



MBA in Arts Innovation

Handbook

April 2026

Introduction

MBA in Arts Innovation

The MBA equips arts entrepreneurs to succeed in today's complex world through its practical problem-based frameworks, tools, experiences, and methodologies curated by a unique blend of world-class academic institutions, faculty, practitioners, mentors, and coaches. The curriculum is tailored to the needs of arts professionals in multi-dimensional roles seeking creative, entrepreneurial, and operational tools for enhanced impact and leadership. The target group should be prepared to pursue substantial academic studies at graduate level and have the capacity to engage in deep research, problem-solving, and strategic thinking. This programme is designed for experienced professionals in the arts and cultural sectors seeking to enhance their leadership capabilities, business acumen, and innovation competencies.

Entry requirements

Education Requirements

Standard admission to the MBA in Arts Innovation normally requires a degree at EQF level 6. Strong candidates with an EQF level 5 or equivalent college qualification plus at least 3 years of relevant work experience will be considered. All applicants are reviewed by at least one administrator and one faculty member for needed competences. Reviewers evaluate whether work experience, typically in a business or management function in non-profits or arts organizations, would allow the student to meet the requirements to be successful in the program.

Language Requirements

English language competency at an IELTS 6.5 or equivalent is required of all applicants.

Instructional design

Teaching: The MBA in Arts Innovation combines asynchronous components (lecture videos, readings, and assignments) and synchronous meetings attended by students and a teacher during a video call. Asynchronous components support the schedule of students from diverse work-life situations, and synchronous meetings provide accountability and motivation for students. Students have direct access to their teacher and their peers at all times through the use of direct message and group chat; teachers are also able to initiate voice and video calls with students outside the regularly scheduled synchronous sessions. The MBA is composed of three partially overlapping tiers: Tier One (Foundational, 30 ECTS) comprises 12 short courses on various aspects of management theory and practice plus two integrative seminars; Tier Two (Collaboration Lab, 30 ECTS) consists of Reflective Collaboration Labs that enmesh students deeply in a cohort; and Tier Three (Capstone, 30 ECTS) is a Field Leadership Immersion project where students apply their learning to a community-based arts nonprofit or similar organization.

Assessment: Assessment comprises two components. Regular Assessment (60%): Continuous evaluation of regular assignments, focusing on proficiency of submitted work and the ability to respond to instructor feedback. Students typically complete 1-4 assignments per regular unit. Final Assessment (40%): Cumulative assignments requiring students to deepen and extend scholarly engagements initiated in prior work. Final assignments must be well-structured and completed at a high research standard, and may take

the form of exams, essays, presentations, projects, reports, or similar assessments. The overall mark on the course is composed of the marks on the taught modules weighted according to their ECTS.

Degree structure

All modules are compulsory. Students must complete 90 ECTS total across three tiers: Foundational (Modules 1-14, 30 ECTS), Collaboration Lab (Module 15, 30 ECTS), and Capstone (Module 16, 30 ECTS).

Module	ECTS	Level
Engaged Aesthetics for Global Development	2	EQF 7
Music and the Mind: An Integrated Approach	2	EQF 7
Frameworks for Advocacy and Action	2	EQF 7
Introduction to Social Enterprise	2	EQF 7
Teaching Artistry for Communities	2	EQF 7
Making Music Work: Culture and Practice	2	EQF 7
Human-Centered Design	2	EQF 7
Organisational Finance Toolkit	2	EQF 7
Operational Excellence	2	EQF 7
Revenue Strategies; Paths to Financing	2	EQF 7
Measuring Results, Evaluating Impact	2	EQF 7
Sustained Success: Creativity and Renewal	2	EQF 7
Topics in Creative Management I	3	EQF 7

Topics in Creative Management II	3	EQF 7
Reflective Collaboration Labs	30	EQF 7
Field Leadership Immersion	30	EQF 7

Module Descriptions

1. Engaged Aesthetics for Global Development

Learners form or firm up their own beliefs on the nature, promise, and function of art by reflecting on its crucial importance for contemporary society and its application in local and international development efforts. Learners acquaint themselves with some of the most important discussions on modern aesthetics since Immanuel Kant's landmark treatise of 1790, *The Critique of the Power of Judgement*. By carefully analysing the type of pleasure that art produces in individuals who participate in meaningful artistic experiences, this module aims to introduce the unique possibilities that art-based impact can promise for local and international development. Learners will have an opportunity to gain exposure to important contemporary theories of aesthetics and the opportunity to apply them to real-life organisational contexts.

Learning Outcomes

1. Create synthetic contextualised discussions of key issues related to art and its role in society.
2. Apply a professional and scholarly approach to research problems pertaining to art, innovation, and international development.
3. Efficiently manage interdisciplinary issues that arise in connection to arts and innovation.
4. Demonstrate self-direction in research and originality in solutions developed for arts organisations.
5. Act autonomously in identifying research problems and solutions related to art and civic life.
6. Solve problems and be prepared to take leadership decisions related to the methods and principles of aesthetics and innovation.

2. Music and the Mind: An Integrated Approach

This module introduces learners to the neuroscience of music, exploring how music affects the human brain and body. Through interdisciplinary perspectives from neuroscience, psychology, and music education, learners examine the evidence base for music's role in cognitive development, emotional well-being, and social cohesion. The module emphasizes practical applications of neuroscience research in music programmes for diverse populations, including children, older adults, and individuals with special needs.

Learning Outcomes

1. Develop specialized knowledge of neuroscience research relevant to music and human development.

2. Apply neuroscience evidence to design effective music-based programmes for diverse populations.
3. Critically evaluate music-based interventions and their documented impacts.
4. Communicate neuroscience findings to non-specialist audiences in organizational contexts.
5. Design research questions and approaches for investigating music's effects on cognition and well-being.
6. Assess the relevance of neuroscience theories for arts organization programming and leadership.

3. Frameworks for Advocacy and Action

This module equips learners with strategic frameworks and practical tools for advocating on behalf of the arts. Through examining case studies of successful advocacy campaigns and analyzing policy landscapes, learners develop competence in designing and implementing advocacy strategies that create meaningful change at local, national, and international levels.

Learning Outcomes

1. Develop critical knowledge of advocacy strategies and their application in arts contexts.
2. Design and implement advocacy campaigns for arts issues at multiple policy levels.
3. Analyze policy landscapes and identify leverage points for arts advocacy.
4. Build and manage coalitions of stakeholders for collaborative advocacy.
5. Communicate the value and impact of the arts to diverse audiences and decision-makers.
6. Assess and improve advocacy strategies based on evidence and stakeholder feedback.

4. Introduction to Social Enterprise

This module introduces the theory and practice of social enterprise as a model for sustainable arts and cultural organizations. Learners examine business models, funding strategies, impact measurement, and governance structures specific to social enterprises in the creative sectors.

Learning Outcomes

1. Develop foundational knowledge of social enterprise theory and models.
2. Design or adapt business models for arts organizations operating as social enterprises.
3. Develop impact measurement frameworks appropriate for arts social enterprises.
4. Identify and develop earned income opportunities for arts organizations.
5. Apply governance and management principles specific to social enterprises.
6. Evaluate the sustainability and social impact of arts social enterprise models.

5. Teaching Artistry for Communities

Teaching artists are experienced, accomplished artists who work collaboratively with instructors and peers to engage diverse audiences in meaningful artistic experiences. This module explores the methods, philosophies, and practices of teaching artistry as a distinct professional role in the creative arts.

Learning Outcomes

1. Develop comprehensive knowledge of teaching artistry philosophies, methods, and best practices.
2. Design and facilitate transformative artistic experiences for diverse learners and communities.
3. Apply adult learning and pedagogical principles to arts teaching contexts.

4. Assess artistic learning and development in participants.
5. Manage classroom dynamics and create inclusive learning environments for arts engagement.
6. Evaluate teaching artistry programs and their impact on participant growth and community change.

6. Making Music Work: Culture and Practice

This module examines practical and strategic approaches to sustaining music programming in various organizational and community contexts. Learners investigate business models, cultural frameworks, and leadership strategies essential for music organizations.

Learning Outcomes

1. Develop specialized knowledge of sustainable business models for music organizations.
2. Design music programming strategies aligned with organizational mission and community needs.
3. Analyze financial models and revenue streams specific to music organizations.
4. Lead music organizations through strategic planning and change management.
5. Evaluate music programming effectiveness and community impact.
6. Apply cultural frameworks and community engagement approaches to music leadership.

7. Human-Centered Design

This module introduces learners to human-centered design methodologies that prioritize user needs and experiences in developing solutions. Through case studies and practical exercises, learners apply design thinking processes to arts and cultural challenges.

Learning Outcomes

1. Apply human-centered design principles to arts and cultural challenges.
2. Conduct user research and synthesize findings to identify design opportunities.
3. Facilitate ideation and prototyping processes for organizational innovation.
4. Design iterative testing and feedback mechanisms for program improvements.
5. Communicate design solutions and their rationale to stakeholders.
6. Lead organizational change through human-centered design approaches.

8. Organisational Finance Toolkit

This module provides comprehensive instruction in financial management for arts organizations. Learners develop competence in budgeting, financial analysis, fundraising strategies, and sustainable financing models specific to the nonprofit and arts sectors.

Learning Outcomes

1. Develop comprehensive financial management competencies for arts organizations.
2. Create multi-year financial plans and budgets aligned with organizational strategy.
3. Analyze financial statements and use financial data for organizational decision-making.
4. Develop and manage diverse fundraising strategies for financial sustainability.
5. Communicate financial information effectively to board, staff, and funders.
6. Design financial systems and controls appropriate for nonprofit arts organizations.

9. Operational Excellence

This module focuses on operational best practices and systems thinking in arts and cultural organizations. Learners examine processes for quality assurance, risk management, and continuous improvement in organizational operations.

Learning Outcomes

1. Design operational systems and processes that support organizational mission and goals.
2. Develop quality assurance and continuous improvement approaches for arts organizations.
3. Manage human resources effectively, including recruitment, training, and evaluation.
4. Identify and manage organizational risks across operations.
5. Lead operational change and systems improvements in organizations.
6. Evaluate operational effectiveness and efficiency using appropriate metrics.

10. Revenue Strategies; Paths to Financing

This module explores diverse funding mechanisms and revenue generation strategies for arts organizations. Learners analyze earned income, grants, sponsorships, individual giving, and innovative financing approaches specific to the creative sectors.

Learning Outcomes

1. Develop comprehensive knowledge of funding sources and financing mechanisms for arts organizations.
2. Conduct funding landscape analysis and identify appropriate funding opportunities.
3. Design earned income and revenue generation strategies aligned with mission.
4. Write compelling grants and funding proposals.
5. Manage relationships with individual donors, grantmakers, and corporate sponsors.
6. Develop diversified revenue models that support long-term organizational sustainability.

11. Measuring Results, Evaluating Impact

This module equips learners with tools and frameworks for evaluating program effectiveness and organizational impact. Learners develop competence in designing evaluation plans, collecting and analyzing data, and communicating results to stakeholders.

Learning Outcomes

1. Develop comprehensive evaluation frameworks appropriate for arts organizations.
2. Design and implement evaluation studies using both quantitative and qualitative methods.
3. Identify and measure outcomes and impacts relevant to arts programming and organizational goals.
4. Collect, analyze, and interpret evaluation data.
5. Communicate evaluation findings to diverse stakeholders (board, funders, community).
6. Use evaluation results to improve programs and organizational performance.

12. Sustained Success: Creativity and Renewal

This module explores strategies for long-term organizational sustainability, innovation, and adaptive change in arts organizations. Learners examine organizational culture, leadership development, and creative renewal processes.

Learning Outcomes

1. Develop strategic approaches to long-term organizational sustainability and growth.
2. Design organizational culture and leadership approaches that support artistic excellence and innovation.
3. Lead strategic change and adaptive management in organizations.
4. Foster creativity, innovation, and artistic renewal within organizational contexts.
5. Engage stakeholders in visionary planning and organizational transformation.
6. Assess organizational health and identify areas for strategic renewal and improvement.

13. Topics in Creative Management I

This integrative seminar synthesizes learning from the foundational tier modules through a specific theme or perspective led by a recognized leader in arts management and innovation. The seminar brings together concepts, tools, and frameworks from multiple foundational modules and applies them to a coherent topic in creative arts management.

Learning Outcomes

1. Synthesize learning from foundational tier modules around a specific management theme.
2. Apply integrated frameworks and tools from multiple disciplines to complex arts management challenges.
3. Engage in scholarly discourse about contemporary issues in creative arts management.
4. Analyze case studies and real-world organizational examples through integrated theoretical lenses.
5. Develop original perspectives on the topic through synthesis of diverse theoretical and practical approaches.
6. Contribute to field knowledge about effective creative management practice.

14. Topics in Creative Management II

This integrative seminar continues the synthesis of learning from the foundational tier modules through a different theme or perspective led by a recognized leader in arts management and innovation. The seminar enables learners to explore a second major theme in creative arts management, deepening their integration of foundational knowledge.

Learning Outcomes

1. Synthesize learning from foundational tier modules around a second management theme.
2. Integrate concepts and frameworks from multiple foundational modules around a new topic.
3. Engage in advanced scholarly discourse about contemporary issues in creative arts management.
4. Analyze complex cases and organizational challenges through multiple integrated theoretical frameworks.
5. Develop sophisticated, original perspectives on creative management through synthesis of theory and practice.
6. Contribute advanced insights to the field of creative arts management.

15. Reflective Collaboration Labs

The Reflective Collaboration Lab enmeshes students deeply in a cohort to drive reflection on their own leadership style and how to work well with others from a variety of cultures, backgrounds, and work experiences. Through structured reflection, peer feedback, and facilitated dialogue, learners develop self-awareness, interpersonal skills, and collaborative competence.

Learning Outcomes

1. Develop self-awareness of personal leadership style, strengths, and development areas.
2. Provide and receive constructive peer feedback to support development.
3. Work effectively with diverse colleagues across cultural, professional, and experiential backgrounds.
4. Apply collaborative and inclusive leadership approaches in group settings.
5. Navigate conflict and difference within teams using dialogue and shared understanding.
6. Integrate leadership development insights with foundational learning throughout the program.

16. Field Leadership Immersion

The Field Leadership Immersion is the capstone project where students apply concepts, theories, and methodologies learned throughout the program to a community-based arts nonprofit or similar organization. Students embed themselves in the nonprofit, conducting intensive study of relevant policies and laws pertaining to the creative arts, tourism, sustainability, and civics. Learners interview panels of experts in their chosen area, research organizations for best fit, and plan and deliver an impactful activity for their chosen organization. Ultimate deliverables include the business plan and other artifacts related to the nonprofit, a detailed research paper analyzing policies and organizational context, and implementation of student-designed activities creating measurable impact.

Learning Outcomes

1. Apply program learning to real-world organizational challenges and opportunities.
2. Conduct in-depth research on policies, laws, and best practices relevant to chosen organization.
3. Engage with community stakeholders and organizational leaders to understand context and needs.
4. Design and implement impactful activities aligned with organizational mission and community needs.
5. Create organizational artifacts (business plans, strategy documents, evaluation reports) demonstrating competence.
6. Reflect on and articulate learning from immersion experience and its contribution to leadership development.

Internships policy

Internships must be a genuine extension of the student's academic programme, providing opportunity to apply theoretical knowledge to substantive projects directly related to their field of study. Internships consisting primarily of administrative or routine tasks will not be approved.

Every internship must have a defined start date, end date, and formal learning plan with objectives agreed in advance by the student, the host organisation, and the relevant college. Responsibilities and task complexity should increase over time. Each student must be assigned a named supervisor within the host organisation who holds relevant expertise and is responsible for providing regular guidance and feedback.

Woolf prioritises paid internships to ensure equitable access regardless of socioeconomic background. Unpaid internships may only be approved where they constitute a genuine learning opportunity and do not displace the work of a paid employee.

Programmatic standards

Day-to-day management sits with the relevant college. Each college must have a designated Woolf contact responsible for vetting and approving all host organisations and placements before any internship may proceed. Colleges are responsible for matching students to approved positions.

Students must complete pre-internship preparation before commencing a placement, which may include CV writing, interview support, and other instruction as necessary. Virtual internships are encouraged to widen access beyond geographical constraints; support systems must address the challenges of remote work, including cross-timezone communication and fostering professional belonging.

Programme effectiveness must be evaluated on an ongoing basis. Formal evaluations will be collected from students, host supervisors, and academic advisors, and will inform curriculum design and programme improvement.

Grading Scheme

General Marking Criteria and Classification

Marking of student work keeps in view the scale of work that the student can reasonably be expected to have undertaken in order to complete the task.

The assessment of work for the course is defined according to the following rubric of general criteria:

1. **Engagement:**
 - Directness of engagement with the question or task
 - Range of issues addressed or problems solved
 - Depth, complexity, and sophistication of comprehension of issues and implications of the questions or task
 - Effective and appropriate use of imagination and intellectual curiosity
2. **Argument or solution:**
 - Coherence, mastery, control, and independence of work
 - Conceptual and analytical precision
 - Flexibility, i.e., discussion of a variety of views, ability to navigate through challenges in creative ways
 - Completion leading to a conclusion or outcome
 - Performance and success of the solution, where relevant
3. **Evidence (as relevant):**
 - Depth, precision, detail, range and relevance of evidence cited
 - Accuracy of facts
 - Knowledge of first principles and demonstrated ability to reason from them
 - Understanding of theoretical principles and/or historical debate
 - Critical engagement with primary and/or secondary sources
4. **Organisation & Presentation:**
 - Clarity and coherence of structure

- Clarity and fluency of writing, code, prose, or presentation (as relevant)
- Correctness of conformity to conventions (code, grammar, spelling, punctuation, or similar relevant conventions)

Definition of marks

97-100

Work will be so outstanding that it could not be better within the scope of the assignment. These grades will be used for work that shows exceptional excellence in the relevant domain; including (as relevant): remarkable sophistication and mastery, originality or creativity, persuasive and well-grounded new methods or ideas, or making unexpected connections or solutions to problems.

94-96

Work will excel against each of the General Criteria. In at least one area, the work will be merely highly competent.

90-93

Work will excel in more than one area, and be at least highly competent in other respects. It must be excellent and contain: a combination of sophisticated engagement with the issues; analytical precision and independence of solution; go beyond paraphrasing or boilerplate code techniques; demonstrating quality of awareness and analysis of both first principles or primary evidence and scholarly debate or practical tradeoffs; and clarity and coherence of presentation. Truly outstanding work measured against some of these criteria may compensate for mere high competence against others.

87-89

Work will be at least very highly competent across the board, and excel in at least one group of the General Criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.

84-86

Work will demonstrate considerable competence across the General Criteria. They must exhibit some essential features of addressing the issue directly and relevantly across a good range of aspects; offer a coherent solution or argument involving (where relevant) consideration of alternative approaches; be substantiated with accurate use of resources (including if relevant, primary evidence) and contextualisation in debate (if relevant); and be clearly presented. Nevertheless, additional strengths (for instance, the range of problems addressed, the sophistication of the arguments or solutions, or the use of first principles) may compensate for other weaknesses.

80-83

Work will be competent and should manifest the essential features described above, in that they must offer direct, coherent, substantiated and clear arguments; but they will do so with less range, depth, precision and perhaps clarity. Again, qualities of a higher order may compensate for some weaknesses.

77-79

Work will show solid competence in solving problems or providing analysis. But it will be marred by weakness under one or more criteria: failure to fully solve the problem or discuss the question directly; some irrelevant use of technologies or citing of information; factual error, or error in selection of technologies; narrowness in the scope of solution or range of issues addressed or evidence adduced; shortage of detailed evidence or engagement with the problem; technical performance issues (but not so much as to prevent operation); poor organisation or presentation, including incorrect conformity to convention or written formatting.

74-76

Work will show evidence of some competence in solving problems or providing analysis. It will also be clearly marred by weakness in multiple General Criteria, including: failure to solve the problem or discuss the question directly; irrelevant use of technologies or citing of information; factual errors or multiple errors in selection of technologies; narrowness in the scope of solution or range of issues addressed or evidence adduced; shortage of detailed evidence or engagement with the problem; significant technical performance issues (but not so much as to prevent operation); poor organisation or presentation, including incorrect conformity to convention or written formatting. They may be characterised by unsubstantiated assertion rather than argument, or by unresolved contradictions in the argument or solution.

70-73

Work will show evidence of competence in solving problems or providing analysis, but this evidence will be limited. It will be clearly marred by weakness in multiple General Criteria. It will still make substantive progress in addressing the primary task or question, but the work will lack a full solution or directly address the task; the work will contain irrelevant material; the work will show multiple errors of fact or judgment; and the work may fail to conform to conventions.

67-69

Work will fall down on a number of criteria, but will exhibit some of the qualities required, such as the ability to grasp the purpose of the assignment, to deploy substantive information or solutions in an effort to complete the assignment; or to offer some coherent analysis or work towards the assignment. Such qualities will not be displayed at a high level, and may be marred by irrelevance, incoherence, major technical performance issues, error and poor organisation and presentation.

64-66

Work will fall down on a multiple General Criteria, but will exhibit some vestiges of the qualities required, such as the ability to see the point of the question, to deploy information, or to offer some coherent work. Such qualities will be substantially marred by irrelevance, incoherence, error and poor organisation and presentation.

60-63

Work will display a modicum of knowledge or understanding of some points, but will display almost none of the higher qualities described in the criteria. They will be marred by high levels of factual or technology error and irrelevance, generalisation or boilerplate code and lack of information, and poor organisation and presentation.

0-60

Work will fail to exhibit any of the required qualities. Candidates who fail to observe rubrics and rules beyond what the grading schemes allow for may also be failed.

Indicative equivalence table

US GPA	US Grade	US Percent	UK Mark	UK UG Classification	UK PG Classification	Malta Grade	Malta Mark	Malta Classification	Swiss Grade
4	A+	97 - 100	70+	First	Distinction	A	80-100%	First class honours	6.0
3.9	A	94-96				B	70-79%	Upper-second class honours	
3.7	A-	90-93							5.5
3.3	B+	87-89	65-69	Upper Second	Merit	C	55-69%	Lower-second class honours	
3	B	84-86	60-64						
2.7	B-	80-83	55-59	Lower Second	Pass				5
2.3	C+	77-79	50-54			D	50-54%	Third-class honours	
2	C	74-76	45-49	Third	Pass				
1.7	C-	70-73	40-44						
1.3	D+	67-69	39-	Fail	Fail				
1	D	64-66							
0.7	D-	60-63							
0	F	Below 60				F			

Synchronous Adjustments Template

Synch discussions may affect the mark on submitted assignments: written work is submitted in advance, and a discussion follows. This provides students an opportunity to clarify and explain their written claims, and it also tests whether the work is a product of the student's own research or has been plagiarised.

The synchronous discussion acts to shift the recorded mark on the submitted assignment according to the following rubric:

+3

Up to three points are added for excellent performance; the student displays a high degree of competence across a range of questions, and excels in at least one group of criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.

+/- 0

The marked assignment is unchanged for fair performance. Answers to questions must show evidence of some solid competence in expounding evidence and analysis. But they will be marred by weakness under one or more criteria: failure to discuss the question directly; appeal to irrelevant information; factual error; narrowness in the range of issues addressed or evidence adduced; shortage of detailed evidence; or

poor organisation and presentation, including consistently incorrect grammar. Answers may be characterised by unsubstantiated assertion rather than argument, or by unresolved contradictions in the argument.

- 3 (up to three points)

Up to three are subtracted points for an inability to answer multiple basic questions about themes in the written work. Answers to questions will fall down on a number of criteria, but will exhibit some vestiges of the qualities required, such as the ability to see the point of the question, to deploy information, or to offer some coherent analysis towards an argument. Such qualities will not be displayed at a high level or consistently, and will be marred by irrelevance, incoherence, error and poor organisation and presentation.

0 (fail)

Written work and the oral examination will both be failed if the oral examination clearly demonstrates that the work was plagiarised. The student is unfamiliar with the arguments of the assignment or the sources used for those arguments.

Plagiarism

Plagiarism is the use of someone else's work without correct referencing. The consequence of plagiarism is the presentation of someone else's work as your own work. Plagiarism violates Woolf policy and will result in disciplinary action, but the context and seriousness of plagiarism varies widely. Intentional or reckless plagiarism will result in a penalty grade of zero, and may also entail disciplinary penalties.

Plagiarism can be avoided by citing the works that inform or that are quoted in a written submission. Many students find that it is essential to keep their notes organised in relation to the sources which they summarise or quote. Course instructors will help you to cultivate professional scholarly habits in your academic writing.

Depending on the course, short assignment essays may not require students to submit a bibliography or to use extensive footnotes, and students are encouraged to write their assignments entirely in their own words. However, all essays must acknowledge the sources on which they rely and must provide quotation marks and citation information for verbatim quotes.

There are several forms of plagiarism. They all result in the presentation of someone's prior work as your new creation. Examples include:

- Cutting and pasting (verbatim copying)
- Paraphrasing or rewording
- Unauthorised Collaboration
- Collaboration with other students can result in pervasive similarities – it is important to determine in advance whether group collaboration is allowed, and to acknowledge the contributions or influence of the group members.
- False Authorship (Essay Mills, Friends, and Language Help)
- Paying an essay writing service, or allowing a generous friend to compose your essay, is cheating. Assistance that contributes substantially to the ideas or content of your work must be acknowledged.

Complaints and appeals

Students and faculty should always seek an amicable resolution to matters arising by addressing the issue with the person immediately related to the issue. Students should handle minor misunderstandings or disagreements within a regular teaching session or by direct message, or with their College. If a simple resolution is not possible, or the matter remains unresolved for one party, the steps outlined in this section apply to all groups, colleges, and units of Woolf.

The Red Flag system

An issue with a red flag should be submitted in the case that a member of Woolf seeks to make an allegation of serious misconduct about another member, including matters of cheating, plagiarism, and unfair discrimination or intolerance.

Any member of Woolf, seeking to raise a matter of serious concern, should submit a red flag by emailing redflag@woolf.education. Provide a short, clear description of the issue.

If a student submits an issue with a red flag, or if a faculty member submits an issue about a student, it will trigger a meeting with the student's College Advisor. If the issue is not resolved, the matter will be escalated to the College Dean, or to a committee designated by the College Dean, which will have the power to clear the flag.

If an issue is submitted with a red flag by a faculty member about another faculty member, then the issue is reported directly to the College Dean.

For both students and faculty members, after the Dean's decision, the one who submits the complaint is provided the opportunity to accept or appeal the decision; if the one submitting the issue appeals the decision, it will be assigned to the Quality Assurance, Enhancement, and Technology Alignment Committee, which is a subcommittee of the Faculty Council.

Mitigating circumstances

When serious circumstances ('Mitigating Circumstances'), beyond the control of a student or faculty member, adversely affect academic performance or teaching support, a Mitigating Circumstances report must be submitted using Woolf's red flagging system. Mitigating Circumstances may include but are not limited to serious medical problems, domestic and personal circumstances, major accidents or interruptions of public services, disturbances during examination, or serious administrative or procedural errors with a material effect on outcomes.

Mitigating circumstances do not normally include a member's personal technology problems, including software, hardware, or personal internet connection failures; employment obligations or changes in employment obligations; permanent or sustained medical conditions (unless there is a sudden change of condition); or circumstances where no official evidence has been submitted.

Mitigating circumstances are normally only considered when a red flag has been submitted for the issue before the deadline of an affected written project or assignment, or within one week of a cumulative examination. Proof of mitigating circumstances may result in an extended deadline or examination period, or the possibility to retake an examination; it will not result in any regrading of existing submissions or exams.

Grade appeals

Students who dissent from the grades they have received should follow the normal procedure for submitting a red flag.