
MA/MFA CREATIVE PRODUCING

PROGRAMME SPECIFICATION 2019/20

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1 INTRODUCTION TO THE PROGRAMME

As part of the Postgraduate area of Central, you will be part of a thriving community of practitioners – with a shared vision of learning – able to research your own particular field, and push forward the boundaries within your own chosen area of practice. As a participant in the international MA and MFA Creative Producing supported by this school-wide framework for research and experimentation, you will be one of a carefully selected group of theatre makers – aiming to imagine the practice of the future.



The MA Creative Producing programme is a full-time (12-month) programme leading to the award of Master of Arts. The MFA Creative Producing programme is a full-time, two-year programme leading to the award of Master of Fine Art. (Other flexible modes may be available by negotiation.)

Informed both by current academic research and professional developments in the field, the programmes offer specialist study and research for those seeking an advanced vocational education in creative producing. In the face of the current economic climate, theatre - with its immense costs and a high risk factor - finds itself in a particularly vulnerable position. Changes in funding structures and commercial trends may challenge the future of the performing arts, but also open brand new opportunities of engaging with other creative industries. Contemporary theatre is in urgent need of ambitious entrepreneurial arts leaders able to spot these market gaps. The MA/MFA Creative Producing aim to educate individuals to facilitate debates and enable projects in the midst of the arts, business and subsidised sector to protect, promote and pioneer contemporary theatre.

As a student on the MA/MFA Creative Producing programme, you will experience, discuss and apply current approaches to producing creative content linked to performing arts and will consider how this intersects with other creative industries. You will use your existing skills in communication, management, creative and business thinking to investigate how to produce your own work, or interrogate your current practice, through practical modules and a hands-on approach. You will consider how theories and histories of economy, technology, society and the nature of creative industries can be interrogated and applied to creative producing in the current economic climate. You will make use of Central's extensive professional industry connections and busy calendar of productions and research activities to experiment with and apply new technical and conceptual knowledge. The MFA provides a sustained experience and further development over two years in two phases. The MA comprises one year.

In the MA and in the first phase – year one – of the MFA, the programme is taught individually and in groups. You are expected to undertake a significant amount of self-directed study and experimentation which, guided by tutorial input, will help develop your practice as a proactive entrepreneurial professional in both the planning and delivery of complex interdisciplinary projects. The programme is research informed, encouraging both conceptual and practical thinking, drawing on the expertise of current staff and visiting fellow researchers and practitioners. The units problematise the term 'creative producer' and interrogates how best we, as producers, can operate both locally and globally.

As an MA/MFA Creative Producing student you will benefit from working closely with students from MA Theatre Studies, and the MA Advanced Theatre Practice programmes in particular, with a number of sessions delivered in partnership. Additionally you will gain from being able to exchange ideas, energy and creativity with other postgraduate students in Unit 3, 'Performing Research' and when you select an Option unit. The MA/MFA has close connections with external organisations. Indeed, close collaboration with key industry stakeholders as part of a government funded 'Leading Transformational Change' project entitled 'Cultural Camden' led to the creation of the original MA Creative Producing programme. Central won the award in recognition of its excellent track record in leading change and innovation. Central's Cultural Camden partners, the Roundhouse and Hampstead Theatre have informed the development of programme, alongside consultation with arts leaders in both the subsidised and commercial sectors.

You complete the one-year MA programme by submitting an MA Sustained Independent Project (MA SIP) which comprises either an artefact (and commentary); a portfolio or a dissertation. By the end of the MA you will have engaged in a producing capacity and reflected critically on your own work and that of others. You should be more adept, resourceful and confident as a creative producer.

In the MFA second phase - year two - you will work independently with one-on-one tutorials and support from Central staff. You may work offsite for this year, making use of connections away from London therefore. During the year you are encouraged to build on the taught work and professional experiences and observations of the first year to focus your creative producing activity towards a particular professional context as an attachment/s

The MFA second year widens the opportunities to practice knowledge within a context and framework where pertinent questions can be asked, protocols tested and new structures suggested. The second year comprises working towards your MFA Sustained Independent Project (MFA SIP). Within the 1200 hours of the MFA second year, Creative Producing students will undertake one or two attachments as well as further independent research and development. In negotiation with the programme team, the student may use their own work, previously contracted (i.e. Central does not source work for you) work-based learning (paid work) as the attachment or they may undertake unpaid attachments with key, experienced professionals or organisations in the field. A work based learning example might be working as a digital communications administrator at the Royal Opera House and use this experience to develop an online festival. An example of an attachment might be work as an Assistant Producer on a community or commercial festival in tandem with developing a business plan for your own festival or enterprise

All students will articulate and reflect upon their development as a professional in a substantive MFA SIP portfolio. This portfolio will include case studies, a two-year professional development plan and an evaluation of the attachment/s.

2 WHO IS THE PROGRAMME FOR?

Producers take an idea and make it a reality. The programmes address the real industry need for entrepreneurial producers with vision and financial literacy, capable of working in a mercurial economic and cultural context, one that is increasingly both global and local.

The MA and MFA are driven by a vision of developing individuals who can forge an educational, cultural and entrepreneurial network focusing on creativity, value based leadership and creating work of social value.

We want students to develop, both vocationally and personally, both independently and in collaboration with others, by building their knowledge, skills and attitudes as learners, leaders and entrepreneurs for the benefit of themselves and society as a whole.

The MA and MFA Creative Producing are designed for those who wish to develop and reflect upon their practice as producers and entrepreneurs in the creative industries. They are designed specifically to suit the needs of students from a **wide range of backgrounds** wishing to produce creative content, challenge and innovate in their chosen field.

As a student on one of these programmes, you will need to be prepared to learn from experience and undertake practical learning, underpinned by rigorous research and trends from the field. The programme is a platform to develop an enterprising mind and equips you with skills and knowledge to pursue your careers in the field as the future leaders, influencers, entrepreneurs and facilitators of new ideas in the ever changing economic context.

In addition, the MFA route is designed for those with a desire for extended independent enquiry into professional practice

The MA and MFA seek to recruit:

- an international student cohort
- diverse practitioners from differing nationalities, cultures and theatre lineages
- emerging and more established practitioners.

3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- You benefit both from a prestigious active researching postgraduate school and also from close partnership with leading arts organisations. It is both research informed and practice-led.
- Industry placements or, for the MFA, attachments designed to enhance employment possibilities upon graduation.
- An academic interrogation of relevant aspects of the field such as 'cultural industry'.
- Excellent industry contacts. Students work with a range of visiting professionals throughout the programme. In the MFA, sustained and developed relationships are usual.
- Innovative programmework developed with leading industry professionals internationally and designed to encourage real-life producing skills tested in context (e.g.; fundraising).
- Experiential, 'real world' learning nationally and internationally with a progressively increasing degree of self-direction and autonomy.
- Business literacy and artistic confidence developed in tandem to equip you as a financially self-sustainable practitioner.
- The School's designation as a Centre for Excellence in Training for Theatre and rich research environment enables you to attend seminar discussions, lectures, conferences and round-table discussions involving leading practitioners and academics.
- The programmes embrace preparation for all types of producing work, whether for the commercial, subsidised or public sector. Partnerships with Stage One (commercial) Roundhouse and Hampstead (subsidised) and Camden (public), for example, have been involved in the development of the programme. Such institutions will contribute to delivery.

4 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.

5 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 programmes 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.

6 LEARNING, TEACHING AND ASSESSMENT METHODS

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.

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).

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.

Placement, Attachment and Work-based Learning Opportunities

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 be work-based (i.e. paid). If the attachment is work-based, this would be work the student already does. 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.)

7 SUPPORT FOR YOUR LEARNING

- Induction to the School and the programme.
- Provision of Student Handbook.
- Provision of Brightspace, a virtual learning environment (VLE), with a dedicated area for each programme.
- Provision of sessions regarding career development.
- National Union of Students at Central.
- Access to full range of library and IT resources.
- Access to Senate House Library (University of London).
- Full range of research activities.
- Library and computer inductions.
- Access to Learning Centre (including dyslexia testing and support).
- Staff member with specific remit to support students with a disability.
- E-mail bulletins from the staff members.
- 'Central Research' activities.
- Excellent specialist learning facilities e.g. video editing suites, practical spaces, access to costume hire and props store.
- A range of inductions (e.g. for international students).

Academic and progress supervision tutorials:

- Each Masters student will have two (or more) individual tutorials during the year in addition to those allocated for the core, 60-credit Sustained Independent Project (SIP) or, for MFA students, the 120 MFA SIP.
- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form.
- E-mail or telephone 'tutorials' are included as part of allocated tutorial time.
- All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor, just as rehearsals or exhibitions may be visited. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand in.

Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a 'modelling' example.



8 INDICATIVE TIMETABLE

MA Only

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

MFA Year 1

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

MFA Year 2

Term 1	Term 2	Term 3
MFA SIP		

9 ADMISSIONS CRITERIA

Applicants should demonstrate ability to translate a project from an idea to reality in a variety of enterprising ways. This may include experience within theatre or performance background and may include for example: design, architecture, fine arts, music, events, etc.

Applicants will normally be able to demonstrate the following:

- relevant qualifications (e.g. undergraduate degree or equivalent) or professional experience which has prepared you equivalently for advanced study
- appropriate written reference
- evidence of a specific commitment to the programme with an understanding of relevant issues and practices
- evidence of appropriate level of skills/competencies
- evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties
- evidence of good communication skills, written and verbal
- evidence of a capacity to work at masters' level e.g. engage with complex matters in the field; demonstrate originality in the application of knowledge.

Additionally, for MFA:

- to demonstrate an ability to negotiate and work closely with an organisation for the second year attachments.

Invitation to interview/audition and admission will be based on the reasonable expectation from your application that you have the potential to complete and contribute positively to the degree and that you would benefit from masters level study.

We actively seek a cohort that is diverse in ethnicity, dis/ability, age range and heritage.

Admission with prior experiential learning and/or academic credit

The programme's admissions tutor will consider applications for admission with prior experiential learning and/or academic credit subject to the School's policies in this respect. MA Candidates may not substitute more than one third of the MA programme (i.e. 60 credits) with prior experiential learning and/or academic credit. MFA candidates may apply for 120 APCL credits if entering directly into the second year of the programme.

Attainment of English Language Level

Applicants whose first language is not English are required to obtain and present as part of their application a valid Test Report from the International English Language Testing System (IELTS) as administered by the British Council. Applicants will normally be expected to achieve an Overall Band Score of 7.0, and a minimum score of 7.0 in Listening, 7.0 in Academic Reading, 7.0 in Academic Writing and 7.0 in Speaking.

10 HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- feedback from and consultation with students through course committees, surveys and informal discussion
- annual monitoring of the programme, through consideration of statistics, feedback, graduate destinations
- review of the curriculum and organisation of the programme every five years
- the involvement of teaching staff in practice, research and staff development.

Graduate Success

- Excellent completion statistics.
- Good record of progression to PhD study – including undertaking research degrees at Central, Goldsmiths, Royal Holloway, Roehampton.
- Graduates go on to produce emerging companies to great success (eg Rhum and Clay), create festivals from scratch to international reach (AVA Festival Belfast) and Produce within leading organisations (including Headlong, Fuel, The National Youth Theatre)
- Individual awards to graduates of the programme include winners of the Stage One Bursary Winners, Old Vic New Voices, The Deutsche Bank Awards for Creative Enterprise (DBACE), Commercial Education Trust Enterprise Award.

- The quality and reputation of the professional contributors, who regularly mentor and contribute to the programme from the following organisations: Southbank Centre, Royal Opera House, The Place, Shoreditch Town Hall, Roundhouse, Hampstead, Arts Admin, FUEL, Improbable Theatre, Paines Plough, Royal Shakespeare Company, Stage One, National Theatre, Farnham Maltings, Bush Theatre, Orange Tree Theatre

11 ASSESSMENT CRITERIA AND MARKING DESCRIPTORS

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.

Marking descriptors (relating to the assessment criteria)

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 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.

12 MAPPING THE LEARNING OUTCOMES

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

13 SCHEDULE OF ACTIVITIES

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	
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	

UNITS

14.1 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.

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
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). <i>Presentation in week 6</i>	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		
<p>The project constitutes an opportunity for students to work in cross-MA/MFA groups.</p> <ol style="list-style-type: none"> 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		
<p>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</p>		
Assessment Criteria		
<ul style="list-style-type: none"> • 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. 		

14.2 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.

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		
<ul style="list-style-type: none"> • 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. 		

14.3 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)			<i>Compulsory</i>	
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.

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
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.)

14.4 PRACTICES: CREATIVE PRODUCING (DOUBLE)

Level	7	Credits	40	ECTS	20
Notional Student Study Hours	<p>400 hours</p> <p>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.</p> <p>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.</p>				
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:

- i. 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.
- ii. 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.

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
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:		
<ul style="list-style-type: none">• Practice in Context – Producing practice in situ on placement• Rehearsal or development process leading to performance / showings.		
Plus		
Critical Evaluation. 50%		
<i>This can be demonstrated through one of the following;</i>		
<ul style="list-style-type: none">• 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%		
Using Mahara 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).		

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.)

14.5 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.

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

2 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.

14.6 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.

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
2 case studies	4000 words each.	50% (marked across the two case studies)
Personal two-year professional plan	2000 words (plus visuals)	20%
Reflection	4000 words (plus appendices)	30%
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		
<ul style="list-style-type: none"> • 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.

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.

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

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 ENTREPRENEUR**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.

Johnson G, Scholes K and Whittington R (2015), *Fundamentals of Strategy* (3rd edition),

Pearson. 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' Read, S, Sarasvathy, S 'Effectual Entrepreneurship' (2016) Routledge Tidd, J. Bessant, J. (2013). *Managing Innovation: Integrating Technological, Market and Organizational Change* (5th edn).

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

Walter, C (2015) 'Arts Management' Routledge)

Supportive Reading

Gowthorpe, C., (2011). *Business Accounting and Finance*, 3rd edn. London: Southwestern Cengage Learning.

Howkins, J (2009) *Creative Ecologies: Where Thinking is a Proper Job* (Creative Economy + Innovation Culture) University of Queensland Press.

Pine, J. & Gilmore, J. (1999) *The Experience Economy: Work is theatre & every business a stage*, Boston: Harvard Business School Press.

Heath, C&D (2007) 'Made to Stick' Random House

Kotler P, Lane Keller K, Brady M, Goodman M and Hansen T (2016). *Marketing Management* (15th edition). Harlow, Essex: Pearson.

Powell, P & Matthews (2017) *Economics*, European Edition (10th Edition)

PERFORMING RESEARCH

Key Texts

Atkinson, T. & Claxton, G. (2003) *The Intuitive Practitioner: On the Value of not Always Knowing What One is Doing*, Milton Keynes: Open University Press.

Bannerman, C., Sofaer, J. and Watt, J. (2006) *Navigating the Unknown*, London: Middlesex University Press.

Baggini, J. and Fosi, P. (2007) *The Ethics Toolkit: A Compendium of Ethical Concepts and Methods*, Wiley Blackwell

Barrett, E and Bolt, B. (eds.) (2010) *Practice as Research: Approaches to Creative Arts Enquiry* London: I B Tauris & Co Ltd.

Bolton, G. (1998) *Writing as a Reflective Practitioner with Wisdom*, www.imi.org.uk/file/download/2585

Fevered Sleep & Fuel (2012) *Stilled*. Fevered Sleep.

Harradine, D. (2011) *Invisible things: documentations from devising process*. London: Fevered Sleep.

Kershaw, B. and Nicholson, H. (eds.) (2011) *Research Methods in Theatre and Performance Studies*, Edinburgh: Edinburgh University Press.

Nelson, R. (2013) *Practice as Research in the Arts: Principals, Protocols, Pedagogies and Resistances* Basingstoke: Palgrave Macmillan.

Pavis, P. (1998) *Dictionary of the Theatre: Terms, Concepts, and Analysis*, Toronto: University of Toronto Press.

Reinelt, J.G., and Roach, J. (eds.) (2007) *Critical Theory and Performance*, Ann Arbor: University of Michigan Press

Riley, S. R. and Hunter, L. (eds.) (2009) *Mapping landscapes for performance as research: scholarly acts and creative cartographies*, Basingstoke: Palgrave Macmillan

Romanyshyn, R. (2007) *The Wounded Researcher: Research with Soul in Mind*, New Orleans, LA: Spring

Journal Books Soyini, M, D. (2005) *Critical Ethnography: Methods, Ethics and Performance* London: Sage.

Zarrilli, P, B., McConachie, B., Williams, G, J., and Sorgenfrei, C.F., (2010) *Theatre Histories: an introduction* London: Routledge.

In addition to the key texts suggested for the Performing Research unit, 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 INDEPENDENT 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 INDEPENDENT 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.

PROGRAMME NAME	MA/MFA Creative Producing
TEACHING INSTITUTION	The Royal Central School of Speech and Drama, London
AWARDING BODY	University of London
FHEQ	The MA/MFA Creative Producing is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 credits at level 7.
AWARD(S)	MA (180 credits) MFA (240 credits) A PG Dip may be awarded on the basis of 120 credits to a student who has not passed the 60 credit MA Sustained Independent Project.
FINAL AWARD NAME	Master of Arts in Creative Producing ; Masters of Fine Art in Creative Producing
MODE OF STUDY	Full-time only
EUROPEAN CREDIT TRANSFER SCHEME (ECTS)	The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits The MFA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 120 ECTS credits
ACCREDITATION	N/A
LANGUAGE OF STUDY	English
EXTERNAL BENCHMARKS	Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ).

Programme Approval

Specification Version	2019/20
Last Periodic Review	2014/15

External Examiner Information

Name	Position	Organisation	Tenure (MM/YY)
Ms Sian Prime	Course Director: MA Creative and Cultural Entrepreneurship	Goldsmiths, University of London	03/08-12/21

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