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Creative Arts Marketing third edition: using cases and content face to face and online

Dr Terry O'Sullivan,
The Open University Business School, United Kingdom
Terry.Osullivan@open.ac.uk

Dr Catherine O'Sullivan
Independent Researcher and Consultant, United Kingdom
cathyosul@yahoo.co.uk

ABSTRACT

Whether in academic or CPD contexts, arts management educators need to be confident in physical and virtual classrooms, and in any combination thereof. Taking the 2018 edition of the authors' textbook *Creative Arts Marketing* as its starting point, this article explores the respective strengths of face to face and online to promote engaging and effective learning opportunities based around case studies. It stresses the potential utility of adopting Learning Design principles for arts management education (face to face and/or online); creating new collaborative opportunities; and enhancing the efficiency of arts management education work

Keywords:

Creative Arts
Marketing, Case
Studies, Learning
Design

Introduction

The rapid development and adoption of technology-enhanced learning offers arts management educators and learners a rich but sometimes bewildering choice of options. A particular challenge is how to adapt reliable 'real life' methods such as readings or seminars to an online context. And what place do traditional text books have in an increasingly mixed economy of digital and physical learning resources? The authors' recent experience of preparing a new edition of the UK's leading arts marketing textbook *Creative Arts Marketing* (Hill, et al., 2018) prompts this reflection on how best to blend traditional with digital media to create engaging and effective learning experiences,

This article focuses on the case study, an important feature of the book's content, and a well-established and popular learning and teaching resource in management education. *Creative Arts Marketing* features three types of case study, all of which can be adapted for learning activities of various durations and purposes. The separate chapters of the book cover contemporary arts marketing theory and practice structured along the familiar mix of product, price, promotion and place, alongside chapters dealing with the context of arts marketing and the challenge of leading and managing the marketing function in an arts organization. The chapters are punctuated with short vignette-like case studies to illustrate aspects of innovative practice or insights from recent academic research in arts marketing. Each chapter ends with a longer case, themed on the chapter topic with appropriate review questions. At the end of the book three synoptic cases integrate content across the chapters, with a wide selection of questions designed for use in more extended classroom activities. The cases are variously based on primary and secondary research, chosen to illustrate the diversity and unique challenges of arts marketing. There is an emphasis on international arts marketing practice, not only to make the learning experience more inclusive, but to reflect the realities of an increasingly globalized arts and cultural industry environment.

Case studies, appropriately selected and embedded in learning activities, offer rich potential for professional development – face-to-face, purely online or in a blend of modes. In sector-based management education they are particularly useful, as cases can be matched (as they are in *Creative Arts Marketing*) to specific professional contexts, as well as the generic situations that might face all managers. But the value of any case study to learners depends on the effective design of the learning experience of which it forms the core.

This is reflected in the literature advocating a structured approach to teaching with case studies (Bonoma 1989, Cameron, 2011; Andersen and Schiano, 2014). The potential sophistication and variety of digital tools and resources now available to educators working with cases amplifies the need for clear and purposive structure – whether the learning takes place face to face, online, or in a mixture of modes. We therefore outline how principles of Learning Design (Cross, et al., 2012) originally developed to navigate the increasing complexity of learning technology, can be applied to teaching with case studies in any mode to enhance their value to arts and cultural managers.

We begin by discussing the kinds of skills relevant to arts managers, emphasizing partnership working as a paradigmatic 'soft skill' in an increasingly globalized arts environment. While the 'hard' technical skills

associated with disciplinary specializations remain essential to arts and cultural organizations, they are of limited value to leaders committed to internal and external collaboration. We point to the value of case studies in education and training activities to help develop soft skills – not only as problematized in the case studies themselves, but also developed by learners in the process of working together on the material. We emphasize the importance of clear structure in supporting learners using case studies, and reflect on the various strengths of digital and face to face working in doing so. Finally we introduce some basic ideas from Learning Design as practiced at the UK Open University, the largest university in Europe and a specialist in online and distance education, which can be readily adapted to face to face and/or management development in the arts and culture.

What skills do today's arts managers need?

In conversation with Beyens (2013) Hilary S. Carty, the director of the UK's Clore Leadership Programme since 2017, itemized the skills needed by arts and cultural leaders in the 21st century. Heading her list were a commitment to diversity, understanding governance across different sectors and organizations, and the ability to manage disruption and change on a continuous basis. A little further down came effectiveness at 'making partnerships and collaborating for both creative and organizational outcomes'. Essential as Carty's first three skills continue to be, partnership working has arguably become the key skill for arts and cultural managers as we near the end of the second decade of the 21st century. For economic and creative reasons, the number of collaborations in a range of art forms is on the rise nationally and internationally (*Economist*, 2015; Youngs, 2015; Hertz, 2017). The other skills in Carty's list (fundraising, political awareness, negotiation and advocacy) all support partnership working, and are likely to develop as a result of it. In a report scanning the horizons of the arts economy in England, Armstrong et al (2018) underline the importance of partnerships both locally and at a more strategic industry level. They predict success for organizations with the capacity for: 'partnerships which allow them to reach new audiences, access specialist skills, tap into new sources of revenue and experiment with technology. Partnerships that allow for more efficient operations through shared services, facilities and procurement are also likely to become more important.' Given the rapidly globalizing nature of the arts and creative sectors in general, these predictions are likely to hold true across borders and even sectors, validating the relevance of arts and cultural management education which develops and nurtures the appropriate skills.

An important consideration for us as authors of a new edition of *Creative Arts Marketing* (Hill et al, 2018) was to produce learning materials that support relevant skills development for arts and cultural managers. Marketing, because of its coordinating role in organizations (Webster, 1992) provides a powerful focus for developing such skills. Whether or not an individual has the word 'marketing' in their job title, their work in an arts or cultural organization has consequences for marketing outcomes such as brand image and the experiences available to audiences and participants. So an understanding of marketing as it relates to the arts and culture is relevant to all managers and leaders in such organizations. Led by theoretical developments in services marketing, and the nature of arts experience itself, our conception of the arts

customer is of an active partner in creating value, rather than a passive recipient of benefits (O'Sullivan, 2009; Hill, et al., 2018: 100). Partnership management skills are therefore as fundamental to arts and cultural managers at a micro-level of operation as they are in the more strategic areas of inter-organizational collaboration and co-production. Accordingly, alongside its content on technical marketing skills such as market research, dynamic pricing or online promotion, *Creative Arts Marketing* majors on 'soft skills' (Robles, 2012) such as planning, team-work and sensitivity to context in arts marketing. This is a particular feature of its synoptic case studies – for example 'War Horse: an international theatre experience' which considers the complex interactions between new ways of producing theatre, partnership working, organizational innovation, and audience experience (Hill, et al, 2018: 295).

Because they cover complex personal attributes such as motivation and empathy, soft skills are less straightforward to develop than objective, knowledge-based technical skills. Learning a technical skill such as Search Engine Optimization is relatively simple. But learning to manage relationships in a successful collaboration is a more complex undertaking, requiring direct experience, or immersion in case studies, with appropriate reflection in each case.

How case studies can help

Using case studies in teaching and learning helps managers transition from a focused to a broad perspective. It reinforces how management is carried out in a social context, where different people act from a variety of personal and professional motivations and priorities. Because they capture something of the complex reality of organizational life, even short case studies help learners appreciate managerial challenges in the round. Extended case studies used as the basis for group working provide a safe space to develop the skills of practical analysis and deliberation which can then be transferred into authentic practice.

Case studies originated in America at Harvard University in the late nineteenth century as a way of teaching law (Jackson, 2011). The term 'case' itself has legal connotations. Perhaps in order to reproduce the high-pressure conditions of professional legal practice, students were assigned two or three major cases to study each evening and then had to discuss and make presentations on them the following day in class. Harvard's business faculty had adopted the method by 1925, and it rapidly spread to other institutions.

A century on, case studies' popularity endures. They allow learners to relate existing knowledge and understanding to a plausible situation, facilitating the co-construction of knowledge which is particularly important in professional education. They help develop problem-solving, analytical and critical thinking skills. Used as illustrations or extended examples or scenarios (as they are variously in *Creative Arts Marketing* within chapters, at the end of each chapter, and synoptically at the end of the book itself) they encourage learners to apply concepts to make sense of a situation. This deepens learners' critical understanding of the management frameworks or theories under study. Often teaching and learning activities based on case studies include assessment in the form of a report or presentation, giving the opportunity to develop business communication skills. Used in a group setting, whether face to face or online, soft interpersonal skills such as

discussion or listening come to the fore. A variety of learning outcomes can therefore be targeted efficiently and effectively with the method.

Learners often enjoy case studies because they offer a variety of situations and contexts, casting the learner in the role of a management consultant or problem solver. They provide a safe space to try out ideas with others, leading to active, collaborative and relationship-based learning of the kind which promotes student engagement (Zeipke and Leach, 2010). On the other hand, the incompleteness of information which characterizes many case studies can be unsettling to learners who are used to more directive forms of teaching and learning. Such information gaps are almost inevitably a feature of management in practice, where decisions have to be made on the best information available within a limited time frame. Yet there may be an expectation amongst learners that, because it has been consciously researched and authored, a case scenario should be complete in all respects, and even carry the key to its solution – perhaps buried in the data. It's important to manage expectations appropriately, particularly when working with learners who may come from a variety of educational traditions. Interpretation in the face of ambiguity, and reasoned assumptions in the face of incomplete data, are strengths rather than limitations of the learning experience available.

For example, Ali (2017) points to their value in exposing assumptions at two levels to promote critical reflection. The first is within the case study itself. What assumptions, in the absence of better information, are the people in the case making, and with what justification? The second is at the level of the learner. What assumptions are necessary in making sense of the case, and how reliable are they? Both levels of reflection should encourage learners to be on their guard about taking things for granted, or acting out of habit. These are essential management lessons, whatever the focus of the case situation.

Case studies also have disadvantages. Because they represent moments in history they date rapidly. This may not be a serious problem, given that the issues and dilemmas at the heart of many apparently dated cases are ones of perennial interest to managers. But incidental detail which has changed with the passage of time can be a distraction. Perhaps more importantly, some learners may feel culturally distanced by references that are particular to a geography or society, such as a UK-based case study referring to arts funding structures alien to learners in other parts of the world. Finally, case studies can appear to be hard work to time-poor learners. It takes time to engage properly with a case study, often through a number of iterations and re-readings. Even relatively short cases repay repeated reading and reflection over time. Learners used to more packaged and directive approaches can feel lost and even overwhelmed.

These disadvantages can be ameliorated, and the advantages of case studies enhanced, by a structured approach to their use. Cameron (2011: 182) advocates a nine-step sequence suited to an extended case study of the sort one might encounter on a post-graduate management qualification such as an MBA. Cases like this, perhaps of several thousand words with supporting data and exhibits, are studied in either a group or individual context, where the task consists of diagnosing and solving a problem, and making recommendations in the form of a report or presentation:

1. Understand the task – in other words what is required as an output, and how does this contribute to the desired learning outcome.
2. Scan the case – taking an overview of a case, whatever its length, helps to promote holistic thinking about the situation represented.
3. Explore the situation – assumption articulation within the case (Ali, 2017) is particularly important at this stage
4. Diagnose the problem – analogous with a physician diagnosing a condition from its symptoms, this stage involves evaluating and interpreting evidence and information.
5. Decide on criteria for a solution – following the analysis stage, rational choice criteria can be developed to guide the decision process.
6. Generate options – articulating and justifying assumptions on the part of learners is important here.
7. Evaluate and select the most appropriate option(s)
8. Design an implementation strategy
9. Present your findings – in a format appropriate to the original task.

This detailed sequence can be boiled down into three main stages of analysis (1 – 4), decision (5 – 7) and implementation (8 – 9) -- a linear strategizing process which has influenced the structure of many strategy text-books (e.g. Johnson, et al., 2017). While the 9-step model is too elaborate to be universally applicable to teaching with cases, this simpler 3-step process of analysis decision and implementation has much to recommend it as a starting point for designing learning experiences around even relatively brief case studies.

Firstly, to be capable of the analysis stage, learners need to be able to understand what is required of them. From the educator's point of view, this means determining the objectives of the learning activity. Often these are expressed as learning outcomes – in other words what the learners will be able to know and do on successful completion of the activity (Edwards, 2015). In order for learners to 'understand the task', in Cameron's phrase, it is essential that the objectives or learning outcomes are shared with them in language they can comprehend. Understanding the task in this sense is a powerful motivator, encouraging learners to take responsibility for their progress towards the stated outcomes, prioritizing their activities accordingly. For example, flagging up the questions which follow the relatively brief chapter end case studies in *Creative Arts Marketing* will help learners orient themselves appropriately as they read the material. The opening stage in any structured approach to using case studies could also include managing expectations about such things as completeness of information, acknowledging apparent (but irrelevant) anachronisms, or even explaining the open-ended nature of case analysis to learners concerned about whether or not they will produce the right answer.

Decision, the second broad phase of activity by learners is also subject to choices by the educator. Having studied the case and come to some conclusions, what mechanisms are available for deliberation and choice? We will expand on some of the options available in the next section in a discussion of the strengths and limitations of online and face to face approaches to working on case studies. Differences of opinion and their resolution are essential parts of the Decision phase – and potential tensions need to be acknowledged by the educator. In extended case study work such tensions can be resolved by providing a framework of ground rules (for example by voting after a set amount of time) or by encouraging participants to devise a conflict resolution mechanism themselves as part of the learning process. For briefer activities, task clarity can help learners arrive at conclusions with more confidence – even when working individually.

Finally Implementation, or at least its proxy in the form of a presentation, report, or other response, is a further area where the educator needs to make requirements and mechanisms explicit. This is particularly true of face to face working, where learners can enhance their presentation skills with artefacts, visual aids and role play as appropriate. By no means all case study work ends in a report or presentation. The requirement could be as simple as to contribute to a discussion about the case, or research and present further information relevant to the situation. But whatever the required output, it needs to be complemented by useful and relevant feedback from the educator to mark the end of the process and reinforce the learning achieved.

Face to face, virtual and blended approaches to case study work

As well as being available in both physical and e-book format, *Creative Arts Marketing* 3rd edition has a companion website designed to support teachers and learners using the book in face to face and online environments. Access to the site is controlled by a publisher-provided key available to confirmed adopters of the text. While this might appear restrictive in an age where open educational resources (OERs) are becoming an accepted part of the learning and teaching landscape of arts and cultural management (e.g. Goethe Institut, 2018) it reflects the mixed economy of commercial and not for profit content providers, reflecting the composition of the cultural industries themselves. A community of registered adopters of the book also provides the basis for a closer dialogue between the book and its users going forward.

Rather than being a learning environment in its own right, the companion website is a repository for materials from the book to support a variety of teaching and learning activities by educators. These include digital copies of diagrams from the text which can be incorporated into instructors' own presentation software, and a selection of case studies, including synoptic cases designed for classroom discussion (whether physical or virtual) to unite themes from across the chapters. As a dynamic resource the website has the capacity to house new and updated material in response to developments in professional practice, marketing theory and user input. But its most important contribution is to facilitate the use of the book as a resource for online as well as face to face learning.

As an educator or trainer, one's freedom to vary the form of delivery between online, face to face, or blended learning, can be constrained by institutional norms, user expectations, or even the simple availability of reliable internet connections, power, technology and software. But the rapid development in educational technology that has followed the arrival of Web 2.0 (O'Reilly, 2005), as well as market penetration by tablets and smartphones, has normalized online as an increasingly prevalent mode of learning (EDUCAUSE, 2018). The challenge to educators is not whether to use online, but how to use it creatively and effectively.

As we have noted in the previous section, teaching with case studies lends itself to extended tasks involving one or more group(s) of learners either face to face or online. Face to face, such tasks might be structured within a day-long workshop, or over a series of weekly classes, as periods assigned to stages of analysis, decision and presentation of an implementation plan by syndicate groups, culminating in a session bringing groups together to compare notes and reflect on their learning. Online a similar sequence of activity could be established, perhaps with a more directive approach by the facilitator to the relationship between individual contributions and group outcomes because of the lack of social cues available to groups in the physical world.

Something like the pressure associated with the original use of case studies to teach Harvard law students can be harnessed in a face to face setting, with teams working against deadlines to produce and present their ideas to a critical but collegial audience. This kind of productive drama is less feasible in an online setting, but is replaced by benefits unavailable in a physical environment. For example in a web forum discussions can build over a number of days from contributions made at times to suit the learners involved. Termed asynchronous conferencing because the conversation takes place discontinuously over time, this can produce more considered contributions to a discussion, as well as providing a permanent record which can be referred back to. Synchronous working is also available online, for example through tools such as Google Hangouts, but face to face working has nothing quite like asynchronous conferencing (which can also bring together learners from different time zones without disrupting their normal working and living patterns).

Based on the authors' experience of facilitating case study work in either mode, the following table sets out some practical reflections on some of the respective characteristics of online and face to face in each of the three broad stages of analysis, decision and implementation, and how they can be leveraged as strengths.

Case study phase	Online	Face to Face
Analysis	<p>Group formation</p> <p>To assist group formation (aiding a shared understanding of the task and subsequent progress) introductory messages with photographs or avatars can be planned into the beginning of the process. Learners can link to existing</p>	<p>Group dynamics</p> <p>Face to face groups have access to the taken-for-granted cues of body language and other non-verbal communication. While this accelerates group formation compared to what is possible in online settings, part of the facilitator's role is to attend to group</p>

	<p>social media profiles if they are comfortable doing so. Even if asynchronous conferencing is the main medium for communication, a live video session using Skype or Google Hangouts is a good way to reinforce introductions for effective group working.</p> <p>Preparatory work</p> <p>For extended case study activity, the compulsory submission of preparatory work promotes a sense of commitment amongst online learners. An advance investment of time increases the benefits available from further active participation.</p> <p>Online information search and handling</p> <p>One of the advantages of online study is the ease of incorporating links to supplementary information and resources to help illustrate and clarify issues in a case study and potential solutions by analogy.</p>	<p>dynamics which can be disruptive if left to themselves. A good way of making this part of the available learning is to ask the group early in the case study process to reflect on how it is working together and how this might be improved.</p> <p>Diagramming</p> <p>Exploring the case and diagnosing the problem can be enriched by the use of informal diagramming techniques which are less immediately available to online learners.</p>
<p>Decision</p>	<p>Polling tools</p> <p>Online polls and voting tools (such as directpoll.com) promote engagement and facilitate decision making in ways unavailable offline.</p> <p>Collaborative documents</p> <p>The use of collaborative documents such as Google Docs allows consensus to emerge from a variety of contributions</p>	<p>Group dynamics</p> <p>Decisions are easier to reach face to face than online. But dominant group members may cut potentially useful discussions short. Care needs to be taken in facilitation to bring out a wide a range of views and options as possible, and groups given an idea of how long the process of deliberation ought to take.</p>

	over a period of time. Multiple authorship and shared editing rights encourage individual accountability and group ownership of the outcome.	
Implementation	<p>Online artefacts</p> <p>A presentation using PowerPoint and its notes function, or a report using Google Docs has the capacity to be shared, retained and referred to long after the case study process is complete. The detail and potential quality of the information is likely to exceed what is possible face to face. If asynchronous conferencing has been the default medium for collaboration, it may be worth ending using a synchronous tool to feedback and reflect on what has been learned.</p>	<p>Creative live presentation</p> <p>In a face to face setting, while detail may be limited to what can be written on a flip chart, presentations can make use of visual aids, props and role play as appropriate. This can create very vivid and memorable learning experiences, but needs monitoring in advance to ensure relevance to learning outcomes.</p>

TABLE 1. RESPECTIVE CHARACTERISTICS OF ONLINE AND FACE TO FACE FOR CASE STUDY WORK

These reflections on their respective characteristics do not assume that online and face to face are exclusive choices. In spite of a persistent tendency in pedagogical research to compare them as alternatives on the grounds of effectiveness or acceptability to learners (e.g. Kemp and Grieve, 2014) they are most likely to be found in combination. As should be clear from the preceding analysis, each has strengths and limitations in different contexts. The priority for educators is to use them alone or together in ways which promote effective learning and skills development.

Planning and sharing your case study approach through Learning Design

So far in this article we have considered how a structured approach to case studies can be implemented in different modalities. But the structure in question has been relatively loose, following a commonsense, linear model of strategy as a series of stages. It has served as a container for a number of potentially useful activities to develop knowledge and skills relevant to arts and cultural management. But how might we improve this structure to make it more explicit and visible, capable of being shared, evaluated and further refined?

While it could be argued that designing learning experiences can never be a purely scientific undertaking because of the creativity and intuition involved, there is now an influential school of thought which suggests that there are advantages in making it more rigorous, objective and subject to evidence-based improvement. This approach, termed Learning Design, is defined by Conole (2012: 121) as ‘a methodology for enabling teachers/designers to make more informed decisions in how they go about designing learning activities and interventions, which is pedagogically informed and makes effective use of appropriate resources and technologies’. Part of the spur to Learning Design’s development has been the unprecedented availability of data about online learning behavior (hence Conole’s mention of ‘appropriate resources and technologies’). But its principles can be usefully applied to learning in any mode.

Learning Design encourages educators to think realistically and relevantly about the needs and capacities of their target learners at the very inception of each new piece of learning. The variety of Learning Design practiced at the UK Open University is based on the Open University Learning Design Initiative (OULDI) developed over a five year project in collaboration with a number of other higher education providers (Cross, et al., 2012). This has now been embedded in the routines associated with the production of all new learning materials by the university.

An important part of the process involves devising detailed learner personas for new courses based on a mixture of intuition and research data. The level of information to be included in building these imaginary students includes motivation for studying, expectations for the course, educational background and experiences, study skills strengths and weaknesses, name, age, occupation, and nationality. Learning Design workshop participants are encouraged to draw or collage a face to the name in order to make the persona even more concrete. The presence of these hypothetical, but entirely possible students, continually brings the workshop participants back to the realization that they are not creating learning experiences in the abstract, but for real student faced with a variety of individual barriers and incentives to success in their studies.

Another powerful technique for concentrating the mind towards producing relevant learning experiences is OULDI’s typology of learning activities. Each new module or course is developed with a set of predefined learning outcomes in mind. Adhering to the principle of constructive alignment (Biggs, 1999) all the content and activities included in the module should clearly support (or ‘align’ to) the stated outcomes. The OULDI process invites designers to consider what mix of activities is most likely to achieve the specific outcomes of each course. A typology of seven possible learning activities is provided as detailed in the following table:

Activity type	Explanation	Typical activity prompts
Assimilative	Take in information	Read, Watch, Listen...
Finding and handling information	Search for and use information	List, Analyze, Collate, Plot, Find, Gather...
Communicative	Discuss course content with at least one other person (student or tutor)	Communicate, Debate, Discuss, Argue...
Productive	Actively make something	Create, Build, Make, Design...
Experiential	Apply learning in a real-world setting	Practice, Apply, Explore, Investigate,..

Interactive/adaptive	Apply learning in a simulated setting	Explore, Experiment, Trial, Improve, Model, Simulate.
Assessment	All forms of assessment (summative, formative and self-assessment)	Write, Present, Report, Demonstrate, Critique.

TABLE 1. OULDI LEARNING ACTIVITY TYPOLOGY**Source: Adapted from Rienties and Toeteneel, 2016**

On the face of it some of these categories might appear to overlap. For example, a piece of writing could fall under communicative, productive or assessment depending on whether it was, respectively, a forum post in a discussion about a course concept, a set of notes for personal use, or part of an assignment which might be graded (summative) or contribute to learning without being graded (formative). Similarly, an 'exploration' might be either in the context of applying a new skill or idea in the workplace (experiential) or in a simulated setting such as a case study scenario (interactive/adaptive). Part of the value of the Learning Design workshop is to help understand and exploit the nuances of difference between the seven types depending on the purpose and circumstances of the activity in question.

The challenge for the I designer is to determine an appropriate distribution of the learning time available between the activities necessary to achieve the intended learning outcomes. There is no compulsion to include all seven types – in fact the principle of constructive alignment (Biggs, 1999) should encourage the use of only what is necessary. To concentrate the mind, Learning Design workshop participants have to agree on a bar chart showing the seven activities expressed as columns whose height represents the percentage of time they occupy, with the stipulation that all add up to no more than 100%. This is then used as a guide to planning the week by week unfolding of the module, with an appropriate sequencing of activities to ensure a consistent workload over time, avoiding peaks and troughs that throw learners into crisis as they struggle to balance their studies with the other demands on their time. One very positive effect of this approach to the creation of a new learning materials is to bring home to educators how relatively little time they have at their disposal. It helps avoid the temptation to overload students with more work than is justified by the credit rating of the module they are studying. Particularly for the kind of time-poor part time students in which the Open University specializes, excessive workload is a serious obstacle to perseverance and success. Arts and cultural managers face similar constraints in how much time they are likely to be able to devote to learning and development activities.

Toeteneel and Rienties (2016: 982) point out that Learning Design can be applied 'at activity, course or qualification level'. It is therefore relevant to the design of the kind of case study activities we have been discussing in this article, and its adoption by teaching and learning practitioners in the area of arts and cultural management could lead to more reliable learning experiences for the sector. At first glance, assimilative, communicative and interactive/interpretative activities are likely to feature in case study work. Depending on the nature of the process and task, finding and handling information and assessment might have more or less prominence beside the other elements. By using this typology as a common language, educators can make their design intentions explicit in a way which can be shared with others, or repeated with conscious variations. This offers the opportunity to learn from their own and others' experience in a

more systematic way than has been hitherto possible. Particularly in a resource-strapped sector like arts and cultural management, any improvement in effectiveness and efficiency is a welcome development, so we look forward to further research into the application and utility of Learning Design in this context.

Conclusion

The experience of preparing a new edition of *Creative Arts Marketing* prompted our reflections on the advantages of case studies to promote learning and development for arts and cultural managers, particularly in the soft skills underpinning collaborative activities necessary to success in the future arts economy (Armstrong, et al., 2018). The growth in online learning, and the opportunities it creates for the development of digital skills in both teachers and learners, is a welcome addition to the repertoire of arts management educators. But it needs to be approached in a way which values its unique strengths and capabilities, rather than being seen as a potentially inferior alternative to face to face education. In fact, a pragmatic mixture of modalities is likely to be the best way to create engaging and accessible learning which is relevant to arts managers' needs.

Having advocated a structured approach to case study work based on adapting a practitioner model (Cameron, 2011) we concluded with an argument for the adoption of Learning Design principles by arts management educators. In addition to promoting more efficient and economical programs of learning and development for managers in the sector, this promises to create more opportunities for collaboration and professional development for educators as they engage with evidence-based improvements to their practice.

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