

BA (Hons) Events

Management



ARTS UNIVERSITY BOURNEMOUTH

This Programme Specification is designed for prospective students, current students, graduates, academic staff and potential employers. It provides a summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Whilst every endeavour has been made to provide the course described in the Programme Specification, the University reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances beyond its control. Any changes are made in accordance with the University's academic standards and quality procedures.

This document is available in alternative formats on request.

ARTS UNIVERSITY BOURNEMOUTH

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Events Management** (previously BA (Hons) Creative Events Management) course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found within this Handbook and the online Unit Information.

<u>Key Course Information</u>	
Final Award	BA (Hons)
Course Title	Events Management
Award Title	BA (Hons) Events Management
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Bournemouth Film School
Professional accreditation	None
Length of course / mode of study	3 years full-time
Level of final award (in FHEQ)	Level 6
Subject benchmark statement	Events, Hospitality, Leisure & Sport Art & Design
UCAS code	WN12
Language of study	English
External Examiner for course:	Nomination required
<i>Please note that it is not appropriate for students to contact external examiners directly.</i>	
Date of Validation	2002
Date of most recent review	2019
Date programme specification written/revised	September 2022

Course Description

The course is unique in the Arts University Bournemouth's portfolio of courses. The course combines creativity, business and management skills with the experience of staging a wide range of live events. In its twenty fifth year, the course has a reputation for placing graduates on a management career path in the specialist cultural or creative industries. The University has an exemplary record for placing student in employment and this course consistently produces the highest employment statistics with a wide range of job prospects.

The UK events sector is currently worth £42.3 billion to the UK economy with over 25,000 businesses in the sector with 570,000 full-time jobs*. The South West region hosts a number of world class events including Glastonbury, Bestival, Camp Bestival, Port Elliot, Boom Town, Larmer Tree, Inside out Dorset, End of The Road and many more providing a significant boost to local tourism and economies. The course makes good use of its position in the region by forging links with these events, providing students with live project experience, placements and volunteering opportunities. The course also delivers a guest lecture programme with speakers sourced internationally.

Using live events as a laboratory, you learn to conceive, plan and deliver a high quality creatively driven practice in a supportive academic environment. You have the benefit of working on a creative campus where you can build lifelong links with other creatives from the University's enviable portfolio of courses. The course regularly works with other degree programmes such as Dance, Acting, Creative Writing, Fine Art, Photography, Illustration, Visual Communication and others. You will gain experience and knowledge from peers by working on collaborative projects that test your creative and technical skills, whilst establishing the team working and collaborative practices, essential in this industry.

We believe that high quality creative practice and innovative creative management go hand in hand. The management and production of artistic and cultural activities requires a creative mind-set, strong organisational and business skills as well as a well-embedded knowledge of creative values and processes. We therefore prepare you for management opportunities in a wide-ranging employment field that can include festivals management, events management, venue and business management in the arts, cultural and creative industries. Specific roles can include project management, marketing, event planning, client liaison, fundraising and artist management. In response to continually evolving industry needs, you are equipped with a set of core competencies which are consolidated and developed through rigorous testing in research, analysis, criticism and practical realisation.

Growing interest in Events as a subject by the Government and internationally, has prompted a new set of subject benchmark statements in Events, Hospitality, Leisure, Sport and Tourism (EHLST). These new benchmarks provide opportunities for the course to reflect current thinking and practice in learning, teaching and curricula and gain further recognition for its established position as a provider of quality graduates for the industry.

*Eventbrite.co.uk Event Industry Report 2017

Course Aims

1. To encourage a bold, creative and innovative approach to the study of events management.
2. To question and challenge practices, critique concepts and experiment with methodologies to create new event experiences.
3. To develop your strategic planning and leadership skills to meet the needs of audiences, artists & stakeholders.

4. To promote resilience, meet challenges & overcome obstacles equipping yourself with the tools to succeed.
5. To gain essential team working skills whilst enhancing your learning in industry environments.
6. To generate ideas and creative content to help shape the future of the creative industries.
7. To learn to evaluate your own practice, gain insight through critical thinking, reflect, understand & analyse through contextual study.
8. Grow your own professional network on our creative campus and utilise digital systems to establish new communities
9. To explore cultural diversity, ethics and issues of sustainability for live events and creative organisations within an international context.

Course Outcomes

1. Demonstrate comprehensive knowledge and skills in the conception, planning, delivery, management and evaluation of events.
2. Research, analyse and critique concepts and cultural issues affecting the planning and management of live events and organisations.
3. Engage with issues of social context, sustainability and ethics and relate them to your delivery of live events within an international context, working with artists, suppliers and stakeholders.
4. Demonstrate excellent skills in planning your time and your projects effectively, individually and as part of a team, taking into account the expectations of stakeholders and partners.
5. Extend your academic learning as an independent, resilient, self-reflective and creative practitioner.
6. Use academic protocols to create, in written or presentation form, coherent and effective project or business proposals and academic argument.
7. Demonstrate an ability to undertake independent learning and effective research; locate, evaluate and interpret evidence; and solve problems.
8. Use learning and skills to gain employment within a specialist field of your choice within the creative and cultural sectors or pursue further academic study.
9. To work in inclusive, ethical and sustainable ways in the production of live events within an international context.

Reference Points

UK Quality Code for higher education, including:

Subject Benchmark Statement:

Events, Hospitality, Leisure & Sport

Art & Design

Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Undergraduate Assessment Regulations

Event Management Body of Knowledge (EMBOK)

Learning and Teaching Strategies

The course objectives are met by deploying a wide variety of teaching and learning methods including live projects, lectures, seminars, group critiques and tutorials. In consultation with the Course Leader, staff are responsible for co-ordinating individual units of study, and for selecting appropriate methods of delivery, according to subject matter and student experience. The methods employed introduce you to the disciplines required of a creative practitioner and promote the development of transferable skills.

The study time allocated to each unit in the course incorporates a balance of formal teaching, tutorial support and independent learning. The course is structured progressively to provide increased opportunities for independent learning as you reach the later stages of the course.

The progressive promotion of independent learning reflects your anticipated maturity as a student and allows you to direct your learning towards individual goals. The teaching in Level 4 is directed at providing you with the knowledge, concepts and skills to take increasing responsibility for the management of your own learning.

Teaching is directed at supporting individual engagement in learning and there will be opportunities for you to work in teams to enable you to learn the value of peer co-operation.

Lectures, seminars and tutorials are by team members, as appropriate, in the creative environment of the Events Management course spaces.

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials. It is important that you engage with on-line course delivery in the same way that you would if you were on campus.

A Learning Compass has been developed from the course aims. The Compass follows 4 major themes: **Create, Collaborate, Produce and Progress.**

The themes are linked by a series of statements taken from the course aims. It is intended that the compass will allow you to navigate your way through the course and onto your chosen career paths. This will allow you to easily interpret the aims of the course and their relationship to learning.

The compass comes in two forms as a traditional circular compass design; this will be available on the walls in the studios. It also comes in a table format – see below

which can be used to highlight which aims are being achieved in the unit handbook underneath the normal learning outcomes. This will give you a visual understanding of how you are meeting the aims of the course as referenced in the 'Learning Compass' (see below).

Navigate the Cultural Industries – Learning Compass

Create		Collaborate	
Innovate	Question	Network	Participate
Take, manage & mitigate risks	Challenge practices & critique concepts	Prepare for your future in an international market place	Co-operate, take part, engage
Generate ideas and creative content	Experiment with methodologies to create new experiences	Grow your own professional network on our creative campus	Embed & enhance your learning in industry environments
Design the future of events in a changing world	Be serious about being curious	Utilise digital networks to establish new communities	Gain essential team working skills
Produce		Progress	
Plan	Lead	Reflection	Resilience
Manage your projects & solve the problems	Instigate, delegate & communicate	Gain insight through critical thinking Learn to evaluate your own practice	Meet challenges & overcome obstacles
Learn to develop your strategic planning skills	Direct your learning through independent study skills	Understand & analyse through contextual study	Be adaptable to new experiences & situations
Anticipate & meet the needs of audiences, artists & stakeholders	Shape the future of the creative & cultural industries		Equip yourself with the tools to succeed

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment. This is made available through the online Unit Information.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. Details of this will be clearly expressed on the Unit Information Sheet. All other units will be given a percentage mark.

The final mark for each unit will be recorded on your formal record of achievement (transcript). With the exception of the pass/fail unit, each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit <https://aub.ac.uk/regulations>

Course Structure

All students are registered for the award of BA (Hons); however, exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

Core Values and Skills

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equalities Diversity and Inclusion (EDI)

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB’s core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

Course Content

Level 4

In Level 4 you will learn about the key skills required in conceiving, planning and delivering live events primarily in the Creative and Cultural sectors and understand the ways in which they operate. You will examine the legal and policy frameworks that influence successful events and enhance your knowledge of leading edge creative planning and leadership practices. You will be introduced to contemporary marketing techniques and see how these apply to the realm of events management.

You will be introduced to academic study skills and develop skills in key digital media applications. Taught classes and workshops are enhanced by guest lectures, visits to live events, performances and exhibitions. At Level 4 your Live Event experience is gained by working on team productions, working to a devised event brief. You will form production teams and with tutor supervision you will plan your first live events which will take place in the second half of the year. These provide a practical focus for the application of knowledge and skills acquired from all strands

of the course, and build on the management tools and legal framework introduced earlier in the year.

Level 5

At Level 5 you progress to more specialist study over the first two terms, building on concepts and skills learnt in Level 4. Live work will focus on working with professional partners to deliver event briefs on behalf of external clients. You will study audience demographics, analytics and digital marketing techniques, enhanced presentation skills and learn how to develop exciting events programmes that respond to and develop audience interests.

You will develop a knowledge of business motives and tools and learn how to pitch for business investment for a new creative enterprise. You will study philosophies and social trends that have changed and shaped cultural output and learn how to plan an extended piece of academic writing. In the summer term you will undertake a 6 week work placement in an events business of your choice, which allows what has been learnt so far to be applied, tested and developed in the professional environment. Transferable skills are embedded throughout the programme and evidence secured from recent alumni research demonstrates that many graduates develop careers in related fields such as hospitality, charities and heritage.

Level 6

At Level 6 you are expected to take considerable responsibility for your own learning, and are challenged to think conceptually and strategically about a selected professional pathway. The Strategic Planning unit requires you to examine strategic management and development issues through the prism of a live case study. In Major Event Planning you will learn how to write detailed event plans and budgets as part of your own pitch for a live creative event of your own design. Two extended pieces of work demand sustained commitment: independent research leading to your Dissertation and the conceiving, planning and production of a major event produced as part of a team.

Course Units

Unit code	Unit title	Credit weighting
Level 4		
AEP487	Introduction to Event Management	40
AEP488	Understanding Events	40
AEP489	Event Lab	40
Level 5		
AEP561	Events: Theory and Practice	20
AEP562	Creative Entrepreneurship and Business Planning	20
AEP563	Client Brief	40
AEP564	Audiences, Marketing & Programming	20
AEP565	Work Placement	20
Level 6		
AEP661	Strategic Planning	20
AEP663	Dissertation	40
AEP662	Major Event Planning	20
AEP664	Major Event	40

Level 6																																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30																
Autumn Term											Spring Term											Summer Term																								
AEP661 Strategic Planning (Weeks 1-12) (20 Credits)												H	AEP664 Major Event (Week 11-28) (40 Credits)															L		H																
AEP662 Major Event Planning (Weeks 1-9) (20 Credits)									H																																					
AEP663 Dissertation (Weeks 1-18) (40 Credits)																			H																											

H = Assessment hand-in; L = Live Event

Reading List

These titles are indicative and updated lists will be provided during the delivery of the course.

Creative and Cultural Industries

- Bell, D. and Oakley, K. (2015). *Cultural policy*. Abingdon: Routledge.
- Bilton, C. (2012). *Creativity and cultural policy*. London: Routledge.
- Conor, B., Gill, R. and Taylor, S. (eds.) (2015). *Gender and creative labour*. Chichester: Wiley-Blackwell. (Sociological review monographs).
- Davies, R. and Sigthorsson, G. (2013). *Introducing the creative industries: from theory to practice*. London: SAGE. [also available as an eBook]
- Doyle, J.E. and Mickov, B. (2015). *The creative city: vision and execution*. Farnham: Gower.
- Flew, T. (2012). *The creative industries: culture and policy*. London: Sage. [also available as an eBook]
- Henley, D. (2016). *The arts dividend: why investment in culture pays*. London: Elliott and Thompson. [also available as an eBook]
- Henley, D. (2018). *Creativity: why it matters*. London: Elliott and Thompson. [also available as an eBook]
- Hesmondhalgh, D. (2018) *The cultural industries*. 4th ed. London: SAGE.
- Hesmondhalgh, D. and Baker, S. (2011). *Creative labour: media work in three cultural industries*. London: Routledge. [also available as an eBook]
- Hewison, R. (2014). *Cultural capital: the rise and fall of creative Britain*. London: Verso.
- Howkins, J. (2013). *The creative economy: how people make money from ideas*. 2nd ed. London: Penguin. [also available as an eBook]
- Maxwell, R. (ed.) (2015). *The Routledge companion to labor and media*. New York: Routledge.
- McRobbie, A. (2016). *Be creative: making a living in the new culture industries*. Cambridge: Polity Press. [also available as an eBook]
- Moeran, B. and Pedersen, J.S.S. (2012). *Negotiating values in the creative industries: fairs, festivals and competitive events*. Cambridge: Cambridge University Press. [also available as an eBook]
- Oakley, K. and O'Connor, J. (eds.) (2015). *The Routledge companion to the cultural industries*. London: Routledge.
- Throsby, D. (2010). *The economics of cultural policy*. Cambridge: Cambridge University Press.
- Towse, R. (2013). *A handbook of cultural economics*. 2nd ed. Cheltenham: Edward Elgar.
- Towse, R. (2014). *Advanced introduction to cultural economics*. Cheltenham: Edward Elgar.
- Towse, R. and Handke, C. (eds.) (2013). *Handbook on the digital creative economy*. Cheltenham: Edward Elgar.
- Tusa, J. (2014). *Pain in the arts*. London: I.B. Tauris.
- Valck, M. de, Kredell, B. and Loist, S. (eds.) (2016). *Film festivals: history, theory, method, practice*. Abingdon: Routledge.
- Walmsley, B. (ed.) (2011). *Key issues in the arts and entertainment industry*. Oxford: Goodfellow. [also available as an eBook]
- Warren, S. and Jones, P.I. (eds.) (2015). *Creative economies, creative communities: rethinking place, policy and practice*. Farnham: Ashgate. [also available as an eBook]

Community Events and Social Impact

Belfiore, E. and Bennett, O. (2010). *The social impact of the arts: an intellectual history*. Basingstoke: Palgrave Macmillan. [also available as an eBook]

Bruce, K.M. (2016). *Pride parades: how a parade changed the world*. New York: New York University Press.

Burrige, S. and Nielsen, C.S. (eds.) (2018). *Dance, access and inclusion: perspectives on dance, young people and change*. Abingdon: Routledge.

Hogan, S. (2016). *Art therapy theories: a critical introduction*. Abingdon: Routledge.

Jepson, A. and Clarke, A. (eds.) (2016). *Managing and developing communities, festivals and events*. Basingstoke: Palgrave Macmillan. [also available as an eBook]

Stephenson, M.O.O., Tate, A.S. and Goldbard, A. (eds.) (2015). *Arts and community change: exploring cultural development policies, practices and dilemmas*. New York: Routledge.

Richards, G., Brito, M.P. de and Wilks, L. (eds.) (2013). *Exploring the social impacts of events*. London: Routledge. [also available as an eBook]

Wheeler, B. L. (ed.) (2015). *Music therapy handbook*. New York: The Guilford Press.

Creative Cities

Anheier, H.K., Isar, Y.R. and Hoelscher, M. (2012). *Cities, cultural policy and governance*. London: SAGE.

Breitbart, M.M. (2016). *Creative economies in post-industrial cities: manufacturing a (different) scene*. Abingdon: Routledge.

Florida, R. (2014). *The rise of the creative class, revisited*. New York: Basic Books.

Hawley, S., Cliff, E.M. and O'Brien, K. (eds.) (2016). *Imaging the city: art, creative practices and media speculations*. Bristol: Intellect.

Miles, M. (2007). *Cities and cultures*. London: Routledge.

Miles, M., Hall, T. and Borden I. (2003). *The city cultures reader*. 2nd ed. London: Routledge.

Patel, K.K. (ed.) (2014). *The cultural politics of Europe: European capitals of culture and European Union since the 1980s*. London: Routledge.

Poynter, G. and Viehoff, V. (2015). *Mega-event cities: urban legacies of global sports events*. [eBook]. Farnham: Ashgate.

Roodhouse S. (2010). *Cultural quarters: principles and practice*. 2nd ed. Bristol: Intellect.

Stevenson, D. (2014). *Cities of culture: a global perspective*. Abingdon: Routledge.

Whybrow, N. (2011). *Art and the city*. London: I.B. Taurus.

Zukin, S. (1995). *The culture of cities*. Oxford: Blackwell.

Zukin, S. (2011). *Naked city: the death and life of authentic urban places*. Oxford: Oxford University Press. [also available as an eBook]

Creative and Cultural Industries Management

Bilton, C. and Cummings, S. (2010). *Creative strategy: reconnecting business and innovation*. Chichester: Wiley.

Bilton, C. (2007). *Management and creativity: from creative industries to creative management*. Oxford: Blackwell.

Byrnes, W.J. (2015). *Management and the arts*. 5th ed. Amsterdam: Focal Press.

Gander, J. (2017). *Strategic analysis: a creative and cultural industries perspective*. Abington: Routledge. [also available as an eBook]

Foster, K.J. (2018). *Arts leadership: creating sustainable arts organizations*. Abingdon: Routledge. [also available as an eBook]

French, L. (2015). *A-Z of leadership*. s.l.: Iniva, A Space & Opposum.

Hewison, R. and Holden, J. (2011). *The cultural leadership handbook: how to run a creative organization*. Burlington, VT.: Gower. [also available as an eBook]
Johnson, G. et al. (2017). *Exploring strategy: text and cases*. 11th ed. Harlow: Pearson. [also available as an eBook]
Judkins, R. (2015). *The art of creative thinking*. London: Sceptre.
Kaufman, P.I. and Bezio K.M.S. (2017). *Cultural icons and cultural leadership*. Cheltenham: Edward Elgar. [also available as an eBook]
Morrow, G. (2018). *Artist management: agility in the creative and cultural industries*. London: Routledge. [also available as an eBook]
Rutherford, S. (2011). *Women's work, men's cultures: overcoming resistance and changing organizational cultures*. Basingstoke: Palgrave Macmillan.
Varbanova, L. (2013). *Strategic management in the arts*. New York: Routledge. [also available as an eBook]
Volz, J. (2017). *Introduction to arts management*. 3rd ed. London: Bloomsbury.

Critical Event Studies/Event Studies

Du Cros, H. and Jolliffe, L. (2014). *The arts and events*. New York: Routledge.
Getz, D. and Page, S.J. (2016). *Event studies: theory, research and policy for planned events*. 3rd ed. London: Routledge. [also available as an eBook]
Hewison, R. and Holden, J. (2011). *The cultural leadership handbook: how to run a creative organization*. Burlington, VT: Gower. [also available as an eBook]
Lamond, I.R. and Spracklen, K. (eds.) (2015). *Protests as events: politics, activism and leisure*. London: Rowman & Littlefield International.
Lamond, I.R. and Platt, L. (eds.) (2016). *Critical event studies: approaches to research*. London: Palgrave Macmillan. [also available as an eBook]
Spracklen, K. and Lamond, I.R. (2016). *Critical event studies: a guide for critical thinkers*. Abingdon, Oxon: Routledge. [also available as an eBook]
Walters, T. and Jepson, A. S. (2019). *Marginalisation and events*. Abingdon: Routledge. [also available as an eBook]
Yeoman, I. (ed.) (2015). *The future of events and festivals*. Abingdon: Routledge. [also available as an eBook]

Cultural and Critical Theory

Bronner, S.E. (2011). *Critical theory; a very short introduction*. [eBook]. New York: Oxford University Press.
Chan, T.W. (ed.) (2012). *Social status and cultural consumption*. Cambridge: Cambridge University Press.
Edgar, A. and Sedgwick, P.R. (2001). *Cultural theory - the key thinkers*. London: Routledge. [also available as an eBook]
Edgar, A. and Sedgwick, P.R. (eds.) (2008). *Cultural theory: the key concepts*. 2nd ed. London: Routledge. [also available as an eBook]
Ellul, J. (1964). *The technological society*. New York: Vintage.
Haenfler, R. (2014). *Subcultures: the basics*. London: Routledge. [also available as an eBook]
Hanquinet, L. and Savage, M. (eds.) (2018). *Routledge international handbook of the sociology of art and culture*. London: Routledge.
Moufakkir, O. and Pernecky, T. (eds.) (2015). *Ideological, social and cultural aspects of events*. Wallingford: CABI.
McRobbie, A. (2009). *The aftermath of feminism: gender, culture and social change*. London: Sage. [also available as an eBook]
Spracklen, K. (2009). *The meaning and purpose of leisure: Habermas and leisure at the end of modernity*. Basingstoke: Palgrave Macmillan.

- Storey, J. (2018). *Cultural theory and popular culture: an introduction*. [eBook]. 8th ed. London: Routledge.
- Strinati, D. (2004). *An introduction to theories of popular culture*. 2nd ed. London: Routledge. [also available as an eBook]
- Turner, G. (2002). *British cultural studies: an introduction*. [eBook]. 3rd ed. London: Routledge.
- Walton, D. (2012). *Doing cultural theory*. London: Sage.

Creative Learning

- Nielsen, C.S. (ed.) (2015). *Dance education around the world: perspectives on dance, young, people and change*. Abingdon, Oxon: Routledge.
- Sorrell, J., Roberts, P. and Henley, D. (2014). *The virtuous circle: why creativity and cultural education count*. London: Elliott and Thompson.
- Robinson, K. and Aronica, L. (2016). *Creative schools*. London: Penguin Books.
- Robinson, K. (2010). *The element: how finding your passion changes everything*. Ken Robinson with Lou Aronica. London: Penguin.
- Robinson, K. (2011). *Out of our minds: learning to be creative*. Old Saybrook, CT: Tantor Media.

Digital Cultures

- Berry, D.M.M. (2014). *Critical theory and the digital*. New York, N.Y.: Bloomsbury.
- Borschke, M. (2017). *This is not a remix: piracy, authenticity and popular music*. New York: Bloomsbury Academic.
- Giberti, M. and Weintraub, J. (2017). *The face of digital: how digital technologies are changing the \$565 billion dollar events industry*. [s.l.]: Lioncrest.
- Leaver, T. and Willson, M.A. (eds.) (2016). *Social, casual and mobile games: the changing gaming landscape*. New York: Bloomsbury Academic. [also available as an eBook]
- Prior, N. (2018). *Popular music, digital technology and society*. Los Angeles: SAGE.
- Monteiro, S. (ed.) (2017). *The screen media reader: culture, theory, practice*. New York: Bloomsbury Academic.
- Mulligan, M. (2015). *Awakening: the music industry in the digital age*. [London]: MIDiA Research.
- Nowak, R. (2016). *Consuming music in the digital age: technologies, roles and everyday life*. Basingstoke: Palgrave Macmillan.
- Taylor, T.L. (2012) *Raising the stakes: e-sports and the professionalization of computer gaming*. Cambridge, MA.: The MIT Press. [also available as an eBook]

Event Design and Ethics

- Allen, J. (2013). *Event planning ethics and etiquette: a principled approach to the business of special event management*. Hoboken, N.J.: Wiley. [also available as an eBook]
- Berridge, G. (2007). *Events design and experience*. Oxford: Butterworth Heinemann. [also available as an eBook]
- Richards, G., Marques, L. and Mein, K. (eds.) (2017). *Event design: social perspectives and practices*. London: Routledge. [also available as an eBook]
- Tan, J., Martins, A. and Hurst, M. (2017). *Happening 2: design for events*. Amsterdam: Frame Publishers.

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