parts of the assignment but not all) and 5 (completed the assignment fully with connections to the course readings/discussions).

### **Individual Assignment: Film/Concert/Performance/Exhibition Review**

Part of becoming adept at marketing in arts and culture organizations is learning to assess the quality of the product. For this assignment you must choose an art form that is different from what you wrote about in your Comparative Consumption Experience assignment and write a review. So, if you compared a live musical performance with a recording by the same performer(s), then you need to choose a film, or a museum/gallery exhibition, or a theatrical or ballet performance for this assignment. If you have questions about this aspect of the assignment, be sure to discuss this with me in advance (and follow-up in writing, cc'ing the TA!) There are lots of guidelines for how to write a review online; links to some of them are posted on cuLearn.

### **Pairs Assignment: Class Discussion Leadership**

Working with a partner, you will be responsible for reviewing one of the required readings and leading the class discussion of that paper. Given the number of students enrolled in the course, it may be necessary to work in groups of 3 (but no more than 3!) A detailed description is available on the course cuLearn site. Readings/topics will be assigned during the first class. *Please note that if you miss your assigned Discussion Leadership week, I may not be able to arrange an alternative date for you to complete this assignment.*

### **Group Assignment: Ethical Issue Mini-Case**

Working as part of a group, you will have the opportunity to research and write-up a mini-case based on an ethical issue that marketers in the arts & culture sector have faced. Please see the assignment description posted on cuLearn for more details. No more than 2 groups may present on the same mini-case topic, thus as soon as your group has had a chance to review the mini-cases posted on cuLearn, you should submit a list of your group members, along with your first and second choice of mini-case and your group contract to the professor by email. I will confirm your topic with you by email. Your group will facilitate a class discussion on the topic. You will then have one to two weeks (depending on which week you present) to revise your final report before submitting it for grading.

### **Summary of Evaluation Components**

<b>Assignments</b>	<b>Marks</b>
<b>Individual work (55%)</b>	
Comparative Consumption Experience	20
Newsbytes (3 @ 5 marks each)	15
Event Review	20
<b>Pairs work (15%)</b>	
Leading class discussion	10
Article summary & critique	5
<b>Group work (30%)</b>	
Class discussion	10
Mini-case written report	20
<b>Total Marks</b>	<b>100%</b>

### **Satisfactory In-term Performance**

- The criterion and the standard for Satisfactory In-term Performance is as follows:
  - Minimum grade of 50% on each of: Comparative Consumption Experience Assignment + Event Review + Mini-Case Written Report (inclusive of any peer evaluations)
  
- Unsatisfactory In-term Performance in this course will lead to:
  - Failure in this course **Yes** **No**

### **Information on Group Assignments**

The intent of group assignments is to provide an opportunity for students to practice managerial skills as well as learn from each other in a more intimate setting than the classroom provides. Group work should NOT consist of dividing the assignment up into parts to be completed by individuals and then be thrown together into one document the night before the assignment is due. The report should flow as one piece of writing, not a collection of individual styles. Since you are considered to be working on the entire assignment together, you are all jointly and individually responsible for any infractions of academic integrity. This means that if one of you plagiarizes or fails to cite sources properly, all of you will receive the same penalty. You do not have recourse to the excuse that you personally did not complete that portion of the assignment.

Further, since you are preparing for careers as managers, I expect you to be able to manage your group process in a professional manner. You are responsible for the hiring (and possible firing) decisions that you and your group make. When you write your group contract you should take these matters into account.

### **Late Assignment Policy**

Late assignments will be penalized at the rate of 5% per day. In this course, some of the assignments can be handed in when you have them completed, e.g., the 2 Newsbytes you don't present. However, there is often a 'final' submission date, beyond which your assignment will be considered late. Please check to make sure you know when this 'final' submission date is for each assignment. For the Group mini-case assignment, you should hand a hard copy in during class. Do NOT slide your assignment under the professor's office door. There is a 100% penalty for assignments found on my office floor.

### **Attendance**

**Attendance will be taken only on days when group presentations are being made.** Failure to attend class or leaving early without prior permission on these days will result in a **2% penalty** to your final grade. If you are not able to attend class during a presentation week due to illness, please ensure that you submit the appropriate medical certificate to the professor as soon as you can. Since the presentation represents part of the group's grade, your group contract should include how the group has decided to deal with members who cannot be present during the presentation. If you are a member of a team representing Carleton or Sprott, and are not able to attend the presentations due to a team commitment, your coach can provide documentation via email to my address indicated above. Note that this person cannot be another student. **I do not consider attending practice sessions for case competitions or make-up classes for other courses to be sufficient reason to miss class during a presentation week in this course.**

## Tentative Class Schedule

Date	Discussion Topic & Deliverables	Assigned Reading	Discussion Leader(s)
Week 1 Jan 8	<p>Overview of course</p> <p><b>What is Arts &amp; Culture Marketing?</b></p> <p><b>Sign-up for Newsbyte presentation &amp; Discussion Leadership dates</b></p>	<ol style="list-style-type: none"> <li>Colbert, Francois (2014), "The Arts Sector: A Marketing Definition," <i>Psychology &amp; Marketing</i>, 31(8), 563-565.</li> <li>Colbert, Francois (2003), "Entrepreneurship and Leadership in Marketing the Arts," <i>International Journal of Arts Management</i>, 6(1), 30-39.</li> <li>Cameron, Emilie (2007), "Exhibit and point of sale: negotiating commerce and culture at the Vancouver Art Gallery," <i>Social &amp; Cultural Geography</i>, 8 (4), 551-573.</li> <li>Boorsma, Miranda (2006), "A Strategic Logic for Arts Marketing," <i>International Journal of Cultural Policy</i>, 12(1), 73-92.</li> </ol>	Prof. Neilson
Week 2 Jan 15	<b>Who is the Artist?</b>	<ol style="list-style-type: none"> <li>Becker, Howard (1974) "Art as Collective Action," <i>American Sociological Review</i>, 39(6), 767-776. (Also: Chapter 1: "Art Worlds and Collective Activity" in Becker, Howard (1982) <i>Art Worlds</i>. Berkeley, CA: University of California Press, 1-39. The two readings are almost identical, so read whichever one you can locate.)</li> <li>Nakajima, Seio (2012) "Prosumption in Art," <i>American Behavioral Scientist</i>, 56(4), 550-569.</li> <li>Venkatesh, Alladi and Laurie A. Meamber (2006), "Arts and aesthetics: Marketing and cultural production," <i>Marketing Theory</i>, 6(1), 11-39.</li> </ol>	
Week 3 Jan 22	<p><b>Who is the Consumer?</b></p> <p><b>List of Group Members + Group Contract + Selection of Group Mini-Case Topic</b></p>	<ol style="list-style-type: none"> <li>Hill Strategies Research Inc. (2012) <i>Factors in Canadians' Arts Attendance in 2010</i>. Read the Executive Summary, available at: <a href="http://www.hillstrategies.com/content/factors-canadians%E2%80%99-arts-attendance-2010">http://www.hillstrategies.com/content/factors-canadians%E2%80%99-arts-attendance-2010</a></li> <li>McPherson, Gayle (2006) "Public memories and private tastes: The</li> </ol>	

		<p>shifting definition of museums and their visitors in the UK,” <i>Museum Management and Curatorship</i>, 21, 44-57.</p> <p>3. Davis, J. Charlene and Scott R. Swanson (2009) “The Importance of Being Earnest or Committed: Attribute Importance and Consumer Evaluations of the Live Arts Experience,” <i>Journal of Nonprofit &amp; Public Sector Marketing</i>, 21, 56-79.</p> <p>4. Kohlede, Eric and J. Tomas Gomez-Arias (2017), “Distinctions Between Frequent Performing Arts Consumers: Implications for Segmentation and Positioning,” <i>International Journal of Arts Management</i>, 20(1), 31-53.</p> <p>5. Chen, Yu (2009), “Possession and Access: Consumer Desires and Value Perceptions Regarding Contemporary Art Collection and Exhibit Visits,” <i>Journal of Consumer Research</i>, 35 (April), 925-940.</p>	
Week 4 Jan 29	<b>The Artist as Brand</b>	<p>1. Merz, Michael A., Yi He and Stephen L. Vargo (2009), “The evolving brand logic: a service-dominant logic perspective,” <i>Journal of the Academy of Marketing Science</i>, 37, 328-344.</p> <p>2. Schroeder, Jonathan E. (2005) “The artist and the brand,” <i>European Journal of Marketing</i>, 39 (11/12), 1291-1305.</p> <p>3. Kupp, Martin, Joerg Reckhenrich and Jamie Anderson (2011) <i>Damien Hirst and the contemporary art market</i>. ESMT Case Study, No: ESMT-310-0105-1 [available directly from Ivey Publishing].</p> <p>4. Hirst’s website: <a href="http://www.damienhirst.com">www.damienhirst.com</a></p> <p>5. Video: The making of my diamond skull <a href="http://www.theguardian.com/artanddesign/video/2012/apr/18/damien-hirst-tate-modern-skull-video">http://www.theguardian.com/artanddesign/video/2012/apr/18/damien-hirst-tate-modern-skull-video</a></p>	
Week 5 Feb 5	<b>Distribution of the Arts &amp; Culture Product</b>	<p>1. Joy, Annamma (1996) “Framing Art: The Role of Galleries in the Circulation of Art” Working Paper, Series No. MKTG 96.061 Available</p>	Prof. Neilson

		online at: <a href="http://repository.ust.hk/ir/Record/1783_1-873">http://repository.ust.hk/ir/Record/1783_1-873</a>	
		2. Drummond, Kent (2006), “The migration of art from museum to market: Consuming Caravaggio,” <i>Marketing Theory</i> , 6 (1), 85-105.	
		3. Kawashima, Nobuko (1999), “Distribution of the arts: British arts centres as ‘gatekeepers’ in intersecting cultural production systems,” <i>Poetics</i> , 26, 263-283.	
		4. Kjus, Yngvar (2016) “Reclaiming the music: The power of local and physical distribution in the age of global online services,” <i>New Media &amp; Society</i> , 18(9), 2116-2132.	
Week 6 Feb 12	<b>Cultural Intermediaries</b>  <b>Consumption Experience Exercise Due</b>	1. Haynes, Jo (2005) “World music and the search for difference,” <i>Ethnicities</i> , 5(3), 365-385.	
		2. Lizé, Wenceslas (2016) “Artistic work intermediaries as value producers. Agents, managers, <i>tourneurs</i> and the acquisition of symbolic capital in popular music,” <i>Poetics</i> , 59, 35-49.	
		3. Doane, Randal (2009), “Bourdieu, Cultural Intermediaries and <i>Jr. George Marek</i> ,” <i>Journal of Consumer Culture</i> , 9(2), 155-186.	
		4. Note: If you are unfamiliar with Bourdieu’s work, take a look at this: <a href="http://www.thesociologicalcinema.com/videos/bourdieu-forms-of-capital-in-pretty-woman">http://www.thesociologicalcinema.com/videos/bourdieu-forms-of-capital-in-pretty-woman</a> It’s a pretty straightforward discussion of Bourdieu’s four forms of capital	Everyone
Week 7 Feb 19	<b>Winter Reading Week – No Classes!</b>		
Week 8 Feb 26	<b>The Consumption Experience</b>	1. Mason, David D.M. and Conal McCarthy (2006) “‘The feeling of exclusion’: Young peoples’ perceptions of art galleries,” <i>Museum Management and Curatorship</i> , 21, 20-31.	
		2. Debenedetti, Stephane (2003) “Investigating the Role of Companions in the Art Museum Experience,” <i>International Journal of Arts Management</i> , 5(3), 52-63.	
		3. O’Sullivan, Terry (2009) “All together now: A symphony orchestra audience	



		<p>as a consuming community,” <i>Consumption Markets &amp; Culture</i>, 12 (3), 209-223.</p>	
		<p>4. Vom Lehm, Dirk and Christian Heath (2016), “Action at the exhibit face: video and the analysis of social interaction in museums and galleries,” <i>Journal of Marketing Management</i>, 32(15/16), 1441-1457.</p>	
		<p>5. Hume, Margee and Gillian Sullivan Mort (2008), “Satisfaction in performing arts: the role of value?” <i>European Journal of Marketing</i>, 42 (3/4), 311-326.</p>	
Week 9 Mar 5	<b>Managing the Consumption Experience</b>	<p>1. Hume, Margee (2011) “How Do We Keep Them Coming?: Examining Museum Experiences Using a Services Marketing Paradigm,” <i>Journal of Nonprofit &amp; Public Sector Marketing</i>, 23, 71-94.</p>	
		<p>2. Stuart, F. Ian (2006), “Designing and executing memorable service experiences: Lights, camera, <i>experiment, integrate, action!</i>” <i>Business Horizons</i>, 49, 149-159.</p>	
		<p>3. Caru, Antonella and Bernard Cova (2005) “The Impact of Service Elements on the Artistic Experience: The Case of Classical Music Concerts,” <i>International Journal of Arts Management</i>, 7 (2), 30-54.</p>	
		<p>4. Candlin, Fiona (2017), “Rehabilitating unauthorized touch <i>or</i> why museum visitors touch the exhibits,” <i>The Senses and Society</i>, 12 (3), 251-266.</p>	
		<p>5. Petkus, Jr., Ed (2004), “Enhancing the application of experiential marketing in the arts,” <i>International Journal of Nonprofit and Voluntary Sector Marketing</i>, 9(1), 49-56.</p>	
Week 10 Mar 12	<b>(The rest of) the Marketing Mix</b>	<p>1. Colbert, Francois, Caroline Beaugard and Luc Vallee (1998) “The Importance of Ticket Prices for Theatre Patrons,” <i>International Journal of Arts Management</i>, 1(1), 8-15. [Hint: try Google Scholar if this reading is not available through the library/ARES]</p>	

		<p>2. Leenders, Mark A.A., Frank M. Go and Pawan V. Bhansing (2015), “The Importance of the Location in Hosting a Festival: A Mapping Approach,” <i>Journal of Hospitality Marketing &amp; Management</i>, 24 (7), 754-769.</p> <p>3. Pulh, Mathilde and Remi Mencarelli (2015), “Web 2.0: Is the Museum-Visitor Relationship Being Redefined?” <i>International Journal of Arts Management</i>, 18 (1), 43-50.</p> <p>4. How Technology is Transforming the Museum Experience:  <a href="https://www.forbes.com/sites/delltechnologies/2018/01/17/how-technology-is-transforming-the-museum-experience/#1f269e2f1302">https://www.forbes.com/sites/delltechnologies/2018/01/17/how-technology-is-transforming-the-museum-experience/#1f269e2f1302</a></p> <p>5. Rushton, Michael (2011), “Pricing the Arts,” chapter 49 in Ruth Towse (Ed) <i>A Handbook of Cultural Economics</i>, Cheltenham, UK: Edward Elgar Publishing, 350-355. Available at:  <a href="http://host.uniroma3.it/facolta/economia/db/materiali/insegnamenti/646_10493.pdf">http://host.uniroma3.it/facolta/economia/db/materiali/insegnamenti/646_10493.pdf</a></p>	
Week 11 Mar 19		<b>Group Project Presentations</b>	
Week 12 Mar 26	<b>Final Date to submit Event Reviews and Newsbytes</b>	<b>Group Project Presentations</b>	
Week 13 Apr 2	<b>Course wrap-up</b>  <b>Group Project Final Report Due</b>	<b>Group Project Presentations (if necessary)</b>  <b>Video:</b> <i>Art and Craft. What’s it Take to Catch a Fake?</i>	

**While every attempt will be made to keep to the schedule listed above, unforeseen circumstances may necessitate modifications throughout the semester.**

**ADDITIONAL INFORMATION**

**Course Sharing Websites**

Materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

### **Required calculator in BUSI course examinations**

If you are purchasing a calculator, we recommend any one of the following options: Texas Instruments BA II Plus (including Pro Model), Hewlett Packard HP 12C (including Platinum model), Staples Financial Calculator, Sharp EL-738C & Hewlett Packard HP 10bII

### **Group work**

The Sprott School of Business encourages group assignments in the school for several reasons. They provide you with opportunities to develop and enhance interpersonal, communication, leadership, follower-ship and other group skills. Group assignments are also good for learning integrative skills for putting together a complex task. Your professor may assign one or more group tasks/assignments/projects in this course. Before embarking on a specific problem as a group, it is your responsibility to ensure that the problem is meant to be a group assignment and not an individual one.

In accordance with the Carleton University Undergraduate Calendar (p 34), the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100	B+ = 77-79	C+ = 67-69	D+ = 57-59
A = 85-89	B = 73-76	C = 63-66	D = 53-56
A - = 80-84	B - = 70-72	C - = 60-62	D - = 50-52
F = Below 50			

Grades entered by Registrar:

WDN = Withdrawn from the course

DEF = Deferred

### **Academic Regulations**

University rules regarding registration, withdrawal, appealing marks, and most anything else you might need to know can be found on the university's website, here:

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/>

### **Requests for Academic Accommodation**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

#### **Pregnancy obligation**

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

#### **Religious obligation**

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

### **Academic Accommodations for Students with Disabilities**

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation or contact your PMC coordinator to send your instructor

your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. [carleton.ca/pmc](http://carleton.ca/pmc)

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: [carleton.ca/sexual-violence-support](http://carleton.ca/sexual-violence-support)

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

For more information on academic accommodation, please contact the departmental administrator or visit: [students.carleton.ca/course-outline](http://students.carleton.ca/course-outline)

### **Academic Integrity**

Violations of academic integrity are a serious academic offence. Violations of academic integrity – presenting another's ideas, arguments, words or images as your own, using unauthorized material, misrepresentation, fabricating or misrepresenting research data, unauthorized cooperation or collaboration or completing work for another student – weaken the quality of the degree and will not be tolerated. Penalties may include; a grade of Failure on the submitted work and/or course; academic probation; a refusal of permission to continue or to register in a specific degree program; suspension from full-time studies; suspension from all studies at Carleton; expulsion from Carleton, amongst others. Students are expected to familiarize themselves with and follow the Carleton University Student Academic Integrity Policy which is available, along with resources for compliance at: <https://carleton.ca/registrar/academic-integrity/>.

### **Sprott Student Services**

The Sprott student services office, located in 710 Dunton Tower, offers academic advising, study skills advising, and overall academic success support. If you are having a difficult time with this course or others, or just need some guidance on how to successfully complete your Sprott degree, please drop in any weekday between 8:30am and 4:30pm. Our advisors are happy to discuss grades, course selection, tutoring, concentrations, and will ensure that you get connected with the resources you need to succeed! <http://sprott.carleton.ca/students/undergraduate/learning-support/>

### **Centre for Student Academic Support**

The Centre for Student Academic Support (CSAS) is a centralized collection of learning support services designed to help students achieve their goals and improve their learning both inside and outside the classroom. CSAS offers academic assistance with course content, academic writing and skills development. Visit CSAS on the 4th floor of MacOdrum Library or online at: [carleton.ca/csas](http://carleton.ca/csas).

**Important Information:**

- Students must always retain a hard copy of all work that is submitted.
  - All final grades are subject to the Dean's approval.
  - For us to respond to your emails, we need to see your full name, CU ID, and the email must be written from your valid CARLETON address. Therefore, in order to respond to your inquiries, please send all email from your Carleton CMail account. If you do not have or have yet to activate this account, you may wish to do so by visiting <http://carleton.ca/ccs/students/>
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**2019 Important Dates and Deadlines****December 24, 2018-January 1, 2019**

University closed.

**January 2, 2019**

University reopens at 8:30 a.m.

**January 7, 2019**

Winter term classes begin.

**January 14, 2019**

OSAP deferral deadline. **Late payment charges and late registration charges** applied to the student account on or after this date for eligible OSAP students.

**January 18, 2019**

Last day for registration for winter term courses.

Last day to change courses or sections (including auditing) for winter term courses.

Graduate students who have not electronically submitted their final thesis copy to the Faculty of Graduate and Postdoctoral Affairs will not be eligible to graduate in winter 2019 and must register for the winter 2019 term.

**January 18-20, 25-27, 2019**

Fall term deferred examinations will be held.

**January 31, 2019**

Last day for a **fee adjustment** when withdrawing from winter term courses or the winter portion of two-term courses (financial withdrawal). Withdrawals after this date will create no financial change to winter term fees and will result in a permanent notation of WDN appearing on your official transcript.

**February 15, 2019**

April examination schedule available online.

**February 18, 2019**

Statutory holiday. University closed.

**February 18-22, 2019**

Winter Break. Classes are suspended.

**March 1, 2019**

Last day for receipt of **applications** from potential spring (June) graduates.

Last day for receipt of applications for admission to an undergraduate program for the summer term.

Last day for receipt of applications for admission from candidates who wish to be guaranteed consideration for financial assistance (including Carleton fellowships, scholarships and teaching assistantships) administered by Carleton University. Candidates whose applications are received after the March 1 deadline may be considered for the award of a fellowship, scholarship or teaching assistantship (Graduate students only).

Application deadline to study at another institution on a **letter of permission** for the summer term.

**March 15, 2019**

Last day to request formal exam accommodations for April examinations to the **Paul Menton Centre for Students with Disabilities**. Note that it may not be possible to fulfill accommodation requests received after the specified deadlines.

**March 26, 2019**

Last day for summative tests or examinations, or formative tests or examinations totaling more than 15% of the final grade, in winter term or fall/winter courses before the official examination period (see **examination regulations** in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar).

**April 7, 2019**

**Last day to pay any remaining balance on your Student Account** to avoid a hold on access to marks through Carleton Central and the release of transcripts and other official documents. An account balance may delay summer 2019 course selection.

**April 9, 2019**

Winter term ends.

Last day of winter term and fall/winter classes.

Last day for academic withdrawal from winter term and fall/winter courses.

Last day for handing in term work and the last day that can be specified by a course instructor as a due date for term work for winter term and fall/winter courses.

Last day for take home examinations to be assigned, with the exception of those conforming to the **examinations regulations** in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar.

**April 10-11, 2019**

No classes or examinations take place.

**April 12-27, 2019**

Final examinations in winter term and fall/winter courses may be held. Examinations are normally held all seven days of the week.

**April 19-21, 2019**

Statutory holiday. University closed. No examinations take place.

**April 27, 2019**

All take-home examinations are due on this day, with the exception of those conforming to the **examinations regulations** in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar.

**May 1, 2019**

Last day for receipt of applications for undergraduate internal degree transfers to allow for registration for the summer session.

**May 17-29, 2019**

Winter term and fall/winter deferred final examinations will be held.

**May 20, 2019**

Statutory holiday. University closed. No examinations take place.