

**PLEASE NOTE CAREFULLY:**

The full set of school regulations and procedures is contained in the Postgraduate Student Handbook which is available online at your [MyAberdeen](#) Organisation page. Students are expected to familiarise themselves not only with the contents of this leaflet but also with the contents of the Handbook. Therefore, ignorance of the contents of the Handbook will not excuse the breach of any School regulation or procedure.

**You must familiarise yourself with this important information at the earliest opportunity.**

**Course Co-ordinator**

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**Course Team**

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## TIMETABLE

*Note: While all effort has been made to locate other courses correctly, you should consult [MyAberdeen](#) for all direct information on your other work.*

*Fixed points on this schedule apply only to HA5032, Art & Business. Students can view their university timetable at*

<http://www.abdn.ac.uk/infohub/study/timetables-550.php>

<b>Week 6</b> 05 September 2016- 09 September 2016		Freshers week
<b>Week 7</b> 12 September 2016- 16 September 2016	12 September 9.15-11.00am CB203  13 September 10.00am-12.00pm CB405  13 September 2.00-4.00pm. Library. PC class 1, floor 2.  15 September 2.00-4.00pm CB401	John Gash, Connoisseurship  Jane Geddes, Writing exercise, the press brief  Library induction with Janet Mackay  Helen Pierce, Artist as Businessman
<b>Week 8</b> 19 September 2016- 23 September 2016	19 September 9.15-11.00am CB203  21 September 09.00-10.00, CB402  22 September 3.15-5.00pm CB401	Connoisseurship  John Morrison, Talking to Dealers  Helen Pierce, Artist as Businessman
<b>Week 9</b>	26 September 9.15-11.00am	Connoisseurship

26 September 2016- 30 Sept 2016	CB203 28 September 10.00am-12.00pm CB405	Jane Geddes/Helen Pierce, The Patron/The Dealer
<b>Week 10</b> 03 October 2016- 07 October 2016	3 October 9.15-11.00am CB203  BU5043	Connoisseurship  Marketing Decision Making begins
<b>Week 11</b> 10 October 2016- 14 October 2016		Marketing Decision Making
<b>Week 12</b> 17 October 2016- 21 October 2016		Marketing Decision Making
<b>Week 13</b> 24 October 2016 - 28 October 2016	24 October 9.15-11.00am CB203  26 October 09.00-10.00. Meet in Library gallery  27 October 11.00am-1.00pm CB406  28 October 1.00-3.00pm CB405	Connoisseurship  Visit exhibition space in Duncan Rice Library and King's Museum, with JG  Connoisseurship  Harriet Devlin, Regeneration
<b>Week 14</b> 31 October 2016- 4 November 2016	31 October 9.15-11.00am CB203  3 November 11.00am-1.00pm	Connoisseurship  Connoisseurship

	<p>CB406 3 November 2.00-4.00pm CB405</p> <p>Friday, 4 – Sunday, 6 November</p>	<p>Jane Geddes, Assessing a museum. Report writing technique.</p> <p>A good time to take a trip to Glasgow: Kelvingrove and Burrell Collection.</p>
<p><b>Week 15</b> 07 November 2016 - 11 November 2016</p>	<p>7 November 9.15-11.00am CB203</p> <p>9 November <b>12.15-14.00,</b> <b>CB405</b></p> <p>Friday, 11 November Leave College Bounds at 8.15am Arrive 09.30</p> <p>2.00pm</p>	<p>Connoisseurship</p> <p>Will Paton, <i>How to write a sales catalogue</i></p> <p>Drumtochty Castle</p> <p>Taylor Auction House, Montrose</p>

<p><b>Week 16</b> 14 November 2016- 18 November 2016</p>	<p>14 November 9.15-11.00am CB203</p> <p>15 November 11.00am</p> <p>16 November 12.00-14.00, CB405</p> <p>17 November 11.00am Edinburgh Trip</p>	<p>Connoisseurship (London conference, <i>Beyond Caravaggio</i>)</p> <p>Barry Macglashan, Wasps Studios 1st Floor, 36-48 Langstane Place, Aberdeen, AB11 6FB (It's a steel door with an intercom buzzer, roughly opposite Prohibition bar). 07855437040.</p> <p>Graeme Benvie. Fundraising for the Arts</p> <p>11.00am Scottish Gallery. p.m. National Museum of Scotland</p>
<p><b>Week 17</b> 21 November 2016- 25 November 2016</p>	<p>23 November 3.00pm</p> <p>BU5021</p>	<p>HAND IN Connoisseurship essay</p> <p>Business Economics</p>
<p><b>Week 18</b> 28 November 2016- 02 December 2016</p>		<p>Business Economics</p>
<p><b>Week19</b> 05 December 2016- 09 December 2016</p>		<p>Business Economics</p>
<p><b>Week 20</b> 12 December 2016- 16 December 2016</p>	<p>Thursday, 15 December 2.00-5.00pm MR302</p> <p>16 December 3.00pm</p>	<p>Jane Geddes, Mary Pryor <i>Dragon's Den</i></p> <p>HAND IN <i>Dragon's Den</i> report</p>

<b>Week 21</b> 19 December 2016- 23 December 2016		Vacation
<b>Week 22</b> 26 December 2016 - 30 December		Vacation
<b>Week 23</b> 02 January 2017 - 06 January 2017		Vacation
<b>Week 24</b> 09 January 2017 - 13 January 2017		Vacation
<b>Week 25</b> 16 January 2017 - 20 January 2017 -	16 January  17 January 9.00am  18 January 10.00am - 12.00pm  19 January 1.00-3.00pm  20 January 10.00am-12.00pm CB405	<b>2nd half session teaching starts</b> HAND IN 'Compare museum marketing ' essay  Law  AT5508 Museums  Museums  Jane Geddes, Dirty Deals: the Dark side.
<b>Week 26</b> 23 January 2017 - 27 January 2017	Mon, 23 January 10.00am – 12.00pm CB 405  24 January 9.00am  25 January 10.00am – 12.00pm	Neil Curtis, JG Browsing the University catalogue  Law  Museums

	26 January 1.00-3.00pm  BU5584, BU5573	Museums  Leadership Challenge/Marketing Communications
<b>Week 27</b> 30 January 2017 - 03 February 2017		Leadership Challenge/Marketing Communications (NOT Law) (NOT Museums)
<b>Week 28</b> 06 February 2017 - 10 February 2017	Monday, 6 February 10.00am-12.00pm Meet outside door of Old Senate Room (behind Elphinstone Hall)  7 February 9.00am  8 February 10.00am-12.00pm  9 February 1.00-3.00pm	Neil Curtis. Examining your picture  Leadership Challenge/Marketing Communications Law  Museums  Museums
<b>Week 29</b> 13 February 2017 - 17 February 2017	BU5576  14 February 9.00am  15 February 10.00am-12.00pm  16 February 1.00-3.00pm	Business Model Innovation  Law  Museums  Museums
<b>Week 30</b> 20 February 2017 - 24 February 2017		Business Model Innovation (NOT Law) (NOT Museums)

	<p><b>Saturday</b>  <b>25 February</b>  <b>Depart 07:30</b>  <b>College Bounds,</b>  <b>bus</b></p>	<p><b>Edinburgh all day</b>  <b>(Class trip optional).</b> If you wish to join the trip, inform K. Brebner history-art@abdn.ac.uk early, to insure seat on bus</p>
<p><b>Week 31</b>                  27 February 2017 -                  03 March 2017</p>	<p>28 February                  9.00am</p> <p>1 March                  10.00am-12.00pm</p> <p>2 March                  1.00-3.00pm</p>	<p>Business Model Innovation                  Law</p> <p>Museums</p> <p>Museums</p>
<p><b>Week 32</b>                  06 March 2017 -                  10 March 2017</p>	<p>7 March                  9.00-11.00am</p> <p>7 March                  2.00-4.00pm                  CB405</p> <p>8 March                  10.00am-12.00pm</p> <p>9 March                  10.00am-12.00pm                  CB405</p> <p>9 March                  1.00-3.00pm</p> <p>9 March                  2.00-4.00pm                  Shiprow</p>	<p>Law</p> <p>David Wright.                  Aberdeenshire Tourism</p> <p>Museums</p> <p>David Wright Tourism</p> <p>Museums</p> <p>Guided trip to Aberdeen                  Maritime Museum (optional)</p>
<p><b>Week 33</b>                  13 March 2017 -                  17 March 2017</p>	<p>Mon 13 March                  Leave College                  Bounds at 9.00am                  Trip</p>	<p>Hand in Law essay                  Jane Geddes. Drum Castle,                  Alison Burke, 10.00am-12.00pm                  and Kincardine House, Andrew                  Bradford. 2.00-4.00pm</p>



	14 March 9.00am	Law
	15 March 10.00am-12.00pm	Museums
	16 March 1.00-3.00pm	Museums
<b>Week 34</b> 20 March 2017 - 24 March 2017	21 March 9.00am	Law Presentations
	22 March 10.00am-12.00pm	Museums
	23 March 1.00-3.00pm	Museums
<b>Week 35</b> 27 March 2017 - 31 March 2017	<b>27 -31 March</b> <b>London TRIP</b>	Jane Geddes, Helen Pierce
<b>Week 36</b> 03 April 2017 - 07 April 2017		Vacation
<b>Week 37</b> 10 April 2017 - 14 April 2017		Vacation
<b>Week 38</b> 17 April 2017 - 21 April 2017		Vacation
<b>Week 39</b>	Fri. 28 April MUSEUMS CONTINUE	Hand in 'Sales Catalogue'
<b>Week 40</b>		Start on Dissertation
<b>Week 41</b> 8 May	<b>8 May</b>	Hand in Tourism project
	<b>Thursday 17</b> <b>August 2017</b>	<b>Hand in Dissertation</b>

## **COURSE DESCRIPTION**

- The course aims to familiarise students with major commercial elements in the art world.
- Students will learn to think in a commercial and entrepreneurial way.
- Students will develop a sense of autonomy and confidence by dealing directly with professionals in the field.
- Students will develop balanced and informed methods of analysis through direct encounters with commercial and financial issues connected with art and heritage.
- Through their fieldwork, students will learn to work as a team and gain experience in travel planning, navigating and budgeting.
- Each strand of the course aims to open up a different career path within commercial art, providing a well-rounded professional background.

## **INTENDED AIMS AND LEARNING OUTCOMES**

- Students will develop a wide range of awareness and competencies relevant to the commercial aspects of art and heritage.
- Learn to organise their own learning programme and manage their time effectively.
- Be able to summarise the issues in a commercial situation, through reflection and informed judgement.
- Be able to listen and interrogate effectively, both in class and when encountering professionals in the field.
- Be able to express ideas cogently, orally and in writing.
- Develop skills in problem solving and in generating practical ideas for the solution of problems.
- Develop critical and analytical skills in assessing issues in a critical light.
- Develop oral skills through making presentations.
- Develop research skills.
- Develop a sensitive and courteous awareness in dealing with people.

## LECTURE/SEMINAR PROGRAMME

The course is based on 4 themes:

1. The Artist/Architect
2. The Dealer, the Marketplace and the Patron
3. Regeneration and Identity
4. Cultural Tourism

Each strand develops during the course of the year, starting with students working in class, moving on to talks from experts in the field, and then case studies which emerge from the field work.

Theme 1 ensures that students are familiar with the original creator of art or architecture, and the commercial circumstances in which they operate: some great artists are commercial failures while others have been astute businessmen. Financing the artist is the Patron, who has usually made his wealth elsewhere but makes specific demands on the artist. Students will meet and interview artists and patrons. They will learn about the financial mechanics of philanthropy, securing patronage and legacies.

Theme 2 concerns commercial galleries, auctions, art fairs, and the economics of the world market. Students will visit galleries and auctions, and interview dealers and auctioneers.

Theme 3 looks at the major investment in art as a driver for economic and social change. Vast capital schemes for urban regeneration generally focus on keynote art and cultural venues, often with spectacular new architecture. Students will examine both the reuse of heritage buildings for new commercial purposes, and the use of art venues to bring about employment and social

change. Sources of funding for these schemes are investigated. Students will encounter many of these sites in their field work.

Theme 4 looks at the role of heritage tourism as a means of developing the national and regional economy, using examples from Britain and abroad. This strand integrates both art collections, heritage monuments, cultural education, display, access and conservation with the realities of transport and accommodation. Students will experience this as consumers on their field trips but also meet organisers and developers of the tourist industry.

## READING LIST AND PREPARATION FOR CLASS

### General introduction to the Art Market

*Art Market Research: a guide to methods and sources*, Tom McNulty, 2014.

*Art of the Deal: contemporary art in a global financial market*, Noah Horowitz

*Art on the Market: 35 centuries of collecting and collectors from Midas to Paul Getty*. Maurice Rheims, 1961

*Art Markets in Europe 1400-1600*, Michael North David Ormrod, 1998

*Art Markets and Connoisseurship, a closer look at paintings by Rembrandt,*

*Rubens and their contemporaries*, Anne Tummers, Koenraad Jonckheere, 2014

(on line)

*Contemporary Art and its commercial markets: a report on current conditions and future scenarios*. Stefano Curioni, 2012

*Between the State and the Market: Chinese contemporary art in the post-Mao era*, Jane Debevoise, June 2014

*Big Bucks: the explosion of the art market in the 21<sup>st</sup> century*, Georgina Adam, June 2014

*The New Art from Emerging Markets*, Iain Robertson, 2011

*Understanding International Art markets and Management*, Iain Robertson, 2005

*The Rise of the modern art market in London*, Pamela Fletcher, 2013

*Making Modernism: Picasso and the creation of the market for 20C art*, M.C.Fitzgerald, 1995

James Hamilton, *A Strange Business, making art and money in 19C Britain*.

Wang, Audrey, *Chinese Antiquities: an introduction to the art market*

: *The International Art Markets*, ed. James Goodwin, 2009 (706.8 Int)

[www.koganpage.com/artmarkets](http://www.koganpage.com/artmarkets) password: AM48356

<http://web.artprice.com/start.aspx?l=en> The Art Price Index

<http://www.sothebys.com> Sothebys

<http://www.christies.com> Christies)

Gould, Charlotte, *Marketing Art in the British isles, 1700- Present*, 2012, 706.88Mar

Appleyard, Charlotte, *Corporate Art Collections*, a handbook to Corporate Buying, 2012. 708APP

McAndrew, Clare, *An Investor's Guide to the Art Market*, 2007

Horowitz, Noah, *Art of the Deal: Contemporary Art in a Global Financial market*, 2011. 382.37 Hor

Robertson, Iain, *New Art from Emerging Markets*, 2011. 701.030905

Melanie Gerlis, *Art as Investment*, 2014

Georgina Adam, *Big Bucks: the explosion of the art market in the 21C*, 2014

Mary Rozell, *Art Collection management: a handbook for art collectors and professionals*, 2014

*150 Years of Aitken Dott. The Scottish Gallery. Fine Art Dealers since 1842.*

Copy from QML - 759.411 Scot B

Branagan, Alison *The Essential Guide to Business for Artists*, 2011

Ruston, Anabelle, *Starting up a Gallery and Frame Shop*,

## CLASS PREPARATION

### Week 7

**JG, Introduction and writing exercise.** Many different styles of writing are required for Art Business: academic, journalistic, report. Bring pen and paper.

#### **Scenario**

You are summoned to the university's press office today at 10.00. The manager is very excited that a generous benefactor has offered a large legacy to buy a conspicuous work of art of his own choosing, to enhance the entrance to the new library. He specially wants to buy Evolutionary Loop by NASSER AZAM. His money is exclusively for this work and nothing else.

When you get to the office you find chaos has broken out about this acquisition. The situation has changed, and you will have to react.

**PREPARATION:** Go and look at the sculpture in front of the Library. Look up Nasser Azam on the web and <http://www.abdn.ac.uk/news/4704/> for any further local information.

(This University web site tells the true story about the acquisition of the art and its name. Your scenario is fictitious!).

### Week 7

#### **HP, Artist as Businessman 1**

This class focuses on the career of the Flemish painter Peter Paul Rubens (1577-1640) and his phenomenal success as both artist and businessman. In particular, we will consider Rubens' studio practice, and his engagement with English clients at the courts of James I and Charles I. HP will lead this class with a lecture, followed by time for group discussion of points and issues raised.

**Preparation:** read Rubens' entry in the Oxford Dictionary of National Biography: <http://www.oxforddnb.com> Log into this resource by clicking on the Athens/Access Management Federation link on the left hand side of the ODNB homepage.

**Also recommended:** further useful background information can be found in Chapter 5 of Kristin Lohse Belkin, *Rubens* (1998) on Rubens's burgeoning development into the most famous artist in Europe during the 1610s, and the establishment of his Antwerp studio. See the Introduction and Chapter 1 of Fiona Donovan, *Rubens and England* (2004) for his dealings with English clients.

Week 8	<p><b>John Morrison. Talking to Dealers and Professionals.</b></p> <p>For most of this course you will be meeting professionals in art business, in their own workspace. This class prepares you to get the most from these encounters. Your personal conduct. How to ask the right questions. How to obtain the information you need. How to handle very different personalities! It's a balance between letting them say what they want to tell you, and what you would like to find out.</p> <p><b>Preparation:</b> Think about what types of question you might want to ask about their business. In unknown situations, what is courteous and encouraging, what is downright off-putting?</p>
Week 8	<p><b>HP, Artist as Businessman II</b></p> <p><b>Prepare a 10 minute powerpoint case study on the business affairs of one of the following: Rembrandt, Hogarth, Van Gogh, Andy Warhol, Damien Hirst, Jack Vettriano</b></p> <p>Areas to consider include: the social status and spending power of their patrons; the development of a favoured style/genre/subject matter to suit particular tastes; the introduction, successful or otherwise, of innovations in terms of studio practice, advertisement and self-promotion. Remember that although your chosen artist may be considered 'successful' today in terms of fame and reputation, they may not have experienced consistent, or even fleeting, financial success during their own lifetime.</p> <p>Remember that you cannot cover everything in 10 minutes! Your case study should provide the starting point and ideas for further discussion among the group.</p> <p>Rembrandt: books available at 759.492Rem. On his bankruptcy: <a href="http://archive.law.fsu.edu/journals/transnational/vol18_1/Beirne.pdf">http://archive.law.fsu.edu/journals/transnational/vol18_1/Beirne.pdf</a>  <i>Rembrandt, the master and his workshop</i>, S. Salveson. 759.492B</p> <p>William Hogarth: books available at 759.2 Hog and 759.42 Hog. Look up the details of his life and career in the <i>Oxford Dictionary of National Biography</i>: <a href="http://www.oxforddnb.com">http://www.oxforddnb.com</a></p> <p>Another useful introduction to Hogarth's commercial ambitions is in Mark Hallett and Christine Riding, <i>Hogarth</i> (2006), pp.13-22; for more on the exhibition which accompanies this catalogue see <a href="http://www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth">http://www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth</a></p> <p>David Bindman, <i>Hogarth and his Times: Serious Comedy</i> (1997), pp.29-32 on the range of audiences for Hogarth's printed works.</p> <p>Van Gogh: <i>The Letters</i>, 759.492Gog. Look up the handling of his business by his brother Theo, and the later development of his fame by Joanna van Gogh.</p> <p>His letters are also available online: explore these and details of his life and career via the Van Gogh Museum website: <a href="http://www.vangoghmuseum.nl/en/vincent-life-and-work">http://www.vangoghmuseum.nl/en/vincent-life-and-work</a></p>



	<p>Look up Damien Hirst in AbU Catalogue, and on Internet. His great auction: <a href="http://www.economist.com/node/16990811">http://www.economist.com/node/16990811</a></p> <p>Jack Vettriano: <a href="http://www.jackvettriano.com/">http://www.jackvettriano.com/</a>  <a href="http://www.dailymail.co.uk/news/article-2956835/I-don-t-care-critics-hate-says-artist-Jack-Vettriano-work-labelled-dim-erotica-sells-hundreds-thousands-pounds.html">http://www.dailymail.co.uk/news/article-2956835/I-don-t-care-critics-hate-says-artist-Jack-Vettriano-work-labelled-dim-erotica-sells-hundreds-thousands-pounds.html</a>.  <a href="http://www.scotsman.com/lifestyle/arts/news/jack-vettriano-show-breaks-kelvingrove-record-1-3312373">http://www.scotsman.com/lifestyle/arts/news/jack-vettriano-show-breaks-kelvingrove-record-1-3312373</a></p> <p>Andy Warhol: look up 'Andy Warhol' in AbU library catalogue. Look him up on Internet, including his business methods in 'The Factory'. His Foundation. 'Making money is art'.</p>
<p>Week 9</p>	<p><b>JG/HP The Patron/The Dealer</b></p> <p><b>Why do patrons collect? How do they collect? What do they do with their loot? How do dealers work with both patrons and artists? How can a dealer make an artist's name?</b></p> <p><b>Produce a 10 minute account with powerpoint of one of the following: William Burrell, Paul Getty, Andrew and Paul Mellon, Randolph Hearst, the Duveen family, Charles Saatchi, Paul Durand-Ruel</b></p> <p><i>Art on the Market: 35 centuries of collecting and collectors from Midas to Paul Getty.</i> Maurice Rheims, 1961  <i>A Strange Business, making art and money in 19C Britain,</i> James Hamilton, 1998  <i>Art Markets in Europe 1400-1600,</i> Michael North David Ormrod, 1998  <i>Art Markets and Connoisseurship, a closer look at paintings by Rembrandt, Rubens and their contemporaries,</i> Anne Tummers, Koenraad Jonckheere, 2014 (on line)  <i>Marketing Art in the British isles, 1700- Present,</i> Gould, Charlotte, 2012, 706.88Mar  <i>Inventing Impressionism: Paul Durand-Ruel,</i> Silvie Patrie, 759.054 Dur Pat  <i>Hearst Castle San Simeon</i> (guide from JG) See also websites for Randolph Hearst, film <i>Citizen Kane</i>  <i>The Chief: the Life of William Randolph Hearst,</i> D Nasaw, 973.91 Hea N  <i>The Burrell Collection,</i> Richard Marks, 708.41Bur  <i>Burrell: a portrait of a collector,</i> Richard Marks, 708.41Bur  <i>J Paul Getty, the richest American,</i> Ralph Hewins, 973.9Get H  <i>The J Paul Getty Museum and its collections,</i> John Walsh, 708.73Get  Look up 'Saatchi' in AbU catalogue and in Internet for references to Charles Saatchi. Reviews of <i>I am Charles Saatchi</i> and <i>I am an Artoholic</i>.  Look up 'Paul Mellon' in AbU Catalogue, Life:  <a href="http://britishart.yale.edu/about-us/paul-mellon-founder">http://britishart.yale.edu/about-us/paul-mellon-founder</a>.</p>

	<p><a href="http://www.yale.edu/opa/arc-ycb/v27.n20/story7.html">http://www.yale.edu/opa/arc-ycb/v27.n20/story7.html</a> . Andrew Mellon:  <a href="http://www.economist.com/node/8077461">http://www.economist.com/node/8077461</a>          Look up 'Duveen' in AbU Catalogue. And online Oxford DNB (Dictionary of National Biography)</p>
<p>Week 13</p>	<p><b>26 October, 10.00am</b>          Visit exhibition space in Sir Duncan Rice Library with JG, to get ideas for Dragon's Den. Assess the location, its potential and drawbacks. We will also look at the exhibition in the Town House, curated by last year's students.</p> <p><b>Harriet Devlin, Regeneration through Heritage and the Arts</b>          There are many career opportunities in architectural conservation and regeneration. These involve appraising endangered buildings and depressed areas, and devising schemes for their redevelopment and regeneration. There are many sources of funding from the Heritage Lottery Fund, Historic Scotland and English Heritage. Applications are more likely to succeed if they not only save structures but provide employment, access and training and new commercial outlets. Harriet Devlin M.B.E. has secured millions of pounds in heritage funding for these types of project and teaches Historic Environment Conservation at Birmingham City University. She also sits on the Lottery Board.</p> <p><b>Preparation: Make your own list of any regeneration projects you are familiar with. Think of an iconic building which has been saved by perhaps change of use or new presentation.</b></p> <p>English Heritage 2008 , <u>Constructive Conservation in practice</u> English Heritage  <a href="http://historicengland.org.uk/images-books/publications/constructive-conservation-in-practice/">http://historicengland.org.uk/images-books/publications/constructive-conservation-in-practice/</a></p> <p>English Heritage et al. 2013 <u>Heritage Works ; the use of historic buildings in regeneration</u>  <a href="http://historicengland.org.uk/images-books/publications/heritage-works/">http://historicengland.org.uk/images-books/publications/heritage-works/</a></p> <p>English Heritage 2013 <u>Constructive Conservation</u>  <a href="https://content.historicengland.org.uk/images-books/publications/constructive-conservation-sustainable-growth-historic-places/Acc_ConConservation.pdf/">https://content.historicengland.org.uk/images-books/publications/constructive-conservation-sustainable-growth-historic-places/Acc_ConConservation.pdf/</a></p> <p>Heritage Lottery Fund 2015 <u>The Values and benefits of heritage</u>  <a href="http://www.hlf.org.uk/values-and-benefits-heritage">http://www.hlf.org.uk/values-and-benefits-heritage</a></p> <p>Historic England 2015 <u>Heritage and Growth</u></p>

<http://historicengland.org.uk/advice/planning/heritage-and-growth/>

Historic Scotland 2012 New design in historic settings

<http://www.ads.org.uk/urbanism/features/new-design-in-historic-settings>

Prince's Regeneration Trust Sustainable Heritage: An online toolkit for asset management

<http://www.princes-regeneration.org/resources/sustainability-toolkit>

Prince's Regeneration Trust How to make the business case for your project

[http://www.princes-regeneration.org/sites/default/files/files/publication/BPGuideLowResForWeb\\_0.p](http://www.princes-regeneration.org/sites/default/files/files/publication/BPGuideLowResForWeb_0.p)

### Sources of funding

Architectural Heritage Fund : Funds for historic buildings

<http://www.ffhb.org.uk/>

Heritage Alliance Funding Directory

<http://www.theheritagealliance.org.uk/fundingdirectory/main/fundinghome.php>

### Other useful websites

Architectural Heritage Fund [www.ahf.org.uk](http://www.ahf.org.uk)

British Urban Regeneration Association ( BURA) [www.bura.org.uk](http://www.bura.org.uk)

Heritage Alliance [www.theheritagealliance.org.uk](http://www.theheritagealliance.org.uk)

Heritage Lottery Fund [www.hlf.org.uk](http://www.hlf.org.uk)

Historic England [www.historicengland.org.uk](http://www.historicengland.org.uk)

Historic Scotland [www.historic-scotland.gov.uk](http://www.historic-scotland.gov.uk)

The Landmark Trust [www.landmarktrust.org.uk/](http://www.landmarktrust.org.uk/)

Prince's Regeneration Trust [www.princes-regeneration.org](http://www.princes-regeneration.org)

Regeneration UK [www.regeneration-uk.com](http://www.regeneration-uk.com)

SAVE Britain's Heritage [www.save.org.uk](http://www.save.org.uk)

Society for the Protection of Ancient Buildings [www.spab.org.uk](http://www.spab.org.uk)

Heritage Lottery Fund [www.hlf.org.uk](http://www.hlf.org.uk)

## Week 14

### JG Assessing a Museum

Essential reading before the class: 'The Universal Survey Museum ' C. Duncan and A Wallach, *Art History*, 3, no.4, Dec 1980.

On [MyAberdeen](#)

**Tutorials.** In the light of this article, we will discuss the purpose of museums, their public, their cultural capital, the agenda of an exhibition.

	<p>The end of this week is good time to take a trip to Glasgow: Kelvingrove and Burrell Collection. Look at their websites to assess their marketing strategy.</p>
Week 15	<p><b>Writing a Catalogue.</b>  <b>Will Paton</b> recently worked at Christies. One of the basic, high pressure tasks is to prepare accurate sales catalogues.  <b>Preparation:</b> Make a close study of the Sothebys and Christies catalogues to notice what type of information they require. Analyse a couple of entries and any accompanying essay to see what TYPE of information they contain, what type of language they use. Ask Will how he got his job; how he carried out the research for each item; where he looked for information. <a href="http://www.christies.com/">http://www.christies.com/</a>;  <a href="http://www.sothebys.com/en.html">http://www.sothebys.com/en.html</a>. Explore these websites thoroughly, to appreciate their marketing techniques. For catalogues, look at the Auction sections. Find out everything you need to ask about the condition/technique/provenance/conservation of a painting.</p> <p><b>Car trip, meet outside College Bounds at 8.15am, return teatime.</b> We will stop at Montrose for lunch.</p> <p><b>Drumtochty Castle</b> was a private Regency mansion but has been converted to corporate hospitality, specialising in glamour weddings. An example of regeneration and diversification.  <b>Preparation:</b> Consider a SWOT analysis of this business. What factors do you think are required to make this sort of enterprise a success? Compare their website with their neighbouring rival Fasque House.  <a href="http://www.drumtochtycastle.com/">http://www.drumtochtycastle.com/</a> <a href="http://fasquehouse.co.uk/">http://fasquehouse.co.uk/</a></p> <p><b>Taylors Auction House</b>, Montrose.  Tour of the business with Mr Ian Taylor.  Find out how he makes his money, how he has developed the business.  How an auction house works.  <a href="http://www.taylors-auctions.com/">http://www.taylors-auctions.com/</a></p>
Week 16	<p>15 November 11.00am. <b>Meet the Artist.</b>  Your chance to find out how a successful artist makes a business out of his painting. How much business does he do personally? How much does he leave to his dealer? Why should he pass off so much profit to the dealer?</p> <p>Barry Maclashan: <a href="http://www.barrymcglashan.co.uk/">http://www.barrymcglashan.co.uk/</a>  His own web site</p>

The web site from his dealer: [http://www.scottish-gallery.co.uk/artist/barry\\_mcglashan](http://www.scottish-gallery.co.uk/artist/barry_mcglashan) Read the pdf about the Sunken Dream

16 November **Fund raising.**

Prepare in advance by considering how to conduct a fund raising campaign. How do you approach your target donors? What will persuade them to subscribe? Graeme Benvie from the university's Development Trust will explain the delicate legal, tax and personal issues involved in high-end fund raising. <https://www.abdn.ac.uk/giving/>

17 November.

If you go early enough, you would have time to visit the **National Gallery** at 10.00am, before walking over to **The Scottish Gallery**, 16 Dundas Street, Edinburgh, EH3 6HZ, for **11.00am**. Telephone 0131-558-1200.

Make your own way to Edinburgh by train or bus. Do NOT be late.

<http://www.scottish-gallery.co.uk/home.aspx>

**Guy Peploe** is the director of the Scottish Gallery, a former student of Aberdeen University. Prepare carefully to interview him. How does his business work? Marketing? Client base? How does he choose his artists? Who arranges the shows?

How do his sales relate to the Edinburgh Festival? Does he have plans for expansion? How does he deal with recession? What is his background training? How did he get the job? How does he price a painting? What happens to stuff he does not sell at a show? What happens if his artists' paintings sell at auction at a different price?

You might pop into Bonham's auction house nearby, 22 Queen St.

<http://www.bonhams.com/scotland/>

Afternoon: **National Museum of Scotland**. Chambers St.

Assess the marketing strategy of this museum. Have a look at its audience and its contents. During summer 2016, 10 new galleries opened with state-of-the-art display. Evaluate this? Compare with Kelvingrove?

<http://www.nms.ac.uk/national-museum-of-scotland>

Week 20  
15 December  
2.00-5.00pm  
MR302

### JG/ MP Dragon's Den

1. Drawing on what you have learnt on this course, prepare a marketing brief for an exhibition of your choice. You have an idea to put on an exhibition in the Sir Duncan Rice Library exhibition space. You can choose absolutely anything from pretend loans of a great work, to your own passion for tea pots... or the University collection. The point

of the exercise is to see if you can act as advocate, and if you have worked out the practicalities and a theme. We would not judge it on how you secured a Rembrandt, but on how much you have thought out the arrangement and content of the show, and on your personal marketing skills. The aim is to persuade a board of steely investors that your proposal should be chosen because it's an ace topic and you have the skill to bring it together. Students will be invited to participate in the judging, but marks will be awarded by staff.

You will need to consider (among others) the following areas:

- The choice of objects
- The point of the show (the narrative, the cultural gain for the viewer)
- The appearance of the show: lighting, graphics, mood
- The audience: a wide range, but starting with the university
- A 'concept of costs'. This does not mean an actual budget, but a list of items which you can foresee will cost money.
- Marketing
- Spin-offs and associated activities

Your powerpoint presentation should not last more than **10 minutes**.

**Don't let technology let you down!** Have your talk on a memory stick, but also send the powerpoint via internet, just in case.

**TIP:** Remember you are also marketing yourself as the lead curator. Think about the impression you wish to make on your audience, who have to sit and look at you. How can you make the appearance of your powerpoint memorable?

Tom Klobe, *Exhibitions: Concept, Planning, Design*, 069.5Klo

Barry Lord, *The Manual of Museum Exhibitions* 069.5Lor

H. BirchaLL and A. Yeates Don't ask for the Mona Lisa, guidelines for academics on how to propose, prepare and organise an exhibition., 2012, 707.4 Bir

**Marking criteria and assessment for the talk are on [MyAberdeen Tutorials](#).**

### **2a. The report of your proposal.**

This should be already written before you give the talk.

You will be given detailed written feedback from your presentation the next day. The accompanying report should then incorporate feedback provided after the oral work. So, don't print out your final copy until you have responded to the feedback. **Hand in** a TurnitinUK version of the report.

	<p>The report is a written version of your presentation, 2000 words max (without illustrations). This should be written in 'Report Style' with summary, headings and numbered paragraphs.</p> <p><b>Tip:</b> Make your report and powerpoint look classy and distinct (perhaps a discreet logo or your name as a header on the report; give it an arresting title page).</p> <p><i>Instructions for writing 'Report Style'</i> are provided on <a href="#">MyAberdeen</a> Tutorials.</p> <p><b>2b. Hand in one printed copy of the powerpoint (not through TurnitinUK).</b></p>
Week 25	<p><b>2nd half session teaching starts</b></p> <p>16 January</p> <p><b>Hand in</b> 'Compare and Contrast Museums' essay</p> <p><b>J Geddes. <i>Dirty Deals, the Dark Side.</i></b></p> <p><b>No preparation required</b>, but the legal papers are on <a href="#">MyAberdeen</a>. The papers will make more sense when you have heard the story. A case study which may interest people taking the law course but is particularly for those 'innocents abroad'. How do you react when things turn nasty? Legal papers and the follow-up story are on <a href="#">MyAberdeen</a>, under tutorials.</p>
Week 26	<p><b>Neil Curtis.</b> Accessing the University catalogues.</p> <p><b>Preparation:</b> Look up Art UK for complete set of AbU paintings collection. <a href="http://artuk.org/visit/venues/university-of-aberdeen-5171">http://artuk.org/visit/venues/university-of-aberdeen-5171</a></p> <p>Further details are on Aberdeen University- museums-search the collections. You will need to find out how the various catalogues work. It's advisable to stick to oil paintings for ease of access. Neil Curtis will talk you through the websites and you can discuss themes for your group-work 'sales catalogue'.</p>
Week 28	<p><b>N.Curtis. Explore the University collection.</b></p> <p>Before this class check with Neil that your chosen paintings can be accessed (<a href="mailto:n.curtis@abdn.ac.uk">n.curtis@abdn.ac.uk</a>) He will help you find and see them.</p>
Week 30, Sat 25 Feb, TRIP	<p><b>OPTIONAL.</b></p> <p><b>Please indicate early if you wish to reserve a seat on the bus</b></p>

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Edinburgh all day Departmental field trip to Edinburgh. Coaches leave from the High St, outside the Chapel, 7.30am, Marischal College, 7.40am. This is a chance to visit and assess other major galleries or venues in the city, with particular view to marketing and economic spin-off. A site of interest is The Hub, reused church hall now Festival Office.  
<http://www.thehub-edinburgh.com/about/>. Apart from Gallery of Modern Art, The Castle, Holyrood Palace, National Portrait Gallery there are commercial galleries like the Fruitmarket Gallery. The NPG is recently refurbished so it represents current thinking on the best display. Or you can accompany the undergrads to guided sessions in the National Gallery and National Museum of Scotland.

## Week 32

### **Heritage Tourism**

Tourism, mass or bespoke, is a major economic driver. Places like the Louvre are almost overwhelmed by their own success. Handled with sensitivity, cultural tourism can enhance deprived or decaying societies, particularly in rural areas where visitors to a monument may stay for tea, use the local shop and pub, stay for a B&B. Spiritual tourism is currently a popular growth area, with people walking to places for health and spiritual reasons. What support can be put in place to generate sustainable tourism in fragile or marginal areas? What is the role of marketing?

Another type of heritage tourism is stimulated by popular film locations, like New Zealand's Tolkien country. Aberdeenshire saw Local Hero at Pennan; Sunset Song at Arbuthnott and Invercauld.

<http://www.scotlandthemovie.com/movies/flocalhero.html>;

<http://mediacentre.visitscotland.org/pressreleases/map-celebrates-the-sites-of-sunset-song-1252194>. Game of Thrones has boosted the N.Irish economy by £63m so far:

[http://gameofthrones.wikia.com/wiki/Filming\\_locations](http://gameofthrones.wikia.com/wiki/Filming_locations). This frequently provides a major boost for eg Historic Scotland and English Heritage. The government promotes this activity through Creative Scotland,

<http://www.creativescotlandlocations.com/>

### **Cultural and Heritage Tourism Lecture , David Wright, Aberdeenshire Council**

*Macro background to Cultural and Heritage tourism. What is it? How does it differ from Tourism? The Places and Organisations. USA, Mexico, Europe, British Isles.*

Destination management and marketing. Planning and development context. Organisations involved in this part of economy in UK context. Different job roles in cultural tourism

English Heritage, Historic Environmental Scotland, Arts Council, Creative Scotland, UNESCO, Tourism Bodies, National Trust, NHLF



## Tourism Intelligence Scotland – Events, Festivals and Cultural Tourism

Details of talk to follow.

### Key websites

<http://www.tourism-intelligence.co.uk/intelligence-guides/10-events-festivals>

Economic Impact of the arts:

<http://sdt.unwto.org/content/cultural-heritage-1>

[http://www.artscouncil.org.uk/media/uploads/pdf/Final\\_economic\\_benefits\\_of\\_arts.pdf](http://www.artscouncil.org.uk/media/uploads/pdf/Final_economic_benefits_of_arts.pdf)

<http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/economic-impact-museums-england>

[http://www.artscouncil.org.uk/media/uploads/pdf/CEBR\\_economic\\_report\\_web\\_version\\_0513.pdf](http://www.artscouncil.org.uk/media/uploads/pdf/CEBR_economic_report_web_version_0513.pdf)

### Reading List

Cultural Heritage and Tourism: An Introduction (Aspects of Tourism Texts) by Dallen J. Timothy, 2011. 338.4791Tim

Heritage Tourism by Hyung Yu Park, 2013, Robert J. Shepherd and Larry Yu. 338.4791PAK

Destination Culture: Tourism, Museums and Heritage by Barbara Kirshenblatt-Gimblett (10 Sep 1998) 306.074Kir

Architecture and Tourism: Perception, Performance and Place, Brian D. McLaren 338.4791

Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management, Bob Mckercher, 2002. 338.4791Mck

Heritage, Museums and Galleries: An Introductory Reader, Gerard Corsane, 2005. 069Cor

Tourism and National Identity: Heritage and Nationhood in Scotland (Tourism and Cultural Change), Kalyan Bhandari, 2014. 338.4791Bha

Heritage Marketing, Shashi Misiura. 363.69Mis

Tourism, Culture and Regeneration, Melanie K. Smith, 2006. ebook

Cultural Tourism: Papers Presented at the Robert Gordon University Heritage Convention, 1994, J.M. Fladmark. 304.2Fla. and other books by Fladmark

Managing, Using, and Interpreting Hadrian's Wall as World Heritage (SpringerBriefs in Archaeology / SpringerBriefs... by Peter Stone and David Brough, 2013. E book

Cultural tourism research methods, ed Greg Richards, ebook

Global Tourism, Cultural heritage and Economic Encounters, ed S.Lyon and E.C.Wells, 2012, ebook

Highland Homecomings, genealogy and heritage tourism in the Scottish Diaspora, Paul Bassu, 89163Bas

	<p>Journal of Heritage Tourism, ejournal  <a href="http://www.scotlandspilgrimjourneys.com/">http://www.scotlandspilgrimjourneys.com/</a> This is a superb practical website for the Scottish experience. There are multiple sites for the Chemin/ Camino to Compostela  <a href="https://www.aberdeencity.gov.uk/web/files/LocalHistory/sculpture_trail_leaflet.pdf">https://www.aberdeencity.gov.uk/web/files/LocalHistory/sculpture_trail_leaflet.pdf</a> And other local touring leaflets.  Visit Scotland shop. (Aberdeen Tourist Office) 23 Union St.  This is the national tourism website: <a href="http://www.visitscotland.com/">http://www.visitscotland.com/</a></p>
Week 33	<p><b>AM. Visit to Drum Castle.</b>  Drum Castle is a showpiece of the National Trust, with priceless historic architecture and interiors. The manager Alison Burke needs to make the house pay its way through commercial activities but also balance this with the conservation imperative and a skeleton staff of mainly volunteers.  <b>Preparation:</b> try to think how many business, commercial and managerial skills she has to apply. <a href="http://www.nts.org.uk/Property/Drum-Castle-Garden-and-Estate/">http://www.nts.org.uk/Property/Drum-Castle-Garden-and-Estate/</a></p> <p><b>PM Visit to Kincardine Castle.</b>  This is a privately owned home. Andrew Bradford inherited the house and estate in a pretty poor condition. The house is a showpiece but it has to pay its way. Andy will explain the steps he took to generate income, turn the house around into a 21C business, and how the house and land work together. Evaluate the vast differences between private and institutional management. <a href="http://www.kincardinecastle.com/">http://www.kincardinecastle.com/</a>  <a href="http://www.kincardinekitchen.co.uk/">http://www.kincardinekitchen.co.uk/</a></p>
Week 34	Law Presentations
Week 35	<p><b>27-31 March London.</b>  Itinerary available in due course. In terms of advance travel booking, teaching will begin around 2.00pm on Monday in central London, and we will work until the end of Friday morning. You can either take up our university-booked student hotel or make your own arrangements. It actually works better if we stick together.</p>

## ASSESSMENT

There are no exams, but 4 assessed pieces of work, each worth 25%.

1. Dragon's Den: 50% of the grade will be for the Presentation (how you speak and persuade, the visual impact of your powerpoint; the quality and development of your concept); 50% of the grade will be for the Report (quality of written work, professional layout; quality and development of concept).
2. 2000 word essay comparing and contrasting museum marketing.
3. Group Project creating a sales catalogue. Individual entries and essay will count for 90% of the grade, group work preparing the appearance and integrity of the catalogue will count for 10% of the grade.
4. Report on Tourism.

In order to understand how we mark please see the university marking scheme

To view the CGS Descriptors please go to **MyAberdeen- Organisations- Divinity, History, & Philosophy Student Information for Taught Postgraduates**. The link to the CGS Descriptors is on the left hand menu.

To understand the quality of work required at Master's level, see the national benchmarking scheme. You are working at SCQF 11, which is on p.14 of this document:

[http://www.scqf.org.uk/content/files/SCQF\\_Level\\_Descriptors\\_for\\_website\\_-\\_Feb\\_2010\(2\).pdf](http://www.scqf.org.uk/content/files/SCQF_Level_Descriptors_for_website_-_Feb_2010(2).pdf)

## ESSAYS

Each assignment or report should be between 2000 and 2500 words long, including quotations and footnotes; students should note that they will be penalised for work which is either too long or too short.

### LIST OF ESSAY TOPICS

#### 1. **Dragon's Den Report**

This is a written version of your talk, 2000-2500 words long. Written in report form, with title page, summary, table of contents, topics indicated by numbered sections, conclusion, bibliography. The report may include diagrams, including your crucial floor plan but does not need to be extensively illustrated. The pictures of the exhibition contents appear in the printed and e version of the powerpoint. You may receive formative feedback after the presentation. If so, you will have time to quickly incorporate the suggested improvements into the report before handing it in. However, you will need to have the report complete before the presentation because there will only be time for corrections afterwards. Marks will be awarded for attractive visual presentation: discreet, professional but distinctive. You want the selectors to remember your effort above the others.

#### 2. **Compare and contrast two cultural venues (could be museums, galleries, heritage sites) in terms of their marketing strategy.**

They may be ones you have seen on this course or ones you know from elsewhere. It works best if you choose two similar types of venue, aiming to do the same sort of thing but in a distinctive way. You need to observe ALL the ways in which they seek to engage visitors. This may start with the quality of the web site and the level of convenience or information the web offers. Internally, distinguish how they aim to increase revenue or

brand loyalty. How do they cater for different elements of the market? How do they enhance the visit? But don't forget the objects! What is the approach to display? What cultural capital does a visitor require in order to understand the show? OBSERVE carefully how the visitors interact with the objects. What are they taking from the experience (is it just a selfie in front of the Mona Lisa??). Use a SWOT approach to compare the sites. This is an ESSAY and may include illustrations.

### 3. **The Sales Catalogue.**

Using a premier quality catalogue from Sotheby's or Christie's as a model, produce a sales catalogue for a (fictional) sale of part of the university collection. You are not expected to suggest a price! As a group, decide on a theme for the sale, decide on the layout and presentation together. You will need to establish some sort of template for each of your sections so that they fit together. Individually, you should select 3-4 items, write a full catalogue entry for each of them, and an introductory essay to explain and enhance the appeal of your selection (total 2,000 words). Notice carefully the language and layout of the official catalogues. You are recommended to sort out the group work before the vacation: some type of template for each entry, and the overall appearance of the catalogue. Write the entry over the vacation and then you should be able to assemble the finished product quite quickly

### 4. **Cultural Heritage Tourism, case studies report**

#### **Art as a generator of Cultural Heritage Tourism.**

This is a 2,000 word REPORT based on a more in depth analysis of the case studies chosen, with emphasis on the economic impacts. The essay will demonstrate how art (in its widest sense) can provide the basis for economic turn-around, particularly if it is linked in to the development of appropriate tourism. (Art can be interpreted in the widest sense. Your

site might be a museum, ancient monument or stately home). Start by defining your art/cultural commodities and how the projects have taken off by redefining the asset. Then look at the far reaching economic benefits of the scheme. You also need to be aware of the sometimes immense additional costs like basic infrastructure which are required, apart from the art centre. You should base your essay on TWO examples, each showing different degrees of success.

### **ASSESSMENT DEADLINES**

- 1a. Dragon's Den presentation – 2.00pm, 15 December
- 1b. Dragon's Den report – 3.00pm, 16 December
2. Museums essay – 3.00pm, 16 January
4. Sales Catalogue – 3.00pm, 28 April

### **SUBMISSION ARRANGEMENTS**

Submit **one paper copy** (cover sheet required) to the **drop boxes in CB008 in 50-52 College Bounds** and **one official electronic copy** to **TurnitinUK via [MyAberdeen](#)**. Both copies to be submitted by 3.00pm on the due date.

**Paper Copy:** One paper copy, typed and double spaced, together with an **Assessment cover sheet** – this should have your ID number **clearly** written on the cover sheet, with **NO** name or signature but **EVERYTHING ELSE** completed, including tutor's name – and should be delivered to the drop boxes in CB008, 50-52 College Bounds.

**Electronic Copy:** One copy submitted through TurnitinUK via [MyAberdeen](#). (for instructions please see <http://www.abdn.ac.uk/eLearning/turnitinuk/students/>) Students are asked to retain the TurnitinUK receipt so they are able to provide proof of submission at a later date if required. In advance of uploading, please save the

assignment with your student ID number listed in the filename, i.e. 59999999 HA5032 Essay 1.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e. 59999999 HA5032 Essay 1.

Both copies to be submitted by 3.00pm on the due date.

**Please note: Failure to submit both an electronic copy to TurnitinUK, and an identical paper copy, will result in a deduction of marks.**

**Failure to submit to TurnitinUK will result in a zero mark.**