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MA/MFA Creative Producing

PROGRAMME SPECIFICATION 2023/24

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# **KEY INFORMATION**

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| --- | --- |
| **Award Title** | Creative Producing |
| **Award Aim** | Master of Arts – 180 credits  Master of Fine Art – 240 credits |
| **Possible Exit Awards** | Postgraduate Certificate – 60 credits  Postgraduate Diploma – 120 credits |
| **Awarding Body** | University of London |
| **Mode(s) of Study** | Full-time only |
| **Full Length of Study** | 1 year |
| **Admissions Requirements** | You should normally have an undergraduate degree in a relevant field, (drama, theatre or performance studies, for example, but other areas such as economics, politics or business studies are also relevant); applications from students of other disciplines will be considered. All applicants will be expected to have had practical experience in theatre related areas and/or arts management. Applications for the accreditation of prior experience in lieu of academic entry qualification will also be considered where appropriate. An offer will normally only be made after interview/audition.  An MFA top-up year for those with an existing MA or PGDip in this subject is also available.  *We particularly encourage applications from groups currently under-represented in higher education, such as students with disabilities and members of Black, Asian and Minority Ethnic groups. Find out more information on*[***Central’s commitment to equality and diversity***](https://www.cssd.ac.uk/about-central/equity-at-central)*.*   * **English Language Requirements**   Applicants for whom English is not their first language are required to prove their English language proficiency by gaining an overall score of 7.0 in an [**IELTS test**](http://www.ielts.org/). We do accept equivalent English language qualifications. Applicants are advised to gain this certification as early as possible and more information can be found through the [**English Language Requirements**](https://www.cssd.ac.uk/english-language-requirements) page.   * **Interviews**   If you are selected for an interview for a place on the Creative Producing, MA/MFA course, you can expect the following:  Prior to your actual interview, applicants will be required to submit a video presentation that would feature the following:   * A portfolio presentation of about three minutes concentrating mainly on one example of your previous work * Influences on your practice, both artistic and entrepreneurial..   You will also be asked to think about how you would approach staging one of Aesop’s Fables. Whatever your background you will find it helpful to have a working knowledge of these texts. Aesop’s Fables exist in a number of languages and translations, and you may wish to make use of any of these. As a guide, we refer you to Mercury and the Woodman, The Wolf and the Lamb, and The Fox and the Crow. In relation to this, we ask you submit:   * Images of a non-theatre space that you could imagine staging your take on the fable * Suggestions of one UK venue and one international venue of your choice at which to stage your take of the fable.   You will then further discuss your choices and material at the interview stage with one of our admissions tutors.  The interview process will also give you an opportunity to find out more about the course and the School.   * **International Interviews**   Each year Central hosts a number of interviews outside of the UK, with a team of tutors from Central travelling to meet applicants. The international interviews are designed to replicate the London-based interview experience in every aspect (other than a tour of our site!). See our [**Event Finder**](https://www.cssd.ac.uk/discover-central/visit-us) for listings of upcoming interview locations and dates.   * **Distance Interviews**   Central does allow applicants to undertake a distance interview for this course. If you live abroad and are unable to attend an interview in person you may, at the discretion of the Admissions Tutor, be offered the opportunity of a distance interview. If you are selected for interview in this manner you will be contacted (normally by email) in order to arrange a suitable time for an interview. This will be conducted on Skype, telephone or by ‘live’ email exchange and will normally be based upon material you will have been asked to submit in advance. The interview will be conducted by the Admissions Tutor in liaison with a colleague who will have sight of your submitted materials.  For further information see the [**How to Apply section**](https://www.cssd.ac.uk/how-to-apply/postgraduate-applications). |
| **Location of Study** | London |
| **Professional Accreditation** | None |

# **PROGRAMME OVERVIEW**

## Educational Aims

The aims and learning outcomes of the MA/MFA in Creative Producing are closely informed by Central’s M (Masters) Framework principles.

The MA and MFA in Creative Producing at Central both enable you to:

* gain knowledge at the forefront of, or informed by, a focussed approach to the evolving field of producing
* take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical event management plans, ongoing skills development and sustained written arguments debating the field
* understand how the boundaries of producing are interrogated and advanced through intense practice and research
* share learning with students on other programmes
* in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex issues in unpredictable environments
* develop practice and scholarship pertinent to the field.

In addition to the above the MFA programme will:

* extend experience and outputs through a prolonged engagement with relevant practice.

## Programme Structure

MA Only

|  |  |  |  |
| --- | --- | --- | --- |
| **Term 1**  Unit 2: 20 Credits  The Creative Entrepreneur  Unit 1: 20 Credits  Cultural Landscapes | **Term 2**  Unit 4 and 5: 40 Credits  Practices (double): Creative Producing  Unit 3: 20 Credits  Performing Research | **Term 3**  Unit 6: 20 Credits  Option from within MA Framework | **Term 4**  Unit 7: 60 Credits  Sustained Independent Project |

MFA Year 1

|  |  |  |
| --- | --- | --- |
| **Term 1**  Unit 2: 20 Credits  The Creative Entrepreneur  Unit 1: 20 Credits  Cultural Landscapes | **Term 2**  Unit 6: 20 Credits  Option from within MA Framework  Unit 3: 20 Credits  Performing Research | **Term 3**  Unit 4 and 5: 40 Credits  Practices (double): Creative Producing |

MFA Year 2

|  |  |  |
| --- | --- | --- |
| **Term 1** | **Term 2** | **Term 3** |
| **MFA SIP** | | |

You will take all units indicated, according to the published schedule of activities. The table below is ***indicative*** and the specified weeks/times could change from year to year. The School’s VLE, Brightspace, will contain the most up to date timetable.

MA route students may not undertake the Sustained Independent Project (SIP) unit before completing the programme for all previous units comprising the MA programme.

MFA students may not progress to the second year of the programme without passing all 120 credits of the first year of the MFA programme.

Your tutor will liaise with you during the spring term for you to select your options in advance of the summer term

| **TERMS**  **(10 weeks)** | **INDICATIVE DATES** | **UNIT / ELEMENT** | **NOTES** |
| --- | --- | --- | --- |
| AUTUMN | Weekly in term one. Fridays from week 1. | **Cultural Landscapes** |  |
| Weeks 1-10 Monday all day and Tuesday all day | **Creative Entrepreneur** |  |
| Weeks 2-8 Thursday am. | **Practices Foundation Workshops** |  |
| SPRING | Week1 Thursday  Weeks 2,4,6,8,Weds pm  (Conf Week 1 Summer Term) | **Performing Research** |  |
| Week 1-10 Thursday am and alternate Fridays. | **Practices Seminars** |  |
| Week 1-10 Mondays, Tuesday and Wednesdays | **Practices – work in situ** |  |
| SUMMER  (Note: **Performing Research** conference in week one) | Week 1-10 Friday | **Option (as selected) 20 credits** |  |
| Week 1-10 | **Practices: Assignments** |
|  |  |
| TERM 4 (MA only) | Independent study | **SIP** |  |

**MFA 2nd Year**

|  |  |  |  |
| --- | --- | --- | --- |
| **TERMS**  **(10 weeks)** | **INDICATIVE DATES** | **UNIT / ELEMENT** | **NOTES** |
| AUTUMN | Weeks 1-10 | **MFA SIP** |  |
|  |  |  |
| SPRING | Weeks 1-10 | **MFA SIP** |  |
|  |  |  |
| SUMMER | Weeks 1-10 | **Performing Research Conference in week one (optional attendance by MFA students in second year)** |  |
|  | **MFA SIP** |

## Learning and Teaching

The MA route runs over one year (full-time). The year is made up of three terms of ten weeks and a fourth/seventh term of sixteen weeks. You will attend activities at Central during the first three terms. The fourth term is given over to the writing up of the Sustained Independent Project (SIP).

The MFA route runs over two years (full-time). Students will follow the first three terms of the MA programme in the first year comprising 120 credits. Running from October to July, the second year of the programme comprises an additional 120 credits.

The programmes feature a number of learning and teaching styles and embody a **research led learning** approach in which both staff and students contribute to and share a growing body of knowledge and understanding through their positive commitment to the project in hand. As a student, you will work closely with staff and or professionals in leading arts organisations, benefiting from the original practice of your hosts and contributing to it through the original work that you do.

The curriculum has been carefully designed to encourage and support your development as an independent producer. You will put theory into practice in a wide range of settings including ‘real-life’ scenarios, and interactive workshops. Units are introduced and continuously discussed through a system of tutor-led sessions and group discussions and/or guided student-led peer teaching.

The programme team have experience in tailoring teaching and learning approaches to the needs of different groups and will employ strategies garnered from many specialist areas to suit the needs of the group. For example, group crits (arts school model) peer mentoring (business model); open space technologies (new media/performance model). Sessions are led by the programme leader or by visiting lecturers and professionals. An emphasis is placed on your own interaction with the challenges and opportunities which the programme provides and you are expected to develop an independent and self-directed approach to your studies. In the MFA second year, this is a requirement. Students are constantly challenged to venture out into the industry during the programme and proactively engage with industry leaders in the field.

Online materials are utilised to support your development as both individuals and as a network of specialists who can offer peer support.

*Options*

As a student on the MA/MFA Creative Producing programme, you will choose an Option from one of a range available. Units are presented in an ‘Option Fair’ in January and discussed through the weekly programme specific seminars so that all students can be confident that they are making an appropriate choice for the career development.

The list of option units available will be published annually. Students requiring advice on the choice of option should consult with their Programme Leader. The Unit Outlines of option units will be published in the ‘MA/MFA Options’ booklet. Places on option units are restricted and the School cannot guarantee that all students will receive their first choice of option.

## Assessment

**Assessment Tasks**

The MA is assessed through written and practical outcomes submitted at the end of each unit including self-assessment tasks, together with a larger-scale personal project (a dissertation or a portfolio) produced over the fourth term. Written feedback is provided to students on specific units of assessment. Students receive oral feedback on general progress at regular intervals throughout the year. The MFA is assessed, additionally, through the final SIP portfolio (see Unit 8 unit outline.) Students are offsite for most of the second year although are encouraged to attend ongoing research seminars, guest speakers, conferences and other events at Central. They will undertake a number of tutorials with the unit tutor, live or virtually.

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a ‘magnitude’ (i.e. amount or size of task) - which will give students the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate – or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

**Assessment Criteria**

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Masters degree. (The compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Work is assessed on evidence of the extent to which you have met the learning outcomes demonstrated through:

* sustained, independent written argument;
* progress in relevant practice-based techniques;
* taking creative risks, selecting and implementing from these appropriately;
* originality in the application of knowledge in relation to the matter of the unit;
* analytical and critical awareness of relevant contemporary issues;
* intellectual engagement;
* understanding and effective use of research and advanced scholarship;
* recognising practice that is at the boundaries of the specialism;
* successful collaborative processes;
* tackling and solving problems and dealing with complex situations in professionally-related environments.

**Assessment Descriptors**

Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will make reference to the learning outcomes and whether these have therefore been achieved.

80% and over (distinction)

Your written work demonstrates a fluent, lucid and advanced argument of a near-publishable level. You show exceptional evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated a highly impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear and sustained evidence of originality in your applications of knowledge in practice. You have demonstrated excellent qualities of analysis and critical awareness of contemporary issues throughout the unit. Your levels of intellectual engagement are exceptional; you have developed original knowledge making use of extensive and highly complex research. You display strikingly effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at the highest of standards in group situations (if relevant), exercising most effective collaborative strategies. There is evidence of exceptional ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

70% and over (distinction)

Your written work demonstrates sustained, advanced argument at an academically high level. You show outstanding evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making use of extensive and complex research. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

60% and over (merit)

Your written work demonstrates a sustained and clear argument. You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are good; you have made often made use of detailed research. You display effective practice, demonstrating a good understanding of the boundaries of your specialism. You work well in group situations (if relevant), frequently exercising effective collaborative strategies. There is evidence of good ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a good standard and, on several occasions, is equivalent to professional practice at the forefront of its field.

50% and over

Your written work demonstrates a developed argument that is reasonably sustained. You show evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is evidence of originality in your applications of knowledge in practice. You have demonstrated reasonably good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are adequate; you have made use of research at times. Your practice is at a reasonable standard, and you have demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, adopting reasonably effective collaborative strategies for most of the time. There is evidence of some ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a fair or good standard and, on occasion, is equivalent to professional practice at the forefront of its field. It is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

40-49% (fail)

Your written work demonstrates an argument but one that is only sporadically sustained. You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. Your practice is not always of a reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

Less than 40% (fail)

Your written work does not sufficiently demonstrate an argument. You show insufficient evidence of progress in specific techniques relevant to the practical work of the unit. You have rarely or never demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is little or no evidence of originality in your applications of knowledge in practice. You have rarely demonstrated qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were inadequate; you have made little or no use of research. Your practice is not of a good enough standard, and you have not demonstrated an understanding of the boundaries of your specialism. Your contribution to group situations is very limited, as are your effective collaborative strategies. There is little or no evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

## Placements

The MA offers placement opportunities. The MFA offers both placement/s (in Year 1) and attachment opportunities (in Year 2). The MA includes one or two placements. These are closely negotiated with tutor and external host prior to completing the School’s formal placement paperwork. Central’s placement protocols are followed.

Students in the second year of the MFA programme may negotiate their own attachment opportunities to facilitate their creative producing (e.g. working within an events office of a London theatre) with approval and support from the School’s Placements Office; it must be agreed by the programme tutor. The MFA term ‘attachment’ signals a more autonomous relationship than placement where the MFA student will be more independent and less guided. ‘Attachments’ can involve a paid role in an organisation (hours subject to visa restrictions). Central does not source paid work for attachments. Programme tutors and the Placement Office would need to agree this work as appropriate for the attachment. (See Central’s Placement Guidelines.)

## Learning Outcomes

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the programme provides. If you successfully complete the MA/MFA Creative Producing at Central:

**You will obtain knowledge and understanding of:**

* (A1) current critical debates, concepts and discourses in Producing
* (A2) relevant theories and research methodologies including those most appropriate for students of Producing
* (A3) gained a knowledge and understanding of selected social values, practices and policies which help shape the landscape of contemporary theatre (e.g. through understanding particular funding structures, policy makers, arts organizations and other relevant institutions).

**You will develop the thinking skills that will enable you to:**

* (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice as a Producer
* (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others’ relevant current practice, research and research methodologies
* (B3) engage with projects with an entrepreneurial approach, confident to experiment with new ideas and able to rigorously pursue new possibilities of conceptualising producing in the field.

**You will develop the practical skills that will enable you to:**

* (C1) use and evaluate relevant practices applicable in creative producing, sometimes experimenting with new and/or original ideas
* (C2) communicate business and creative ideas effectively, to employ these skills to engage a wide range of audiences and to understand the principles of raising funds and influencing stakeholders
* (C3) work collaboratively and as a leader/facilitator of ideas to produce an idea from scratch to the completion of the project
* (C4) develop basic financial literacy and use to assess opportunities for funding in a changing economic climate towards establishing a business model of practice.

**You will develop the broader workplace skills that will enable you to:**

* (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
* (D2) become a confident producer of ideas and innovation in the creative industries (e.g.; manage time & personnel; raise funds; negotiate effectively; engage confidently in debate; structure and communicate ideas effectively)
* (D3) take creative risks.

**In addition to the above, MFA students will also:**

* (C5) articulate professional case studies and a personal professional development plan
* (B4) draw from professional contexts significant experience that will be manifest in your final reflection on your processes as a creative producer.

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| **Learning**  **Outcomes** | **Unit One**  **Cultural Landscapes** | **Unit Two**  **The Creative Entrepreneur** | **Unit Three**  **Performing Research** | **Unit Four and Five: Practices: Producing**  **(double)** | **MA SIP** | **MFA SIP** |
| **A1** | X |  | X |  | X | X |
| **A2** |  |  | X |  |  |  |
| **A3** | X |  |  |  |  |  |
| **B1** | X |  |  |  | X | X |
| **B2** |  |  | X | X | X | X |
| **B3** |  | X |  |  |  |  |
| **B4** |  |  |  |  |  | X |
| **C1** | X |  |  | X |  |  |
| **C2** |  | X |  |  |  |  |
| **C3** | X | X |  |  |  |  |
| **C4** |  | X |  |  |  |  |
| **C5** |  |  |  |  |  | X |
| **D1** |  |  |  | X | X | X |
| **D2** | X |  |  | X |  |  |
| **D3** |  |  |  | X | X | X |

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| --- |
| UNITS |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| CULTURAL LANDSCAPES | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 (20-40 taught; 160-180 student managed) | | | | | |
| Unit Leader | MA Programme Leaders | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Advanced Theatre Practice  MA/MFA Creative Producing  MA Theatre Criticism and Dramaturgy | | | | Core | |
| **Prerequisite Learning** |  | | | | | |

**Aims**

* Develop a detailed and critical awareness of landscapes of cultural production, and of the position that theatre and performance occupy inside the current economic, social, and cultural terrain;
* Foster critical understanding of established and emerging models of cultural production and of the contexts in which these operate;
* Develop discipline-specific practical skills relevant to practices in the cultural sector, with a view to the realisation of projects or research in that context;
* Build skills in the analysis of cultural production.

**Learning Outcomes**

Upon successful completion of this unit you should possess:

* (A1) knowledge and understanding of current critical debates, concepts, and discourses relevant to theatre development and research;
* (A3) knowledge and understanding of the artistic, institutional, and societal pressures relevant to the cultural landscape in which theatre and performance figure and are produced;
* (B1) systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon theatre scholarship and practice;
* (C3) the capacity to develop an idea and present information in a variety of ways, and in appropriate formats;
* (D2) Manage a project in a group situation and identify how your work might be situated in a wider context.

(The letter/numbering system in this unit includes reference to programme learning outcomes of each of the three MAs for which this unit is devised.)

Transferable Skills Developed

Critical approaches to cultural production, with awareness of the political and ideological issues at stake in this domain. Knowledge of different organisations, venues, and structures, with knowledge of how these interrelate. Planning, organising and managing your presentations and research, and gaining information from external sources. Interpersonal skills in terms of strategic planning and specialist research. Written and verbal communication skills relevant to the cultural sector (for example fundraising, artistic strategy) and critical skills in analysing economic models.

Indicative Unit Content

This unit - available to MA and MFA students concerned with making, producing, studying, and analysing contemporary theatre and performance practice - provides an introduction to the landscape of cultural production. The unit takes as its starting point critical and historical questions around what is today known as the ‘cultural industry’. Towards the end of the unit, you will generate a bid for funding or other support to be presented in groups, in which you will be required to demonstrate your practical as well as your critical knowledge of the sector.

This unit aims to give you an understanding of the forces that underlie cultural production, with a particular focus on theatre and performance. The unit explores the economics of arts practice, from government subsidy to the strategies of small-scale arts organisations. We will consider the roles of participants in the cultural and creative industries (for example, artists, audience members, critics, dramaturgs, or fundraisers).. While the work of the unit is initially focused on cultural landscapes relevant to London and the UK, there is scope to make comparisons with the economies and ecologies operating in other cities and contexts.

The unit aims to develop your awareness of a variety of key ideas, structures and participants shaping the current terrain for contemporary performance making, in order to develop knowledge and critical and practical skills. Indicatively, the work of the unit might include contributions from:

* funders and policy makers;
* representatives from organisations, venues, or performance festivals;
* lecturers offering knowledge and insight into broader cultural and critical contexts.

For your group proposal presentation, you should demonstrate familiarity with the specificities of an example of a cultural landscape, proposing work suited to this context, showing awareness of how this may be produced, for example referring to relevant funding structures and modalities. The group may be required to produce a written document for this assessment. For the Presentation, each group will address critical questions relevant to the concerns of the unit, drawing on academic scholarship and research.

You will receive a detailed brief for the proposal presentation and essay as a part of the Unit.

**How You Learn**

* Lectures and presentations at Central by staff and visiting professionals, including questions and discussion;
* Reading and analysis of selected key texts and articles through seminars with staff or in peer groups;
* External field research and visits;
* Visits from professionals;
* Seminar discussions in which the specific practical knowledge and critical understandings can be shared and developed.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Working in Groups of 5 – 6 Participants , you will create a project Proposal for an artistic project, outlining an idea for a project in order to generate interest and support from a funding body or programmer. This proposal should include a budget (with an appropriate level of detail for the project and the time and space available). *Presentation in week 7* | 5 minutes per individual in the group (i.e. a group of five would present for 25 minutes). | Pass/Fail (group-allocated mark) |
| Individual Submission - Summative Essay | 2,000 words | 100% |
| **Assessment Detail** | | |
| The project constitutes an opportunity for students to work in cross-MA/MFA groups.   1. Project proposal demonstration: students work in a group (5-6 members) to develop and present a project proposal. The group should seek to convince the ‘audience’ of the viability of the chosen project, and should draw on appropriate and ‘industry-recognised approaches to this task, showing awareness of relevant questions and concerns (for example, audience development, funding strategies, health and safety, etc.). Written material may be required as part of this pass/fail assessment. The group will identify and articulate critical questions relevant to the unit’s concerns around the place and role of culture in the society and economy, showing awareness of broad issues relevant to the cultural industry. The works should draw on academic scholarship and research, including material from the unit’s taught sessions. Students should draw on material from the unit reading lists and from their own individual academic research, and should where appropriate follow School conventions for referencing and academic writing. 2. Individual Submission - Summative essay: a set of essay questions will be provided, which will focus on analysis of a cultural landscape introduced as a part of the unit. You will need to include independent reading and research as well as drawing on critical ideas introduced as a part of the unit. Short seminars on the essay questions will feature in the unit schedule. | | |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit.  This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree | | |
| **Assessment Criteria** | | |
| * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Tackling and solving problems and addressing complex situations in professionally-related environments. * Understanding and effective use of research and advanced scholarship. * Successful collaborative processes. | | |

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| THE CREATIVE ENTREPRENEUR | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (20 – 40 taught hours; 160-180 student managed) | | | | | |
| Unit Leader | Programme Leaders | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Creative Producing | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

* Understand effective finance, fundraising, marketing, programming and management strategies.
* Critically assess and reflect upon your developing practice as a creative producer.
* Derive new knowledge from disciplinary practice and reflection.
* Identify and understand key practical issues of collaboration in creative producing.

**Learning Outcomes**

On successful completion of this unit, you should be able to:

* (B3) engage with projects in a highly enterprising way, confident to experiment with new ideas and able to pursue new possibilities of conceptualising producing in the field
* (C2) communicate business and creative ideas effectively, to employ these skills to engage a wide range of audiences and to understand the principles of raising funds and influencing stakeholders
* (C3) work collaboratively and as a leader/facilitator of ideas to produce an idea from scratch to the completion of the project
* (C4) develop basic financial literacy and use to assess opportunities for funding in a changing economic climate towards establishing a business model of practice.

Transferable Skills Developed

Communication, selling & pitching, management, creative, research, analytical and critical thinking and writing

Indicative Unit Content

This unit will address the fundamental skills you will employ as a Producer:

* Business (Planning & Pitching)
* Finance (Capitalisation & Fundraising)
* Communication (Marketing & PR)
* Contracts (Legal and Financial aspects).

This unit will equip you with practical skills and knowledge, business and strategic thinking as well as soft skills such as communication, influencing and presentation skills that will inform your practice as a creative producer in the context of a mercurial economic and cultural context.

The unit will bring you into contact with useful networks within your peers and Central and require you to interact with the industry and your market. You will gain a clear overview of the role required from a producer. As part of a core structure of the unit, you will learn in detail about creating work of value which you will bring together as a group in the shape of a business plan at the end.

You will be asked to present your work in a variety of contexts and therefore will develop your writing and presentation skills (visual and verbal), copy writing for marketing and PR in the programme of the unit. Draft versions of this work will be considered peer reviewed in the weekly unit sessions.

Through the unit, you should consider all relevant health and safety aspects and implications of your practice, both that which you plan for others and that you undertake yourself.

**How You Learn**

* Student-led group work.
* Practical producing.
* Staff-led seminars and workshops.
* Critical debates and group discussions.
* Peer teaching.
* Tutorials.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Group business pitch with supporting plans submitted at least one day in advance to the panel | Presentation 10 minute plus 10 minutes of questions to a given format | 50% Summative in Week 10 Autumn Term |
| Individual critical reflection | 6000 words max or equivalent | 50% Summative, submitted by Week One Spring Term |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit.  This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree | | |
| **Assessment Criteria** | | |
| * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship. | | |

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| PERFORMING RESEARCH | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | Nominated unit leader/s and Course Leaders | | | | | |
| Programme(s) for which the unit is mainly intended | All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen) | | | | *Compulsory* | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* acquire an understanding of current theoretical and practical debates concerning research within the broad discipline of drama
* investigate relevant research methods
* experience the challenges of presenting at a research conference;
* contribute to a research task, collaborating in an appropriate context.

**Learning Outcomes**

On successful completion of this unit, you should be able to:

* (A1, B2) demonstrate your engagement with critical debates, concepts, and discourses relevant to researching in the broad field of drama, theatre and performance
* (A2) identify and apply appropriate research methodologies
* (B2) critically evaluate and contextualise your understanding of research methodologies and specific methods

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice and presentation.

Indicative Unit Content

The unit takes place over three terms, commencing with introductory sessions and culminating with the Postgraduate Conference. You will be given the opportunity to meet other MA students at Central to discuss your research.

You will be introduced to a range of issues and processes, problems and opportunities, theories and methodologies involved in undertaking research at postgraduate level, and tools and resources appropriate to such work, through a one-and-a-half to two-day intensive introduction in the Spring term shared with other MA/MFA students during the first week.

After the ‘intensive’, you will form a group of between 3 and 6 members under the supervision of a unit tutor to focus on a specific research project. You may be working with students from another course. Your research ideas will be identified according to personal and shared specialisms or interests. You will develop an appropriate body of knowledge and relevant skills of analysis as part of this research project. You will work towards a group presentation which explains, summarises and analyses your research project.

The unit concludes with the Postgraduate Conference, which takes place during the first week of the summer term. It is here that you will deliver your group presentation.

**How You Learn**

You will learn through engaging with the material offered in keynotes, practitioner-researcher seminar sessions, lectures and course-specific guidance sessions. You will learn, also, through undertaking a research project with a group of peers in your field and presenting this at a research conference.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Group conference  presentation | Normally 5 minutes each member | 100% |
| **Assessment Detail** | | |
| The unit is assessed through one component:   * A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate. * A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.   You must participate in the conference presentation to pass the unit. | | |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit.  This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree | | |
| **Assessment Criteria** | | |
| * Taking creative risks, selecting and implementing from these appropriately. * Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus). * Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue). * Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods). * Understanding and effective use of research and advanced scholarship; * recognising practice that is at the boundaries of the specialism; * successful collaborative processes.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| PRACTICES: CREATIVE PRODUCING (double) | | | | | | |
| **Level** | 7 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 hours  The nature of the practical work will determine the particulars of contact time with a tutor, placement host, director etc, and the time spent learning independently. Study hours in this unit are likely to include ‘taught’ sessions, time spent being directed, contact time with a placement host, as well as time working independently in small groups.  This unit may comprise one or two practical projects within the 400 hours. As such, it acts as an extension or ‘doubling’ of Practices (single). This is likely to be adopted by programmes where extended practice within the field is recommended as demonstrating particular attributes such as significantly increased flexibility as a practitioner. | | | | | |
| Unit Leader | Programme Tutor | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Creative Producing | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

The unit aims to enable you to:

* understand key practical issues and debates of relevance to your own practice(s)
* develop and apply skills and techniques relevant to the relevant contexts
* engage critically and creatively with current and emergent processes in your field
* undertake sustained practice/s, possibly in two contexts, developing your understanding, application and critical processes of practice within your discipline through an extended range of experience.

**Learning Outcomes**

On successful completion of the unit, you should be able to:

* (C1) demonstrate a capacity to apply practical understanding and skills of your field in relevant contemporary contexts
* (C1, D1, D3) demonstrate an ability to operate at a professional level appropriate to your discipline or field e.g. take decisions in complex and unpredictable situations independently and in dialogue with peers and/or external bodies; take creative risks
* (B2, D2) evaluate your specialist practice, interrogating the application of current principles and ideas in your field paying particular attention to extended learning gained through a sustained engagement, possibly in different contexts .

Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).

Indicative Unit Content

Content will be dependent upon the individual’s focus in the field of Producing.

This double unit provides an opportunity for you to develop your specialist practice in producing either through interaction with a professional host, the development of your work in a professional setting/s, or a placement. You will specify the prospective allocation of your time in advance in a proposal, for agreement with your tutor before you take the unit, so that your work for the element as a whole (including preparation and work for assessment) totals around 400 hours.

By taking a 40-credit unit, you are not only doubling the time you spend involved with the work in hand, but allowing for the extended learning that is only possible given the scope of an extended project or through the diversity of two projects. You will detail the ways in which this is so in a proposal, for agreement with your tutor before you take the unit.

You must select one of three alternatives for the focus of your practices unit.

You have one of three alternatives for the focus of your practices unit.

**Practice**

Working within your specific setting (e.g. in the producing or marketing department of a theatre or arts organisation), you will engage in professional practice related to an area of producing which seeks to implement such principles as those experienced within the programme’s content. Your interrogation of the relationship between critical debates, theory and seminal discourses, and practice in producing will be based on your own practice, which will serve as the focus for critical reflection.

**OR**

**Placement**

Working alongside a professional host (internal or external) that you have identified or is in one of Central’s partner placement institutions, you will engage in practice related to producing. Partner institutions include the Roundhouse, Hampstead Theatre.

Within this option, you have two alternatives:

1. You may be responsible for a particular project during your time there. If so, your interrogation of the relationship between theory and practice producing will be based on this project, as the focus of the practice.
2. You may work as a continuing member of the team without specific responsibility for one project. In this situation, your reflections should focus upon the practice of the organisation as a whole.

OR

**Project**

You will work as part of a small group on an approved practical project, Examples could include:

* taking a public production from Central on tour to a Camden venue
* producing work in a national or international festival
* as in the first and second options, you will theorise this work, interrogating its relationship within current and seminal discourses in the field.

You may undertake two shorter placements, where appropriate.

**How You Learn**

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from an experienced professional (tutor, host, director etc.) with whom you will work.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Practice in Action OR  Practice in Reflection | See assessment detail | 50% |
| Critical Evaluation | See assessment detail | 50% |
| **Assessment Detail** | | |
| This unit has a choice of two assessment routes;  **One - Practice in Action (50%)**  This can be demonstrated through:   * Practice in Context – Producing practice in situ on placement * Rehearsal or development process leading to performance / showings.   Plus  Critical Evaluation. 50%  *This can be demonstrated through one of the following;*   * A 3000 word essay evaluating your work and interrogating our practice, including placing your work in a critical context * A 20 minute presentation evaluating and interrogating your practice, including placing your work in a critical context. Followed by a 10 minute Viva.   **OR**  **Two - Practice in Reflection**  Web based portfolio: 50%  You will create a portfolio of evidence that documents your practice. This can take a variety of forms (audio or video recording, an explication of related theoretical text, observer or client or peer or tutor report, a literature review, a set of still images, schemes of work etc). You will submit this portfolio through Brightspace.  Plus  Critical Evaluation. 50%  *This can be demonstrated through one of the following;*   * A 3000 word essay evaluating your work and interrogating our practice, including placing your work in a critical context. * A 20 minute presentation evaluating and interrogating your practice, including placing your work in a critical context. Followed by a 10 minute Viva | | |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit.  This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques. * Taking creative risks, selecting and implementing from these appropriately. * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Recognising practice that is at the boundaries of the specialism. * Successful collaborative processes. * Tackling and solving problems and dealing with complex situations in professionally-related environments.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| MA SUSTAINED INDEPENDENT PROJECT (SIP) – CREATIVE PRODUCING | | | | | | |
| **Level** | 7 | Credits | 60 | ECTS | | 30 |
| Notional Student Study Hours | 600 hours  The exact breakdown of hourage will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however. | | | | | |
| Unit Leader | Programme Leaders | | | | | |
| Programme(s) for which the unit is mainly intended | All MA programmes | | | | Core | |
| **Prerequisite Learning** |  | | | | | |

**Aims**

* Extend your understanding of critical debates and practices within a specific area of drama/theatre or performance.
* Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials.
* Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your programme.
* Develop as a contributor to the field.

**Learning Outcomes**

On successful completion of this unit, you will have:

* (B2) undertaken sustained and extensive research
* (A1, B1) demonstrated your understanding of critical debates and practices in your field
* (D1) demonstrated your capacity to manage complex work independently
* (D1; D3) realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field.

Transferable Skills Developed

Independent research; awareness of contemporary and/or historical practice; reflexivity; ability to bring an extended, independent piece of work to completion.

Indicative Unit Content

The content of the Sustained Independent Project (SIP) will draw together your developing practice and critical reflection on that practice through the creation of a dissertation or a web-based portfolio.

**How You Learn**

* Introductory seminars and individual tutorials with your SIP tutor.
* Individual research and writing.
* Extended experience with professionals
* An Industry mentor, identified by each student at SIP proposal stage and confirmed by your programme tutor.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| The proposal | 500 words maximum | Pass/ Fail |
| Performance/Artefact  (& Reflective essay)  **Or**  Professional Portfolio  **Or**  Dissertation | 10,000 words or in the case of Artefact endeavour equivalent.  See assessment detail section below | 80% |
| Professional  Development Plan | 2,000 words | 20% |
| **Assessment Detail** | | |
| **1. The proposal** will frame a practical and/ or theoretical research, formulating modes of enquiry and suggesting relevant work that will be undertaken.  The proposal has to be ‘passed’ before you may undertake the next stage of the SIP project.  **Students have the following choices in terms of the work that they submit for assessment, each are 80% of the total award for this unit;**  **Option One** – **Artefact (Production**). This could be work on either an internal or external production. This work is submitted for assessment with an annotated written report of 4000 words which articulates your role as a Producer. The use of the allocated hours in creating the artefact must be clearly identifiable at the outset of the project.  **Or**  **Option Two** - **The Portfolio** is a developmental artefact that articulates the inquiries that have been undertaken in units. In creating this new artefact, the student is both looking forward and looking back, projecting their emerging identity as a Producer and reflecting on their development over the programme to date. They may also be engaged in production activity during the period of the compilation of the portfolio and this could be seen as a ‘live case study’ on which would also feature in the final portfolio.  The portfolio could include therefore:   * a realised production /event * a series of case studies * a production / event in development   **Or**  **Option Three –** **Dissertation** – this can refer to Producing in the context of the UK or internationally. It has a word count of 10,000 words and theory and practice must be cogently intersected.  **All students must also submit**  **12 Month Professional Development Plan - 20%**  This should be a concise and rigorously researched proposal for your next twelve months as producer in your chosen field. You will draw on best practice in the industry to map out specific and achievable objectives and will seek to capitalise on the networks that you have created whilst on the programme.  The work is assessed to the extent in which you have demonstrated achieving the learning outcomes. Where the work is divided between elements, the weighting will be decided within the validated programme document.  Where appropriate, a percentage of the mark for this unit can be aggregated from a 'group mark', but this must not exceed 20%, and the student must demonstrate, in the commentary, annotation and analysis, his or her own specific contribution, understood as an attempt to contribute to the field and develop an independent piece of work.  Supervision tutorials will be spaced out across the year to support assessment. | | |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit.  This unit contributes approx.33 % to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Sustained, independent written argument. * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship.   For the Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate. | | |

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| MFA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credits | 120 | ECTS | | 60 |
| Notional Student Study Hours | Notional student study hours: 1200 Total Hours  Supervision: 20-30 hours of supervision (per student, some in live or virtual seminars, spaced out across the year)  Independent study: 1170-1180 hours | | | | | |
| Unit Leader | Jessica Bowles or unit tutor | | | | | |
| Programme(s) for which the unit is mainly intended | MFA Creative Producing only | | | | Core | |
| **Prerequisite Learning** | Completion of all taught units | | | | | |

**Aims**

* Extend your understanding of critical debates and practices within a specific area of drama/theatre or performance.
* Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials.
* Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your programme.
* Develop as a contributor to the field.
* Extend experience and outputs through a prolonged engagement with relevant practice.

**Learning Outcomes**

On successful completion of this unit, you should have:

* (B2) undertaken sustained and extensive research
* (A1, B1) demonstrated your understanding of critical debates and practices in your field;
* (D1) demonstrated your capacity to manage complex work independently
* (D1; D3) realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field
* (C5) articulated professional case studies and a personal professional development plan
* (B4) drawn from professional contexts relevant experience that will be manifest in your final reflection on your processes as a creative producer.

Transferable Skills Developed

Independent research; awareness of contemporary and/or historical practice; reflexivity; ability to bring an extended, independent piece of work to completion.

Indicative Unit Content

This unit is a significant piece of independent work comprising professional attachment/s and

portfolio.

The two case studies will be based upon organisations or individuals that offer different approaches to creative producing. These will be agreed with your tutor at the beginning of your MFA second year and detailed on the SIP proposal form. Whilst one of these (only) may be a work-based or attachment organisation, neither need be. You will reference, as appropriate, to theoretical and other sources.

Your reflection is a thematically conceived response to your role within one or more attachments or work-based position undertaken in the SIP year. You are advised to keep an online reflective journal throughout the experience/s. Extracts from this journal may form part of an appendix and be referenced within your final reflection assignment. A ‘timeline’ of attendance and activities is expected to form another appendix. It will represent a thorough consideration of the *practical* issues and problems that you have engaged with.

The professional development plan will outline your proposed trajectory over the next two years with, for example, relevant graphics to support your thinking.

Further guidance on each aspect of the SIP will be given in tutorials/seminars. The MFA SIP is the culmination of your learning on the programme. It gives you the opportunity to develop to a professional sophisticated standard. You are expected to have worked closely in and with ‘the industry’. Your case studies will be handed in before your reflection and professional plan allowing you time to cohere your reflections in the final stages of the summer term in your second year.

Your contact time is to be negotiated according to your own needs, those of other MFA students and your tutor’s availability. Time spent with professional colleagues will be negotiated with him or her and agreed with your tutor.

**How You Learn**

* Introductory seminars and individual tutorials with your SIP tutor.
* Individual research and writing.
* Extended experience with professionals
* Two Industry mentors, identified by each student at SIP proposal stage and confirmed by your programme tutor.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| The proposal | 500 words maximum | Pass/ Fail |
| Dissertation  **Or**  Case Study Approach 1  **Or**  Case Study Approach 2 | 15-18,000 words  10,000-word Case Study  2-year 4,000-word PDP  4,000-word reflection  2x 4-6,000 word case studies  2-year 4,000-word PDP  4,000-word reflection | 100%  Case Study = 50%  Reflection = 30%  PDP = 20%  2 x Case Studies = 50%  Reflection = 30%  PDP = 20% |
| **Assessment Notes** | | |
| You must submit all part of the above assessment to pass.  The mark awarded for this unit counts for 50% of the final mark for the award of MFA. | | |
| **Assessment Criteria** | | |
| * Sustained, independent written argument. * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship.   For the MFA Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate. | | |

# **READING LIST**

**CULTURAL LANDSCAPES**

In addition to the reading below, Students should examine grant and funding application forms and accompanying notes. These are often available on the funding bodies’ websites (e.g. the National Lottery, the Arts Council of England, Stage One, the Wellcome Trust).

**Key Texts**

Additional reading and other resources may be introduced during the unit.

Harvie, J (2009) *Theatre and the City*, Palgrave Macmillan

Harvie J (2013) *Fair Play – Art, Performance and Neoliberalism*, Palgrave Macmillan

Rowntree, J (2006) *Changing the Performance: A Companion Guide to Arts, Business and Civic Engagement*, Routledge: London.

**Supportive Reading**

Adorno, T (2008) *The Culture Industry*, London, Routledge.

Adorno, T., Benjamin, W. *et al.* (1977) *Aesthetics and Politics*, London: Verso.

Badiou, A. (2013) *Rhapsody for the Theatre,* London: Verso. (note that this text is also available as a journal article via a Library search, and through other online sources)

Beck, A. (Ed.) (2003) *Cultural Work: Understanding the Cultural Industries, London*, Routledge.

Bennett, S. (1997) *Theatre Audiences*, London: Routledge.

Cowling, J. (Ed) (2004) *For Art’s Sake,* Institute for Public Policy Research.

Harvie, J. (2005) *Staging the UK*, Manchester University Press.

Hesmondhalgh, D. (2007) *The Cultural industries, 2e*, London: Sage Publications.

McGuigan, J. (2004) *Rethinking Cultural Policy*, Maidenhead, Open University Press.

Du Gay, P. & Pryke, M. (ed) (2002) *Cultural Economy: Cultural analysis and commercial life*. London: Sage Publications.

Maitland, H. (2006) *Navigating Difference: Cultural Diversity and Audience Development*, London, Arts Council of England.

Mcmaster, B. (2007) *Supporting Excellence in the Arts – from Measurement to Judgement*, Department for Culture, Media and Sport. (available at

Millmore, M., Lewis, P., Saunders, M., Thornhill, A. and Morrow, T. (2007) *Strategic Human Resource Management: Contemporary Issues*.  Essex: Pearson Education Ltd.

**THE CREATIVE ENTREPRENUR**

**Key Texts**

Clark, J & Osterwalder, A (2012) *Business Model You*, John Wiley & Sons Inc

Goossen R & Stevens R (2013 ) *Entrepreneurial Leadership: Finding Your Calling, Making a Difference*, IVP

Green, J (2012) *How to Produce a West End Show*, Oberon Books

Seabright, J (2010) *So You Want To Be A Producer*, Nick Hern Books: London.

Kaiser,M (2008) *The Art of the Turnaround – Creating and maintaining healthy arts organisations.* Brandeis University Press

Kaiser, M (2013) ‘ The Cycle: A Practical Approach to Managing Arts Organizations’ University Press of New England

Pink, D (2013) ‘To sell is human: the surprising truth about persuading, convincing and influencing others’

Poole, E (2018) ‘Leader-smithing – revealing the trade secrets of leadership’ Bloomsbury

S, Sarasvathy,S ‘Effectual Entrepreneurship’ (2016) Routledge

Walmsley , B (2011) ‘Key Issues in the Arts & Entertainment Industry’ 2011 Goodfellow Publishers Limited

Walter, C (2015) ‘Arts Management’ Routledge)

**PERFORMING RESEARCH**

**Key Texts**

*Key texts suggested for the Performing Research unit will be posted on the Cultural Landscapes area of Brightspace, in addtion, we encourage students to look at the Whitechapel Gallery’s Documents of Contemporary Art Series and the Palgrave ‘Theatre &…’ series as they can provide useful introductions to many wider fields of research and practice which many inspire their collaborative work in this unit.*

**PRACTICES: CREATIVE PRODUCING**

**Key Texts**

*Dependent upon choice of field*

**Supportive Reading**

Indicative material will vary according to the place or project taken.

**MA SUSTAINED INDEPEDENDENT PROJECT**

**Key Texts/ Supportive reading**

The key texts and supportive reading will be entirely dependent upon your choice of subject matter and selected in conjunction with your supervisor and professional mentor in conjunction with the course leader. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you at this point in the programme and that these materials will be selected with the consultation and approval of the course team

**MFA SUSTAINED INDEPEDENDENT PROJECT**

**Key Texts/ Supportive reading**

*The key texts and supportive reading will be entirely dependent upon your choice of subject matterand selected in conjunction with your supervisor and professional mentor in conjunction with the course leader. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you at this point in the programme and that these materials will be selected with the consultation and approval of the course team.*