

Carleton University
Sprott School of Business
Area: Marketing

Marketing in Arts and Culture Sectors (BUSI4229A)

Winter 2022
Course Outline

Instructor: Dr. Nada Elnahla

Email: nada.elnahla@carleton.ca

Class Time: Wednesday, 11:35 am - 14:25 pm (Eastern Standard Time)

Office hours: Due to COVID, office hours will be held online. Please email for an appointment

TA: TBD

TA's email: TBD

Modality: HyFlex (30 hours, students can choose to attend in-person or online for each class) and **online** (6 hours synchronous, delivered in real time on Zoom)

Important note:

- **Video conferencing tool:** Classes will be available virtually in the scheduled time slot using the **Zoom** platform. Prior to our first class, you must create a free Zoom account (<https://zoom.us/>) by using your Carleton email address (e.g., “Firstname.Lastname@carleton.ca” not your @cmail.carleton.ca account) as your work email address when signing up. A class meeting link and passcode will be posted on Brightspace. To join the class, you can click on the Zoom meeting link and enter the meeting passcode, and sign in using your Zoom account and password (so that I could track your class attendance and contribution, and also assign you to a breakout room with your group members if needed). You may download a Zoom meeting app to your device (<https://zoom.us/download>) for easy access.
- When joining the class through Zoom, you need to **leave your camera on**. If you have technical problems or privacy concerns, email the Instructor in advance.
- **Required resources:** You need a reliable internet connection and a microphone/speaker/webcam on your laptop, desktop or phone in order to participate in class.
- **Time zone:** All deadlines, due dates and class times are set in Eastern Standard Time (EST). If you are in another time zone you are responsible for making the adjustment to EST.

COURSE 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.

PREREQUISITES:

Third-year standing, and BUSI2204 or BUSI2208 with a grade of C or higher.

Lecture three hours a week.

The Sprott School of Business enforces all prerequisites.

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 many classes will be for student presentations. This means that you need to have read and thought about the articles prior to viewing the material posted online. 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.

REQUIRED READINGS:

To determine which readings you should complete for each class, refer to the Class Schedule later in this document. Most of the required readings can be downloaded from ARES, Carleton's library reserve management system.

To access materials placed on reserve for this course, login to **Brightspace** and select this course. In the Navbar at the top of your course page, click "**Tools**". In the drop-down menu, select "**ARES Reserves**" and ARES will automatically open.

Course textbooks:

- You are not required to purchase a formal textbook for this course.
- 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.
- An electronic version of the following books will be available on ARES. You can consult them for your assignments:
 - O'Reilly, Daragh and Finola Kerrigan (Eds.). (2010). *Marketing the Arts: A Fresh Approach*. Oxford and New York: Routledge.
 - Quick, Liz. (2020). *Managing Events: Real Challenges, Real Outcomes*. London: Sage.
 - Hooker, John. (2011). *Business Ethics as Rational Choice*. Toronto: Prentice-Hall/Pearson.
 - Colbert, François, and d'Astous, Alain. (2021). *Consumer Behaviour and the Arts: A Marketing Perspective*. Routledge.

Case study:

You are required to read 1 case study. It is available through the library at no charge to you—do not purchase it.

- Deshpande, Rohit (2015). Multimedia Case: Wynton Marsalis & Jazz at Lincoln Center. *Harvard Digital Case*. Product #: 515701-HTM-ENG

COURSE NORMS:

Use of Brightspace:

This course uses Brightspace, Carleton's new learning management system. To access your courses on Brightspace go to <https://carleton.ca/brightspace>. For help and support, go to <https://carleton.ca/brightspace/students>.

The course Brightspace website 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. Grades will be posted to Brightspace as soon as they become available.

Email Policy:

The best way to contact the instructor is to send her an email via Brightspace. If you wish to send the instructor an email directly, **please add “BUSI4229A” in your email’s subject line**. 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). The instructor does not respond to student emails over the weekend. During the week, the instructor will endeavour to answer your emails within 48 hours; you should not expect an immediate response. She will also not answer by email questions that have already been asked and answered in class. Please use the Brightspace course Forum (discussion board) to ascertain whether your classmates can assist you.

Recording or Videotaping Policy:

Students are NOT permitted to audio or video record any portion of the class lectures, nor are you permitted to make digital images of the lecture slides. If you feel you require this form of accommodation, please contact the Paul Menton Centre (PMC) to formally request accommodation.

Privacy Warnings and Zoom Recordings:

Zoom classes may be recorded by the instructor. The red light in “Record” on the Zoom toolbar is a notice that the class is being recorded. A recording of the live lectures may (but not always) be posted, approximately 48 hours after the live session. Students are not authorized to make a copy of the recorded class; it is provided for viewing purposes of students enrolled in the class only and further distribution or sharing is strictly prohibited. The instructor and the TAs may view the recordings for teaching, grading, misconduct investigations and other administrative and academic purposes. If a student is concerned or needs to make special arrangements to accommodate specific privacy issues, he or she must bring these matters to the attention of the instructor within the first week of the term so that reasonable accommodations can be made or an alternate course can be selected by the student.

Course Material Sharing Policy:

Student or instructor materials created for this course (including video presentations and posted notes/slides, 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.

EVALUATION CRITERIA:

Even though the course is delivered partly online, your engagement and participation are still necessary for learning and success. Whether online or in-person, class participation is equivalent to professionals' participation in meetings. It is, therefore, considered important to success in this course. Effective participation implies active and continuous contribution to class proceedings on the part of students in the form of raising or answering questions, commenting on issues raised by the instructor or other students, or bringing to the attention of the class relevant items of interest from the media or personal experiences.

1. Individual work:

There are four individual assignments: two reports, a comparative consumption experience, and a case study. Full details and guidelines are available in the assignment description posted on Brightspace. If you have questions about any of the assignments, be sure to discuss this with the instructor in advance (and follow-up in writing, cc'ing the TA).

Reports:

Students will be required to write two reports, one after each of the live lectures given by the guest speakers. Each report should be approximately 2-3 pages (Times New Roman 12 pt. font, single spaced) plus any exhibits deemed relevant. Detailed grading rubrics are posted on Brightspace.

Comparative consumption experience:

This assignment challenges you to compare your personal consumption experience before and during the COVID-19 pandemic across two modes of consumption: in-person and mediated. 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 Brightspace.

Case study analysis:

Your task is to analyze the multimedia case “Wynton Marsalis and Jazz at Lincoln Center.” The paper should be approximately 6-7 pages (Times New Roman 12 pt. font, single spaced) plus any exhibits deemed relevant. A detailed grading rubric is posted on Brightspace.

2. Pairs work: *Class discussion leadership:*

Working with a partner, you will be responsible for reviewing one of the required readings, submitting a written summary, and presenting in front of the class. You will be working in pairs (note that *if the number of students enrolled in the course is small, you will be working individually*). A detailed description is available on the course Brightspace site. Readings/topics will be assigned during the first week.

3. Group work:

- This project is about creating an out-of-class opportunity for students to help them experience the dynamics of promoting recorded music by a young artist. For this experiential, cross-disciplinary collaborative project, students will work in groups, each having 4-6 students (*Marketers*) collaborating with students and graduates from the School for Studies in Art and Culture, Music Department (*Musicians*). Both Marketers and Musicians will be required to regularly meet (virtually or in-person) to develop plans and strategies to promote the distribution of a music recording. At the same time, Marketers will have access to Music instructors, staff, and students to support the development of their projects and learn about the fields of music and arts management from specialists in the field.

- This project includes writing two partnership contracts, a progress report, a reflection paper, and a presentation. Detailed guidelines for each of those assignments and a project outline are available at the course Brightspace webpage.

- **You should expect to spend a considerable amount of time and effort on this assignment, so plan your time wisely.** Remember that Sprott students come from around the world; you may need to work in an asynchronous manner in order to take into consideration differing time zones.

MARK ALLOCATION:

To accomplish the course objectives several learning methods are utilized. You are strongly encouraged to participate in class discussions (through the online Discussion Forum), which are the best vehicle to fully express your ideas and to let others benefit from them. Short cases and/or other exercises may be integrated into the course lectures and discussions to help develop and test your decision-making and communication abilities. A group project will allow you to work in a group setting while researching ethical issues in the arts and culture sector. The evaluation criteria are summarized as follows:

Individual work		50%
<ul style="list-style-type: none"> • Reports (2 x 10 marks each) • Comparative consumption experience • Case study analysis 	20% 10% 20%	
Individual / Pairs work		15%
<ul style="list-style-type: none"> • Presentation • Article summary & critique 	10% 5%	
Group work (Collaborative project with the Music Department)		35%
<ul style="list-style-type: none"> • Partnership contracts • Project progress report • Reflection paper • Group presentations (Pass/Fail) 	5% 15% 15%	
TOTAL		100%

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 + case study + group work
- Unsatisfactory in-term performance in this course will lead to:
 - Failure in this course **Yes** **No**

MISSED CLASSES:

Students should attend all classes. If an absence is unavoidable, the student is responsible for obtaining any missed information (i.e., contacting classmates to copy notes). To be fair to students that attended class, no class time or the instructor's office time will be used to re-present the missed information.

GROUP ASSIGNMENTS:

The intent of having group assignments is to provide an opportunity for students to learn from each other in a more intimate setting than the classroom provides. Group work does NOT consist of dividing the assignment up into parts that may be completed by individuals and then throwing those parts together into one document. That is why a certain portion of the marks for each assignment are dedicated to how the assignment reads; it 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, 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 – this is GROUP work. Please keep this in mind as you complete the Academic Integrity Declaration.

In addition, you are expected 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 PENALTY:

All assignments are due at 11:30 am EST on the day of our class (i.e., whether the class is meeting online or in person).

Late assignments are penalized at the rate of 5% of the value of the assignment per day (e.g., an assignment worth 15 marks will be penalized 0.75 marks per day). This includes the first day. It is to your advantage to keep up with the required work and hand your assignments in on time.

No deadline extension will be given for group assignments.

Students who are unable to meet their individual work deadlines due to certified illness should

get in touch with the instructor.

ATTENDANCE:

No attendance will be taken for this course.

CORRESPONDENCE:

Response Time: Allow two working days to hear back. Therefore, it is best to e-mail far in advance with questions/comments. So, for example, there is no guarantee for an immediate response to an e-mail which was sent the day before a class or the day before the due date for a paper submission.

E-mail in general: Please be polite, respectful and follow good etiquette when writing emails. Try to write clear emails and be as brief as possible. Before you write “enquiry emails” about administrative aspects of the course, check the course outline or Brightspace to see if the information you are looking for is already posted. This is good professional business practice.

REMARKING:

From time to time, students have legitimate concerns about marks they have received on a piece of work submitted. It is important to understand that you do have recourse if you feel that any paper handed back to you has not been marked appropriately for the work you have submitted.

If you ever feel this way during this course, you must embark upon the following procedure ***within one week*** of the paper being handed back in class:

- 1) Indicate in writing specifically what your concern(s) is (are). This does not mean that you simply say “I think I deserve more marks.” You must clearly indicate where the marker made a mistake in his/her marking of the paper. In this regard, you must refer to the class notes, excerpt in the textbook, etc., supporting your claim.
- 2) After completing #1 above, you must submit the paper with your comments back to the instructor ***within one week*** of the paper being handed back in class. If you did not pick up the paper when it was handed back, you still have only one week from the original hand-back date to request a remark.
- 3) If a paper is not resubmitted following the above guidelines, the instructor will regard the mark as originally assigned to be final. NO MARKS will be changed at a later date.

It is important to note that the instructor reserves the right to remark the entire paper in question and to either leave the mark as is or to change it positively or negatively as required.

CLASS SCHEDULE:

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

Week/Date	Discussion Topics & Deliverables	Assigned Readings	Discussion leader(s)
<p>Week 1 12 January</p>	<p>- Course administration overview</p> <p>What is arts & culture marketing?</p>	<p>1. Colbert, Francois. (2014). The Arts Sector: A Marketing Definition. <i>Psychology & Marketing</i>, 31(8), 563-565.</p>	<p>Dr. Elnahla</p>
		<p>2. Colbert, Francois. (2003). Entrepreneurship and Leadership in Marketing the Arts. <i>International Journal of Arts Management</i>, 6(1), 30-39.</p>	
		<p>3. Cameron, Emilie. (2007). Exhibit and point of sale: Negotiating commerce and culture at the Vancouver Art Gallery. <i>Social & Cultural Geography</i>, 8(4), 551-573.</p>	
		<p>4. Boorsma, Miranda. (2006). A strategic logic for arts marketing. <i>International Journal of Cultural Policy</i>, 12(1), 73-92.</p>	
		<p>5. Wiid, Ria, and Mora-Avila, Paulo. (2017). Arts marketing framework: The arts organization as a hub for participation. <i>Journal of Public Affairs</i>, 18(2), 1-8.</p>	
<p>Week 2 19 January</p>	<p>Who is the artist?</p>	<p>6. Becker, Howard. (1974). Art as Collective Action. <i>American Sociological Review</i>, 39(6), 767-776.</p>	
		<p>7. Nakajima, Seio. (2012). Prosumption in art. <i>American Behavioral Scientist</i>, 56(4), 550-569.</p>	
		<p>8. Venkatesh, Alladi, and Meamber, Laurie A. (2006). Arts and aesthetics: Marketing and cultural production.</p>	

		<i>Marketing Theory</i> , 6(1), 11-39.	
		9. Tsioulakis, I., & FitzGibbon, A. (2020). Performing Artists in the age of COVID-19: A moment of urgent action and potential change. <i>QPol</i> . http://qppl.qub.ac.uk/performing-artists-in-the-age-of-covid-19/	
Week 3 26 January	- Comparative consumption experience due	Guest speakers: Jasmine Bowen & Ian Gillies Live History (A site-specific history mystery theatre company) www.livehistoryshows.com LIVE on Zoom at 11:30 am EST	
Week 4 2 February	- Group contracts due	Guest speaker: Fiona Wright Carleton University Art Gallery (CUAG) https://cuag.ca LIVE on Zoom at 11:30 am EST	
	- Live History Theatre Presentation report due	10. Highes, Karen, and Moscardo, Gianna. (2019). For me or not for me? Exploring young adults' museum representations. <i>Leisure Sciences</i> , 41(6), 516-534. https://doi.org/10.1080/01490400.2018.1550455	
Week 5 9 February	Who is the consumer?	11. Davis, J. Charlene, and Swanson, Scott R. (2009). The importance of being earnest or committed: Attribute importance and consumer evaluations of the live arts experience. <i>Journal of Nonprofit & Public Sector Marketing</i> , 21, 56-79.	
		12. 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.	
		13. Pitts, Stephanie E. (2016). On the edge of their seats: Comparing first impressions and regular attendance in	

		arts audiences. <i>Psychology of Music</i> , 44(5), 1175-1192.	
		14. Kemp, Elyria, and Poole, Sonja Martin (2016). Arts audiences: Establishing a gateway to audience development and engagement. <i>The Journal of Arts Management, Law, and Society</i> , 46(2), 53-62.	
<p style="text-align: center;">Week 6 16 February</p>	<p style="text-align: center;">- CUAG Presentation report due</p>	15. Leenders, Mark A.A.M., Go, Frank M., and Bhansing, Pawan V. (2015). The Importance of the Location in Hosting a Festival: A Mapping Approach. <i>Journal of Hospitality Marketing & Management</i> , 24(7), 754-769.	
		16. Pulh, Mathilde, and Mencarelli, Remi. (2015). Web 2.0: Is the museum-visitor relationship being redefined? <i>International Journal of Arts Management</i> , 18(1), 43-50.	
	<p style="text-align: center;">The marketing mix</p>	17. Verma, Pragati. (2018). How technology is transforming the museum experience. <i>Forbes</i> . https://www.forbes.com/sites/delltechnologies/2018/01/17/how-technology-is-transforming-the-museum-experience/#1f269e2f1302	
		18. Rhine, Anthony S. (2017). Performing arts subscription payment models: From the traditional, annual charge to a monthly, recurring model. <i>American Journal of Arts Management (AJAM)</i> , 1-23.	
		19. Badin, Andrei. (2021). Performing arts - How do we survive the pandemic? <i>Review of International Comparative Management</i> , 22(1), 87-101. DOI: 10.24818/RMCI.2021.1.87	

Winter Break (22-25 February)			
Week 7 2 March	- Project progress report due	20. Merz, Michael A., He, Yi, and Vargo, Stephen L. (2009). The evolving brand logic: A service-dominant logic perspective,” <i>Journal of the Academy of Marketing Science</i> , 37, 328-344.	
	The artist as brand	21. Schroeder, Jonathan E. (2005). The artist and the brand. <i>European Journal of Marketing</i> , 39(11/12), 1291-1305.	
		22. Galenson, David W. (2009). Chapter 15: Artists and the Market: From Leonardo and Titian to Warhol and Hirst. <i>Conceptual Revolutions in Twentieth-Century Art</i> . Cambridge University Press. https://www.nber.org/books-and-chapters/conceptual-revolutions-twentieth-century-art/artists-and-market-leonardo-and-titian-warhol-and-hirst	
		23. Preece, Chloe, and Kerrigan, Finola. (2015). Multi-stakeholder brand narratives: An analysis of the construction of artistic brands. <i>Journal of Marketing Management</i> , 31(11-12), 1207-1230. DOI: 10.1080/0267257X.2014.997272	
Week 8 9 March	- Case study assignment due Distribution of the arts & culture product	24. Joy, Annamma. (1996). Framing art: The role of galleries in the circulation of art. Working Paper, Series No. MKTG 96.061. http://repository.ust.hk/ir/Record/1783_1-873	

		25. Drummond, Kent (2006), "The migration of art from museum to market: Consuming Caravaggio," <i>Marketing Theory</i> , 6 (1), 85-105.	
		26. Kjus, Yngvar. (2016). Reclaiming the music: The power of local and physical distribution in the age of global online services," <i>New Media & Society</i> , 18(9), 2116-2132.	
		27. Harrison, Spencer, Carlsen, Arne, and Škerlavaj, Miha. (2019). Marvel's blockbuster machine. <i>Harvard Business Review</i> , July-August, 136-145. https://hbr.org/2019/07/marvels-blockbuster-machine?utm_source=facebook&utm_campaign=hbr&utm_medium=social	
		28. Radermecker, Anne-Sophie V. (2020). Art and culture in the COVID-19 era: For a consumer-oriented approach. <i>SN Business Economics</i> , 1(4).	
Week 9 16 March	Cultural intermediaries	29. Haynes, Jo. (2005). World music and the search for difference. <i>Ethnicities</i> , 5(3), 365-385.	
		30. 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.	
		31. Doane, Randal. (2009). Bourdieu, cultural intermediaries and <i>Jr.</i> George Marek. <i>Journal of Consumer Culture</i> , 9(2), 155-186.	
		32. Messerlin, Patrick, and Shin, Wonkyu. (2017). The success of K-pop: How big and why so fast? <i>Asian Journal of Social Science</i> , 45, 409-439.	

<p>Week 10 23 March</p>	<p>The consumption experience & managing it</p>	<p>33. Bilton, Chris. (2017). Chapter 5: Products, brands and experiences. <i>The Disappearing Product: Marketing and Markets in the Creative Industries</i>. Massachusetts: Edward Elgar Publishing, 107-132.</p>	
		<p>34. Hun, Yu-sun, and Kim, Joon-ho. (2021). Performing arts and sustainable consumption: Influences of consumer perceived value on ballet performance audience loyalty. <i>Journal of Psychology in Africa</i>, 31(1), 32-42. DOI: 10.1080/14330237.2020.1871240</p>	
		<p>35. O’Sullivan, Terry. (2009). All together now: A symphony orchestra audience as a consuming community. <i>Consumption Markets & Culture</i>, 12(3), 209-223.</p>	
		<p>36. Walmsley, Ben. (2016). From arts marketing to audience enrichment: How digital engagement can deepen and democratize artistic exchange with audiences,” <i>Poetics</i>, 58, 65-78.</p>	
		<p>37. Stuart, F. Ian. (2006). Designing and executing memorable service experiences: Lights, camera, experiment, integrate, action! <i>Business Horizons</i>, 49, 149-159.</p>	
<p>Week 11 30 March</p>		<p>Group project presentations (Day 1)</p>	
<p>Week 12 6 April</p>	<ul style="list-style-type: none"> - Academic integrity form due - Project reflection paper due 	<p>Group project presentations (Day 2)</p>	

Contribution to Learning Goals of the Program ([BCom](#), [BIB](#)):

Program Learning Goal	Competencies Not Covered	Competencies Introduced (only)	Competencies Taught But Not Assessed	Competencies Taught and Assessed
CHECK (X) ONE PER ROW				
BC1 Knowledge <i>Graduates will be skilled in applying foundational business knowledge to appropriate business contexts.</i>				X
BC2 Collaboration <i>Graduates will be collaborative and effective contributors in team environments that respect the experience, expertise and interest of all members.</i>				X
BC3 Critical Thinking <i>Graduates will be discerning critical thinkers, able to discuss different viewpoints, challenge biases and assumptions, and draw conclusions based on analysis and evaluation.</i>				X
BC4 Communication <i>Graduates will be effective and persuasive in their communications.</i>				X
BI5 Global Awareness (BIB ONLY) <i>Graduates will be globally-minded.</i>			X	

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 instructor 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, Accommodations, Etc.

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 accommodation

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

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

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 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

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

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

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 co-operation or collaboration or completing work for another student – weaken the quality of the degree and will not be tolerated.

Process: If an alleged violation occurs, all relevant documentation will be forwarded to the Dean. If the allegation proves true, the 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. **For a first offence, at a minimum, the penalty assigned will normally be a zero on the submitted work and at least a minimum full grade reduction of the final course grade. For a second offence, at a minimum, the penalty assigned will normally lead to a suspension from studies.**

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 Undergraduate Student Services Office offers program advising and overall student success support. Our team is available to discuss your academic goals and your program progression plans. We can also work with you to develop strategies for success, including study skills for Business. If you experience any difficulty this term or if you would like to access support, please contact our team at bcom@sprott.carleton.ca or at bib@sprott.carleton.ca.

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.

Important Information

- Students must always retain a 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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