GENERAL INFORMATION

-Unit Number- 5540204
-Superclass- NK
-Title- THE ROLE OF THE ARTS IN SCOTTISH TOURISM

-DESCRIPTION-

GENERAL COMPETENCE FOR UNIT: Explaining the current provision of the arts and identifying and promoting delivery of the arts in a Scottish tourism context.

OUTCOMES

1. explain the nature and scope of the arts and their contribution to the tourism product;
2. describe the major arts and tourism organisations to include their funding, policies and issues which affect them;
3. explain the impact of arts marketing on tourism.

CREDIT VALUE: 2 HN Credits

ACCESS STATEMENT: Access is at the discretion of the centre.

For further information contact: Committee and Administration Unit, SQA, Hanover House, 24 Douglas Street, Glasgow G2 7NQ.

Additional copies of this unit may be purchased from SQA (Sales and Despatch section). At the time of publication, the cost is £1.50 (minimum order £5).
HIGHER NATIONAL UNIT SPECIFICATION

STATEMENT OF STANDARDS

UNIT NUMBER: 5540204

UNIT TITLE: THE ROLE OF THE ARTS IN SCOTTISH TOURISM

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the specification. All sections of the statement of standards are mandatory and cannot be altered without reference to SQA.

OUTCOME

1. EXPLAIN THE NATURE AND SCOPE OF THE ARTS AND ITS CONTRIBUTION TO THE TOURISM PRODUCT

PERFORMANCE CRITERIA

(a) The definition of the arts is accurate in terms of performing, literary and visual arts.

(b) The explanation of the contributing features of the Scottish cultural heritage to the arts in Scotland is accurate in terms of their history and image.

(c) The description of the major arts providers is accurate in terms of their contribution to the delivery of the arts in Scotland and their effects on tourism.

(d) The definition of audiences for the arts is in accordance with visitor/local preferences and their effects on tourism throughout Scotland.

(e) The explanation of the variety in arts provision is accurate in terms of urban and rural areas and between formal/informal arts and their effects on tourism.

RANGE STATEMENT

The arts: performing arts: music; drama; dance;

literary arts: novels; poetry;

visual arts: major collections; Scottish artists; crafts.

Historical background: industrial; rural.

Image of Scotland: perception of Scotland and its contemporary cultural image to visitors/locals, both actual and idealised.

Arts providers: national performing arts companies; major repertory theatres; touring companies; major venues; arts events and organisations.
Categories of audience: product user; potential user; deniers; audience preferences; classes of audience for high/popular arts; importance of amateur arts and crafts in rural areas.

EVIDENCE REQUIREMENTS

Written and/or oral evidence which demonstrates the candidate's awareness of the broad scope of what is defined as the arts and in so doing covers all performance criteria.

The evidence must cover all the items listed in the range statement.

OUTCOME

2. DESCRIBE THE MAJOR ARTS AND TOURISM ORGANISATIONS TO INCLUDE THEIR FUNDING, POLICIES AND ISSUES WHICH AFFECT THEM

PERFORMANCE CRITERIA

(a) The description of arts and tourism organisations is comprehensive in terms of type and category.
(b) The explanation of the roles of arts and tourism organisations is comprehensive in terms of the services they provide in the public, commercial and voluntary sectors.
(c) The definition of current policies of major arts and tourism organisations is comprehensive.
(d) The explanation of the nature of general arts/tourism funding is accurate in terms of its effect on arts/tourism organisations and is in accordance with current policy.

RANGE STATEMENT

Arts and tourism organisations: Scottish Arts Council; Scottish Museum Council; Scottish Tourist Board; Scottish Film Council; area tourist boards; local authorities.

Categories of organisations: central government, Scottish Office development, arts related quangos.

Roles and services: promoters, enablers, funders and guardians of quality of product; entertainment providers; art/craft retail outlets; educators; social and community development.

Funding: national policy; local authority policies; commercial/private sector sponsorship; EC funding; enterprise company funding.

EVIDENCE REQUIREMENTS

Written/oral evidence which demonstrates the candidate's awareness of the various types of arts and tourism organisations and their functions and
interrelationships as well as having an understanding of arts funding in the UK and Scotland.

The evidence must meet all performance criteria and cover all the items in the range statements.

OUTCOME

3. EXPLAIN THE IMPACT OF ARTS MARKETING ON TOURISM

PERFORMANCE CRITERIA

(a) The explanation of the marketing concept is correct in terms of purpose and philosophy.
(b) Identification of the functional areas of marketing is correct in relation to the arts.
(c) The explanation of approaches to the marketing of goods and services is appropriate to the roles of arts and tourism organisations.
(d) Description of the marketing mix is correct.
(e) Identification of responses of marketing to consumer behaviour is correct in terms of displaying an understanding of consumer behaviour, the roles and testimonies of marketing research and segmentation of an arts market.

RANGE STATEMENT

Purpose and philosophy of arts marketing; function of arts marketing in various arts and tourism organisations; boost to the economy.

EVIDENCE REQUIREMENTS

Written/oral evidence which indicates the candidate can apply the concept of arts marketing to the Scottish arts product and its impact on tourism and in so doing fulfils the performance criteria. Evidence must be provided that the items listed in the range statement are covered.

MERIT  Pass with merit may be awarded to candidates who have successfully achieved all outcomes and performance criteria and who, in doing so have consistently demonstrated superior performance with respect to:

(a) clarity of expression and presentation;
(b) depth of underpinning knowledge;
(c) grasp of concepts;
(d) accuracy of information provided and evidence of research produced.
ASSESSMENT

In order to achieve this unit, candidates are required to present sufficient evidence that they have met all the performance criteria for each outcome within the range specified. Details of these requirements are given for each outcome. The assessment instruments used should follow the general guidance offered by the SQA assessment model and an integrative approach to assessment is encouraged. (See references at the end of support notes).

Accurate records should be made of the assessment instruments used showing how evidence is generated for each outcome and giving marking schemes and/or checklists, etc. Records of candidates' achievements should also be kept. These records will be required for external verification.

SPECIAL NEEDS

Proposals to modify outcomes, range statements or agreed assessment arrangements should be discussed in the first place with the external verifier.

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HIGHER NATIONAL UNIT SPECIFICATION

SUPPORT NOTES

UNIT NUMBER: 5540204

UNIT TITLE: THE ROLE OF THE ARTS IN SCOTTISH TOURISM

SUPPORT NOTES: This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

NOTIONAL DESIGN LENGTH: SQA allocates a notional design length to a unit on the basis of the time estimated for achievement of the stated standards by a candidate whose starting point is as described in the access statement. The notional design length for this unit is 80 hours. The use of notional design length for programme design and timetabling is advisory only.

PURPOSE The purpose of this unit is to equip candidates with the means to explain the current provision of the arts and identify and promote delivery of the arts in a Scottish context.

CONTENT/CONTEXT In delivering this unit, an integrative approach to the teaching and assessment of each outcome is desirable. This is particularly helpful in the case of outcome 1 where the candidate's understanding of definitions of the arts is central to the whole outcome. The main themes and issues of outcome 2 are the effects of funding and policies on the arts and emphasis should be made on the necessity of understanding these. The main theme of outcome 3 is the identification of marketing concepts related to the arts and emphasis should be made on the necessity of understanding these.

Corresponding to outcomes 1-3:

1. Performing arts: music, classical, contemporary, folk, opera, drama, comedy, tragedy, revue, variety, pantomime.
   
   Dance: classical, contemporary, folk.

   Literary arts: classical and contemporary novel, prose, poetry, drama.

   Visual arts: classical and contemporary novel, prose, poetry, drama.

   Visual arts: major collections, national, Burrell, contemporary works of Scottish artists, crafts.

   Historical background: industrial Scotland, rural Scotland.

   Image of Scotland: perception of Scotland and its contemporary cultural image to visitors/locals, both actual and idealised.
National companies: Scottish Opera, Scottish Ballet, Royal Scottish National Orchestra, Scottish Chamber Orchestra.

Major repertory theatres: Royal Lyceum, Citizen's Theatre, Traverse, Perth, Byre, Dundee Repertory Theatre, Pitlochry Festival Theatre.

Touring companies: 7:84, Wild Cat, Communicado, Borderline, Scottish Chamber Orchestra, Opera-Go Round, Scottish Ballet 2, Steps out.

Major Venues: Edinburgh Festival Theatre, Glasgow Royal Concert Hall, Usher Hall, Playhouse, SECC and receiving theatres.

Arts events and organisations: Scottish Arts Council, Edinburgh Festival Society, Edinburgh Festival Fringe, Mayfest, St. Magnus Festival, the Mod, Regular Music and various national and local festivals.

Audiences: categories of product user/potential user/denier, classes of audiences for high popular arts, Nash's hierarchy of arts/leisure participation; preferences for local and tourist perceptions of professional/amateur provision, eg: Edinburgh Festival Chorus and Scottish Community Drama Association.

Importance of venue profile; competition for audiences in specified urban areas; companies with/without a base; touring the arts in rural areas, Travelling Gallery, Scottish Arts Council, Art-bus/Arts in Fife, Opera-Go-Round, Scottish Ballet 2 and Steps Out, Scottish Chamber Orchestra, Traverse, Regular Music, Lyceum, Dundee Repertory Theatre, touring companies; importance of amateur arts in rural areas; crafts in rural areas.

2. Arts and tourism organisations: Scottish Arts Council, Scottish Museums Council, Scottish Film Council, Scottish Tourist Board, area tourist boards and local authorities.

Status of organisations: central government, Scottish Office development, arts related quangos.

Roles and services: as promoters, enablers, funders and guardians of quality of product; as entertainment providers; art/craft retail outlets; educators; social and community development.

Policies: development plans of major organisations including: Scottish Arts Council report and review, three year plan, lottery; Scottish Tourist Board report -"Tourism and The Arts in Scotland" and tape slide programme; Scottish Film Council three year plan and report; Scottish Museums Council reports -"Local Authorities and the Arts", "Arts in the Communities", "Charter for the Arts in Scotland".

Funding: national policy; local authorities policies; commercial/private sector sponsorship; EC funding; enterprise company funding; influences and implications of funding levels which affect the range of operations possible in both arts and tourism organisations.

3. Individual application of purpose and philosophy of arts marketing: explanation of function of arts marketing in various arts organisations
through exemplars, visits or visiting speakers, case studies, Scottish Arts Council arts marketing video and publications.

Analysis of exemplars of arts/tourism goods and services to highlight visitor profiles/perceived preference, eg: Ortak Silver, Hairy Haggis or Nessie, the Tattoo, Glenlivet Fireworks Concert, festival/fringe.

Exemplars of the broad range of applications of the marketing mix; its elements, interrelationships, variations when responding to changing conditions, pricing decisions and component parts of the promotional mix; publicity and promotional materials from large/small organisations, eg: Edinburgh Festival Theatre; Cumbernauld Theatre; the National Galleries the Stills Gallery; the Lyceum or the Byre.

Principles of marketing research identified through examination of various exemplars produced by arts tourism organisations using standard mechanisms, eg: audience surveys, examination of audience trends and preferences.

**APPROACHES TO GENERATING EVIDENCE** While the broad scope of the arts and their provision in Scotland should be recognised, realistically, exemplars covering a broad, representative number of these could be highlighted for study.

Field visits to and visiting speakers from arts and tourism organisations would enhance the delivery of this unit as would the study of materials generated by various arts and tourism organisations, venues, etc. Evidence should be generated through tutor-led lectures and discussion in class of appropriate themes and issues related to the arts and tourism. Practical application in the workplace would enhance delivery. This unit should be integral to many areas in a tourism or arts course, as the place of the arts in generating tourism continues to have a positive effect on the Scottish economy.

**ASSESSMENT PROCEDURES**

Outcome 1 might be assessed by a single assignment to cover all performance criteria supported by materials chosen from a negotiated cross section of exemplars.

Outcome 2 might be assessed by a single extended response which could discuss the effects of various policies and issues which affect the funding of major arts and tourism organisations.

Outcome 3 might be assessed by a single case study in which the concepts of arts marketing are applied to limited and negotiated exemplars.

An oral presentation involving any of the above reports may assess the candidate’s ability to communicate an understanding arts provision to colleagues or clients.

It would be advisable for candidates to be issued with the instruments of assessments and schedule for assessment timeously to allow adequate time for candidates to receive feedback from chosen arts and tourism organisations. This would allow realistic deadlines for presentations and submission of assessments to be met.
REFERENCES

2. For a fuller discussion on assessment issues, please refer to SQA's Guide to Assessment.
3. Information for centres on SQA's operating procedures is contained in SQA's Guide to Procedures.
4. For details of other SQA publications, please consult SQA's publications list.

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