



**Carleton**  
UNIVERSITY

**SPROTT**  
SCHOOL OF BUSINESS

**Carleton University  
Marketing  
BUSI4229A/MKTG5229A  
Winter 2020  
Marketing in Arts and Culture Sectors**

**Course Outline**  
(Last updated December 2019)

**Instructor:** Dr. Nada Elnahla  
**Office:** 1001 Dunton Tower  
**Office hours:** By appointment, please email  
**Email:** [nada.elnahla@carleton.ca](mailto:nada.elnahla@carleton.ca)  
**Office phone no.:** (613) 520-2600 x 1017

**TA:** TBD  
**TA's email:** TBD

**Course meets:** Wednesday, 11:35 a.m. to 14:25 p.m.

**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 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.

## **REQUIRED READINGS:**

### **Course textbooks:**

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:

- O'Reilly, Daragh and Finola Kerrigan (Eds.) (2010). *Marketing the Arts: A Fresh Approach*. Oxford and New York: Routledge.
- Hooker, John (2011). *Business Ethics as Rational Choice*. Toronto: Prentice-Hall/Pearson.

### **Case studies:**

You *are* required to purchase 2 case studies available directly from the publisher (Ivey Publishing: <https://www.iveycases.com>), one case study for your reading, and the second for an individual assignment. They are:

- Kupp, Martin, Joerg Reckhenrich, and Jamie Anderson (2011). *Damien Hirst and the contemporary art market*. Product number: ESMT-310-0105-1.
- Paris, Dennis, Jean Wilcox, Amy Lavin, and Sheri Lambert (2019). *Opera Philadelphia: Segmentation strategies for changing markets*. Product number: 9B19A039.

### **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, the following copies have been placed on reserve in case you need to refresh your understanding of marketing theory:

- Lamb, C.W., Hair, J.F., McDaniel, C., Boivin, M., Gaudet, D., and Shearer, J. (2018). *MKTG, 4th Canadian Edition*. Toronto: Nelson Education.
- Colbert, F., and Ravanas, Philippe. (2018). *Marketing Culture and the Arts, 5<sup>th</sup> Edition*. Montréal: Carmelle and Rémi Marcoux Chairs in Arts Management, HEC Montréal.

### **COURSE NORMS:**

#### **Use of cuLearn:**

This course uses cuLearn, Carleton’s learning management system. To access your courses on cuLearn go to <http://carleton.ca/culearn>. For help and support, go to <http://carleton.ca/culearn/students>. Any unresolved questions can be directed to Computing and Communication Services (CCS) by phone at 613-520-3700 or via email at [ccs\\_service\\_desk@carleton.ca](mailto:ccs_service_desk@carleton.ca).

The course cuLearn 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 cuLearn 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:**

The best way to contact the instructor is to send him/her an email via cuLearn. If you wish to send the instructor an email directly, **please add “BUSI4229A/MKTG5229A” in your email’s subject line**. In keeping with Carleton University policy, your@cmail 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 cuLearn 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 to formally request accommodation.

**Cellular Phone Usage Policy:**

The use of cellular phones is not permitted in this class. It is disruptive to the instructor and other class members. If you carry a phone to class, please make sure it is turned off. If your cell phone rings during class, you will be asked to leave the class and not return that day. If an emergency situation requires you to keep your cell phone turned on, please discuss this with the instructor prior to the class.

**Laptop Usage Policy:**

Laptop (or tablet) use in class is allowed and encouraged for activities related to the class only. Do not use your laptop for any other purposes (e.g., surfing, emailing, watching videos on YouTube, etc.) which can be distractions to you and to those around you. Inappropriate use of your laptop in class will be noted and you will be asked to leave the class and not return that day; it will also affect your participation grade.

**Course Material Sharing Policy:**

Student or instructor materials created for this course (including 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:**

Your engagement and participation are necessary for learning and success. 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 three individual assignments: three newsbytes, a comparative consumption experience, and a case study. Full details and guidelines are available in the assignment description posted on cuLearn. 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!).

**Arts & culture newsbytes:**

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 5 or 6 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), 1-3 (completed most parts of the assignment but not all) and 4-5 (completed the assignment fully with connections to the course readings/discussions).

### **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.

### **Case study analysis:**

Your task is to analyze the *Opera Philadelphia: Segmentation strategies for changing markets* case study. 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 cuLearn.

### **2. Pairs work: 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. You will be working in pairs (if the number of students enrolled in the course is large, you will be working in groups of 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.*

### **3. Group work:**

Students will work in groups of 4-5 to (hypothetically) create, plan and market an arts event/show. This project includes writing a contract, a project proposal, a declaration of academic integrity, a written paper, and a presentation (evaluated in class by your peers). Detailed guidelines for each of those assignments are available at the course cuLearn website. Instructor's approval (or pre-clearance) of your selected research topic is required.

### **MARK ALLOCATION:**

To accomplish the course objectives several learning methods are utilized. You are strongly encouraged to participate in class discussions, 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:

<b>Individual work</b>		<b>55%</b>
<ul style="list-style-type: none"> <li>• Newsbytes (3 x 5 marks each)</li> <li>• Comparative consumption experience</li> <li>• Case study analysis</li> </ul>	15% 20% 20%	
<b>Pairs work</b>		<b>15%</b>
<ul style="list-style-type: none"> <li>• Leading class discussion</li> <li>• Article summary &amp; critique</li> </ul>	10% 5%	
<b>Group work</b>		<b>30%</b>
<ul style="list-style-type: none"> <li>• Class presentation (peer-reviewed)</li> <li>• Written paper</li> </ul>	10% 20%	
<b>TOTAL</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 + case study + group work (inclusive of the peer evaluations)
- Unsatisfactory in-term performance in this course will lead to:
  - Failure in this course **Yes** **No**

**MISSED CLASSES:**

Students should attend all classes. Topics build on each other on a weekly basis; one missed class is detrimental to understanding new material. 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 the beginning of class. Once the lecture starts, your assignment is late. It is extremely rude to interrupt the lecture to hand your assignment in; wait until the break. 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. If you hand your assignment in after the lecture begins, you will lose 5%. Do NOT slide your assignment under the instructor's office door – this will result in a grade of 0 for the assignment. This course is very demanding. 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.**

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.

Students who are unable to meet their individual work deadlines due to certified illness should get in touch with the instructor.

### **ATTENDANCE:**

**Attendance will be taken 4 times: on the day of the guided tour in CUAG, on the day of the guest speaker's presentation, and on the two days when group presentations are being made.** Failure to attend class or leaving early without prior permission on any of these days will result in a **2% penalty** to your final grade. If you are not able to attend class on any of those three days due to illness, please ensure that you submit the appropriate medical certificate to the instructor 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. Please notice that attending practice sessions for case competitions or make-up classes for other courses is not a sufficient reason to miss class during a presentation week in this course.

**It is a serious violation of academic integrity to ask someone to sign an attendance sheet for you or to sign an attendance sheet for others. Students who violate this regulation will automatically fail the course.**



Arriving to class late or leaving during a class (except in extenuating circumstances and after informing the instructor) is rude to the instructor and your fellow students and disruptive of the learning environment. Such behaviour is not appreciated in any situation or organization, including this classroom and will affect your class participation mark.

### **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:*** Consider that there are opportunities to ask questions directly in class, or during office hours, that can be easily answered as opposed to waiting for an e-mail response. While e-mail is a great communication method, it is not always the best source.

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 cuLearn 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><b>Week 1</b> 8 January</p>	<ul style="list-style-type: none"> <li>- Course administration overview</li> <li>- Sign-up for newsbyte presentation</li> <li>- Composition of teams for pair assignments</li> <li>- Composition of teams for group assignments</li> </ul> <p><b>What is Arts &amp; Culture Marketing?</b></p>	<ol style="list-style-type: none"> <li>1. Colbert, Francois (2014), “The Arts Sector: A Marketing Definition,” <i>Psychology &amp; Marketing</i>, 31(8), 563-565.</li> <li>2. Colbert, Francois (2003), “Entrepreneurship and Leadership in Marketing the Arts,” <i>International Journal of Arts Management</i>, 6(1), 30-39.</li> <li>3. 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>4. Boorsma, Miranda (2006), “A Strategic Logic for Arts Marketing,” <i>International Journal of Cultural Policy</i>,” 12(1), 73-92.</li> <li>5. Wiid, Ria and Paulo Mora-Avila (2017), “Arts marketing framework: The arts organization as a hub for participation,” <i>Journal of Public Affairs</i>, 18(2), 1-8.</li> </ol>	<p>Dr. Elnahla</p>
<p><b>Week 2</b> 15 January</p>	<p><b>Who is the Artist?</b></p>	<ol style="list-style-type: none"> <li>1. 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>2. Nakajima, Seio (2012) “Prosumption in Art,” <i>American Behavioral Scientist</i>, 56(4), 550-569.</li> </ol>	

		3. Venkatesh, Alladi and Laurie A. Meamber (2006), "Arts and aesthetics: Marketing and cultural production," <i>Marketing Theory</i> , 6(1), 11-39.	
<b>Week 3</b> 22 January	- Group project proposal due - Group contract due	<b>Guided tour in the Carleton University Art Gallery</b> <a href="https://cuag.ca/">https://cuag.ca/</a>  We will all meet in the tunnels in front of the CUAG at <b>11:50 am</b>	
<b>Week 4</b> 29 January	- Final date to submit 2 <sup>nd</sup> newsbyte - In-class discussion of project proposals	1. McPherson, Gayle (2006) "Public memories and private tastes: The shifting definition of museums and their visitors in the UK," <i>Museum Management and Curatorship</i> , 21, 44-57.	
	<b>Who is the Consumer?</b>	2. 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.	
		3. 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.	
		4. 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.	
		5. Kemp, Elyria and Sonja Martin Poole (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><b>Week 5</b> 5 February</p>		<p><b>Presentation by Peter MacDonald Chamberfest General Manager</b> <a href="http://www.chamberfest.com/">http://www.chamberfest.com/</a></p>	
<p><b>Week 6</b> 12 February</p>	<p><b>The Artist as Brand</b></p>	<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-</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>	
<p><b>Winter Break</b> (17-21 February)</p>			
<p><b>Week 7</b> 26 February</p>	<p>- Case study assignment due</p> <p><b>Distribution of the Arts &amp; Culture Product</b></p>	<p>1. Joy, Annamma (1996) “Framing Art: The Role of Galleries in the Circulation of Art” Working Paper, Series No. MKTG 96.061 Available online at: <a href="http://repository.ust.hk/ir/Record/1783.1-873">http://repository.ust.hk/ir/Record/1783.1-873</a></p>	
		<p>2. Drummond, Kent (2006), “The migration of art from museum to market: Consuming Caravaggio,” <i>Marketing Theory</i>, 6 (1), 85-105.</p>	

		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.	
		5. Harrison, Spencer, Arne Carlsen, and Miha Škerlavaj (2019), “Marvel’s blockbuster machine,” <i>Harvard Business Review</i> , July-August, 136-145. <a href="https://hbr.org/2019/07/marvels-blockbuster-machine?utm_source=facebook&amp;utm_campaign=hbr&amp;utm_medium=social">https://hbr.org/2019/07/marvels-blockbuster-machine?utm_source=facebook&amp;utm_campaign=hbr&amp;utm_medium=social</a>	
<b>Week 8</b> 4 March	<b>Cultural Intermediaries</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 Jr. George Marek,” <i>Journal of Consumer Culture</i> , 9(2), 155-186.	
		4. Messerlin, Patrick, and Wonkyu Shin (2017), “The success of K-pop: How big and why so fast?,” <i>Asian Journal of Social Science</i> , 45, 409-439.	
		5. 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	(everyone)

		pretty straightforward discussion of Bourdieu's four forms of capital	
<p><b>Week 9</b> 11 March</p>	<p>- <b>Comparative consumption experience due.</b></p> <p><b>The consumption experience &amp; managing it</b></p>	1. 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.	
		2. 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.	
		3. Stuart, F. Ian (2006), "Designing and executing memorable service experiences: Lights, camera, experiment, integrate, action!" <i>Business Horizons</i> , 49, 149-159.	
		4. O'Sullivan, Terry (2009) "All together now: A symphony orchestra audience as a consuming community," <i>Consumption Markets &amp; Culture</i> , 12 (3), 209-223.	
		5. 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><b>Week 10</b> 18 March</p>	<p>- <b>Final date to submit 3<sup>rd</sup> newsbyte</b></p> <p><b>(The rest of) the marketing mix</b></p>	<p>1. Colbert, Francois, Caroline Beaugard and Luc Vallee (1998) "The Importance of Ticket <b>Prices</b> for Theatre Patrons," <i>International Journal of Arts Management</i>, 1(1), 8-15.</p> <p>[Hint: try Google Scholar if this reading is not available through the library/ARES]</p>	

		2. Leenders, Mark A.A.M., Frank M. Go and Pawan V. Bhansing (2015), “The Importance of the <b>Location</b> in Hosting a Festival: A Mapping Approach,” <i>Journal of Hospitality Marketing &amp; Management</i> , 24 (7), 754-769.	
		3. Pulh, Mathilde and Remi Mencarelli (2015), “Web 2.0: Is the Museum-Visitor <b>Relationship</b> Being Redefined?” <i>International Journal of Arts Management</i> , 18 (1), 43-50.	
		4. Verma, Pragati (2018), How <b>Technology</b> is Transforming the Museum Experience. Available at: <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>	
		5. Rushton, Michael (2011), “ <b>Pricing</b> 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>	
<b>Week 11</b> 25 March		<b>Group project presentations</b> (Day 1)	
<b>Week 12</b> 1 April	- Academic integrity form due - Group project final report due Course wrap up	<b>Group project presentations</b> (Day 2)	

## 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, 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 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](https://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](https://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](https://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](https://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](https://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. 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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**IMPORTANT DATES & DEADLINES – SUMMER 2019  
GRADUATE, UNDERGRADUATE & SPECIAL STUDENTS**

**January 2, 2020**

University reopens at 8:30 a.m.

**January 6, 2020**

Winter term classes begin.

**January 14, 2020**

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 17, 2020**

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 2020 and must register for the winter 2020 term.

**January 17-19, 24-26, 2020**

Fall term deferred examinations will be held.

**January 31, 2020**

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 14, 2020**

April examination schedule available online.

**February 17, 2020**

Statutory holiday. University closed.

**February 17-21, 2020**

Winter Break. Classes are suspended.

**March 1, 2020**

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

Last day for graduate students to submit their supervisor-approved thesis, in examinable form to the department.

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 13, 2020**

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 24, 2020**

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 1, 2020**

Last day for receipt of [applications](#) from potential spring (June) graduates.

### **April 7, 2020**

[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 2020 course selection.

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 8-9, 2020**

No classes or examinations take place.

### **April 10, 2020**

Statutory holiday. University closed.

### **April 13-25, 2020**

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

### **April 25, 2020**

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, 2020**

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

**May 8, 2020**

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 spring 2020 and must register for the summer 2020 term.

**May 15-27, 2020**

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

**May 18, 2020**

Statutory holiday. University closed. No examinations take place.