

Programme Specification

Every taught course of study leading to a UAL award is required to have a Programme Specification. This summarises the course aims, learning outcomes, teaching, learning and assessment methods, and course structure. Programme Specifications are developed through course validation and are formally approved by UAL Validation Sub Committee (VSC). They are available to prospective students through the course web page, and must be reviewed on an annual basis to ensure currency of information (for example, following any modifications or local developments).

Awarding Body Professional, Statutory or Regulatory Body (PSRB)	University of the Arts London (UAL)
Teaching Institution	Central Saint Martins
Final Award	Master of Arts in Arts and Cultural Enterprise
Length of Course	Part time: 90 weeks, over two years Flexible: a unit by unit approach that allows students up to five years to complete.
UCAS code	N/A
Date of production/revision	May 2018

Course Aims

The aims of the course identify the rationale underlying the student's educational experience and own personal achievement from studying on the course and its affect upon the student's long term achievement and career.

This course aims to:

To equip students with the knowledge, cognitive and practical skills which will enable them to develop expertise as cultural producers within a fast-changing, globalised cultural economy.

It achieves this by establishing a framework of learning that will enable graduates to interrogate and understand cultural policies and governance, and through a pedagogy based on collaboration and peer-to-peer learning.

Students will extend and expand their understanding of the value of culture and creative content within a business framework in today's multi-national cultural economy and how this varies across the globe.

Ultimately, the course aims to enable students to step up to challenges in the next stage of their career within the creative industries, and to lead teams effectively, in order to realise ambitious creative and cultural events and projects across different media, platforms and countries.

Course Outcomes

The course enables the student to demonstrate the following subject knowledge and understanding, intellectual and academic skills, practical subject skills, key attributes and transferable skills. Each outcome should be detailed below.

The outcomes that you will have demonstrated upon completion of the course, are:

Outcome:	Apply wide-ranging, critical understanding of current social and economic models of practice in order to drive forward new and engaging cultural enterprise or intervention.
Outcome:	Employ critical reflection in relation to key theories and discourses as appropriate to individual areas of research interest, and select and use relevant tools and methodologies to interrogate these.
Outcome:	Reflect on the ethical considerations of creative interventions to define, analyse and critically evaluate the success criteria of models of cultural innovation.
Outcome:	Demonstrate curiosity and adaptability and employ creative risk-taking in proposing cultural projects or interventions.
Outcome:	Use of a range of media to present information confidently, convey key messages, argue a position, persuade and influence.

Outcome:	Understand and communicate with diverse and wide-ranging audiences by adopting the meta-languages of enterprise and culture and translating between them.
Outcome:	Engage professionally and with resilience and tenacity with new and challenging scenarios.
Outcome:	Work independently and collaboratively to problem-solve and innovate.

Learning and Teaching Methods:

Provide a summary of the relevant learning and teaching methods for the course (i.e. lectures, seminars, independent learning).

Modes of learning

Option 1: 90 weeks over two years

This means that to achieve the Masters qualification your learning is timetabled across 90 weeks over two full calendar years. To achieve the PG Cert takes 30 weeks' study, over a nine-month period, and for the PG Dip, it takes 60 weeks' study, over an 18-month period. Both PG Cert and PG Dip are offered as an exit award only.

Option 2: Up to five years

In this mode, individual units can be undertaken over a maximum five-year registration period. Unit 1 is compulsory and must be taken as the initial unit. Units 2 to 6 can be taken in any order thereafter. Unit 7 can be undertaken only when units one to six have been passed.

In either mode, the MA award is based solely on the achievement in Unit 7.

Units 1 to 6

Study is facilitated through weekly activity briefs and reading tasks, peer and self- evaluation in online group tutorials and individual online tutorial feedback. Group workshops and seminars during the face-to-face study time support your engagement further. To achieve this, the programme of study will typically include:

- Unit briefing and introduction;
- ‘Ice-Breaker’ activity briefs;
- Group on-line ‘orientation’ exercise;
- Reading tasks;
- Face-to-Face workshops, introducing different ways of locating, interrogating, and interpreting a number of theoretical models;
- Team work;
- Student presentations to tutors and peers;
- Peer and external feedback;
- Tutorial facilitation/evaluation related to team/individual and cohort.

Unit 7 Dissertation or Live Project

This unit is focused on self-directed learning as students bring together the various components of the course. Students will be assigned a personal tutor, and they will need to negotiate the form and timing of the engagement with their tutor – e.g. face-to-face, digital/virtual interaction or telephone/video conferencing – taking account of the allocated learning and teaching hours for this unit.

Scheduled Learning and Teaching

State the notional learning hours and provide a percentage breakdown of timetabled teaching and learning activities per level.

Scheduled Learning and Teaching – this is the percentage of your time spent in timetabled learning and teaching. You are expected to study for 1,800 hours over 90 weeks; below is the amount of time which is timetabled activity. The rest of your learning time will be self-directed, independent study.

Percentage of time spent in timetabled learning and teaching – 13%

Assessment Methods:

Provide a summary of the relevant assessment methods for the course.

Each summative unit assessment will be assessed either 'holistically' or broken down into 'elements':

- Holistic Assessment

In holistic assessment students may be asked to submit one or more pieces of work, but tutors will look at all the work for the unit and make a single judgement about students' performance against the University's marking criteria. Students will receive a single grade and a single feedback form. Students will need to achieve a grade of D- or above to pass the unit.

- Element Assessment

When a unit is made up of a number of different pieces of work (or 'elements'), those elements may be marked by different tutors or submitted at different times. In this case, each element is 'weighted' and added together to create the unit grade and students will receive a grade and feedback form for each individual element. Students will need to achieve at least an E grade in each individual element *and* at least a D- grade in the unit overall in order to pass the unit.

Unit 1 – Holistic assessment

- Submit a 500-word reflective report at the end of the unit. (summatively assessed);
- Submit a 1,000-word literature review. (summatively assessed);
- Contribute to a group presentation of a proposal for the selection of an online platform (e.g. Facebook, Workflow, Google+) and the creation of content. (summatively assessed).

Unit 2 – Holistic assessment

- Team-led and individual writing tasks and contributions to peer presentations throughout the unit, evidenced in students' online interactions in the digital classroom. (formatively assessed);
- A 3,000-word academic essay: you will develop an academic argument about practice, policy or markets in the creative industries. Your essay should have a clear research question, and should critically engage with relevant literature.

Unit 3 – Holistic assessment

- Team-led and individual writing tasks and contributions to peer presentations throughout the unit, evidenced in the Reading Room Forum online. (formatively assessed);
- Two reports of 1,000 words each, which are critical examinations of self-selected case studies, providing an example of a successful and an unsuccessful attempt to engage with local and global challenges. This can be through cultural activities and innovation (at the government/societal level), or cultural responses (at the community and individual level). (summatively assessed).

Unit 4 – Holistic assessment

- Keep a blog documenting reflections and progress of research throughout the unit. Post frequency should be at least weekly. (formatively assessed);
- Submit a 500-word report outlining how the student has contributed to the progress of their fellow students' projects and acknowledging and reflecting on the contributions of others to their own project. (summatively assessed);
- Prepare the first part of a proposal for an art or cultural venture targeted at a specific audience. The proposal is not expected to cover the details of the project's finance and implementation. Instead the focus should be on presenting a persuasive, compelling and vivid description of the concept and the need for it. (summatively assessed) It should include:
 1. An artefact using appropriate media (text, brochure, web site, video or other agreed intervention) targeted to its audience and compellingly positioning the experience, product or service to test

demand. For example, students could mock a video and text a pitch for a crowdfunding campaign.

2. A 1,000-word report making the case for the project's viability, including: a profile of the target audience, insights into their needs, aspirations and preferences; description of the gap identified and how the offering matches this gap. All of this should be backed up by evidence gathered as a result of field research and iteration throughout the unit.

Unit 5 – Holistic assessment

- A business presentation to the cohort peer group in two parts:
 - a) A critical review of how to apply the project management and business model ideas of this unit to the creation of the final assignment for Unit 7, or an alternative 'real-world' scenario which is relevant to your current professional practice. (formatively assessed);
 - b) An outline of the student's own specific strategy for personal career development, to enable them to use the ideas of this unit to support their continuing use of the reflective practitioner concept in their personal and professional future. (formatively assessed).
- The unit concludes with the submission of a 2,000-word report (or a similar value artefact such as a video production or digital resource – with prior agreement of the unit tutor), exploring the opportunities and challenges (risks) of creating a sustainable business model for the student's artistic or cultural future. Students are encouraged to build upon the work they have done in the earlier units of the course (summatively assessed).

Unit 6 – Holistic assessment

- As a group, present a case study of your own choice to the cohort that represents a real-world example of a cultural endeavour that has sought to inspire social innovation or societal change.
- Individually, select and use a model of CSR or social innovation to develop your own cultural project. This can be presented either as a

written report, or can take the form of an online intervention such as a blog or a website; in either case, it should comprise 2,000 words.

Unit 7 – Holistic assessment

- Option A – Dissertation: A 12,500-word dissertation in the form of an in-depth, critical analysis of the theoretical principles and discourses of cultural production and innovation.
- Option B – Live Project: an individual practical project, with original research and appropriate documentation totalling 12,500 words, which identifies and puts into practice some of the strategies of cultural production and innovation previously encountered on the course.
- Supported by the Course Team, all students are also required to participate with their peers in the organisation of an online exhibition of their projects, supported by a tutor. This exhibition celebrates the achievements of the cohort, and allows students, individually, to present the critical and creative outcomes of their work to a wider audience, in the form of the documentation of their learning journey and personal transformation.

Reference Points

List any policies, descriptors, initiatives or benchmark statements used in the development of the course.

The following reference points were used in designing the course:

- Benchmark statements adopted by the QAA;
- FHEQ Level Descriptors (Level 7);
- External industry advice and guidance

Programme Summary

Programme structures, features, units, credit and award requirements:

List the course details that constitute the agreed student entitlement for this course. This should include unit titles and credit, types of learning, and details of tutorial support. If the course includes a work or study placement (including Dip Professional Studies), the duration and a summary of expectations around arrangements must be highlighted.

Master of Arts in Arts and Cultural Enterprise acknowledges that we are living in a fast-changing, globalised world, which presents a great number of opportunities and challenges for cultural innovation. This Masters Programme takes these changing conditions as a starting point to engage its students in developing new knowledge and skills in order to manage cultural projects in the UK and around the world. It has been developed specifically in response to an increasing need for multi-skilled individuals who can both generate the ideas for original arts and cultural events as well as provide leadership for the teams that realise them. These individuals will be dynamic, responsive, fluent in public and private sectors, and have the ability to collaborate and develop networks.

The course addresses a contemporary shift within the cultural economy towards experiences and events, and away from the artefact. It is a response to multiple new forms of artistic and creative practice (interdisciplinary, time-based, socially-engaged, etc.), which demand new, hybrid forms of cultural management and organisation, and in turn, a new pedagogical approach from higher education institutions.

Master of Arts in Arts and Cultural Enterprise takes as a starting point a definition of enterprise as engaging with projects that are new, challenging and complex, in order to create a valuable difference to specific stakeholders. It aims to enable you to gain a unique skill and knowledge set to become active creators in cultural management and production, be it as entrepreneurs, or within larger existing cultural organisations, anywhere in the world. For this reason, the course values rich cultural diversity, and benefits from the broad range of cultural backgrounds of its students, staff, and the college generally. Cultural diversity and intercultural dialogue are the essential point-of-departure for cultural and creative innovation, which generates cultural capital, and in turn fosters economic capital formation.

The course is aimed at graduates with some years of work experience who wish to challenge themselves by gaining a critical understanding of our world today as well as skills in the design, planning and production of creative events in the broadest sense. Focusing on the core capabilities of CSM, and its central role in the future of arts and other creative industries, it will offer its students insights into aspects of cultural policy and governance, an introduction to business skills and processes, and strategic planning, which will equip them to shape creative futures. It will encourage radical thinking, based on creative research, analysis, and a deep understanding of the value of the cultural economy to the wider economic, political and social environment in which it is located.

The course operates through a blended-learning delivery model, by means of face-to-face and online teaching, in either a two-year part-time, or up to five-year flexible mode. This mode of learning supports students who are already established in their careers, and who may be travelling from afar to join the course. Peer and collaborative learning is fundamental to this model, and is achieved through a series of lectures and workshops, as well as practice-based project developments in the realm of cultural production. This enables students to create networks that will last well beyond their studies.

The course comprises six multidisciplinary 20-credit, Level 7 units that can be combined to achieve a PG Cert or PG Dip, followed by a 60-credit unit (dissertation/major project), to achieve an MA. Each of the six 20-credit units sets out to equip you with specific skills, knowledge and insights relevant to cultural innovation; as such, the content, teaching and learning activities, and assessment evidence for each one, is distinctive and uses the lexicon and discourses relevant to the specific range of disciplines that it covers. The final 60-credit unit offers the opportunity to bring together and demonstrate your assimilation of the skills and knowledge gained.

The course starts with Unit 1: *Researching Arts and Cultural Enterprise*, in which students are introduced to key concepts of cultural production as well as the research, writing, analysis and evaluation skills essential for postgraduate study. Students begin to work together as a group, learning to negotiate, agree ground rules, communicate and share ideas and, importantly, learn how to approach and resolve difficulty and conflict.

Unit 2: *Practice, Policy and Markets* engages students in the macro analysis of the realm of cultural and artistic production and dissemination. It enables students to develop an understanding of cultural production in both the commercial and the public realms.

Unit 3: *Contexts – Local and Global Challenges* looks at the impact of contemporary values and discourses on the future. It interrogates globalisation as a challenge as well as an opportunity, and facilitates an understanding of enterprise in uncertain contexts.

In Unit 4: *Arts Entrepreneurship*, students explore the ways in which creativity, innovation, problem solving and entrepreneurship intersect. It employs real-world examples to enable students to think about business model innovation, new markets, new experiences and services, new ways of communication and new organisational models.

Unit 5: *Business Models and Finance* is the core business unit of the course. It introduces students to the basics of general business processes and developing strategies around short and longer-term challenges. Teaching includes theoretical approaches, and case-study-based learning.

Unit 6: *Focus: Social Impact and Innovation* engages with the overarching principles of social responsibility, ethical behaviours and theories of socially-engaged practice, and challenges students to form an understanding of how cultural events and activities can support engagement with innovation and innovative practices.

Unit 7: *Dissertation or Live Project* is the final, Masters-specific 60-credit unit, which enables students to reflect critically on theories and critical skills encountered previously in the course, while proposing new approaches to cultural production, in a self-directed dissertation or major personal project. The dissertation is an individual academic study, based on models and theories discussed throughout the course; the live project puts strategies of cultural production into practice. This unit culminates in all students working together to organise an online exhibition of their work.

Distinctive features of the course:

Identify and list those characteristics that distinguish your course from other, similar courses. Refer to both the student experience on the course and future possible career opportunities.

- The course responds to a gap in the global market for Level 7 education in arts entrepreneurship, cultural production and the creative management of events;
- It draws on existing strengths and specialist knowledge within two programme teams (Culture & Enterprise and Art) at CSM;
- Collaboration both internal and external will be at the heart of the curriculum;
- The course offers the potential for students from other programmes and colleges to enrol and take individual 20-credit units, either as part of an accredited award elsewhere in the institution, or as additional credits, for personal and professional development.

Recruitment and Admissions

Selection Criteria

The criteria used to make a decision on selection must be fully listed. It must be clear how an applicant's suitability to study on the course as demonstrated at the pre-selection and/or interview stage will be judged (good practice examples are available through the Programme Specification Guidance). Procedures for selection must adhere to the Equal Opportunities Policy of UAL.

The course is explicitly aimed at those who want to plan, fund and realise cultural events and processes, rather than further developing their own individual practice.

The course is also aimed at professionals wanting to get a greater understanding of the frameworks governing the cultural sectors as well as foster their business management skills.

As prospective entrepreneurs and creative strategists, applicants will need to demonstrate:

- that they are comfortable with taking risks;
- they can learn from failure;
- they are inclusive and understand the need to embrace diversity

Applicants should:

- have the ability to think in abstract terms about planning, management, and resources;
- have excellent communication skills;
- be numerate, and display some experience and understanding of logistics and strategic thinking;
- be team players and builders, not competitive individualists;
- demonstrate a collaborative mindset and an ability to negotiate roles within multidisciplinary and cross-cultural teams;
- have a basic level of computer literacy and access to computing equipment as follows:

- use a web browser to search the web;
- send an email with an attachment;
- use Skype in a video call;
- post a reply in a discussion forum;
- have some experience use text editing software such as Microsoft Word;
- save an image from an external device (e.g. smartphone, scanner, digital camera) into a computer

Note: It would be an advantage to have working knowledge of some Adobe CS software.

Although applicants will be expected to learn and use some aspects of Web 2.0 such as blogging and use social media, the course is not designed to teach students how to use a computer.

Computer equipment requirements:

Applicants will need to be able to access/have:

- a recent computer with an up-to-date operating system and web browser (smartphones and tablets can also be used, but are subject to some restrictions during the live classes);
- a reliable, fast broadband connection (slow internet connection can affect the learner experience, especially during a live session in a virtual classroom);
- a microphone (e.g. integrated to a laptop);
- a webcam (e.g. integrated to a laptop);
- headphones (a headset with microphone/headphones is highly recommended)

For information on specific requirements needed to take part in a live session in a virtual classroom, please follow the link below and click on First Time Users:

<http://support.blackboardcollaborate.com/ics/support/default.asp?deptID=8336>

Entry Requirements

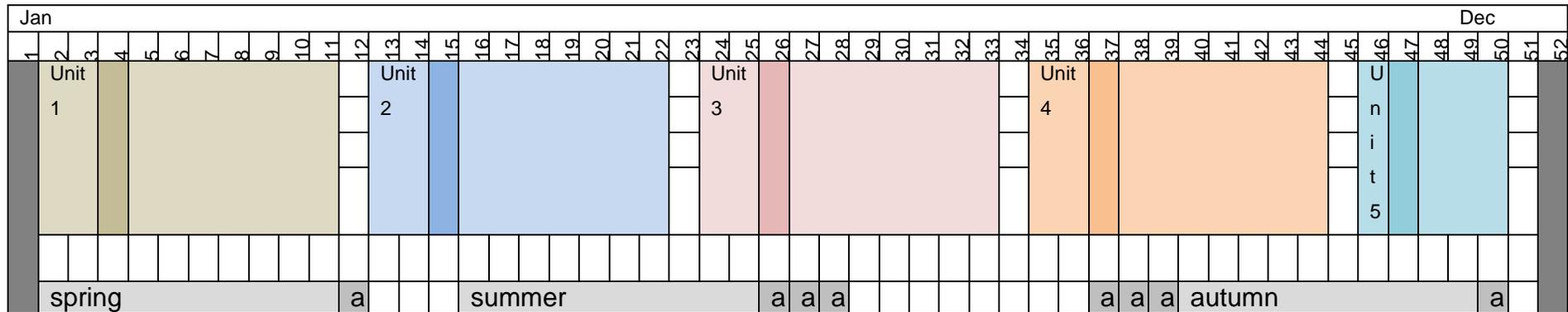
List the academic entry requirements relevant to the course, noting any requirements that are above the UAL minimum, or any course specific grade requirements. Language requirements such as IELTS must also be provided. Entry requirements will constitute the standard, conditional offer for the course.

- The course will only recruit post-experience candidates who have graduate-level qualifications and a minimum of two years' work experience in the arts, design, performance or creative business management and administration sectors. The course will not recruit from end-on students (i.e. those progressing directly from undergraduate degrees);
- Applicants must have an English language proficiency of IELTS 7 and a minimum score of 5.5 in all papers;
- Applicants are likely to come from disciplines such as fine art or design, the humanities, social sciences, politics or economics, or other areas of creative practice such as performance. We anticipate that the course will also appeal to candidates with business management and administration backgrounds whose careers have led to direct engagement with creative processes and events or who wish to move into the cultural and creative sectors.

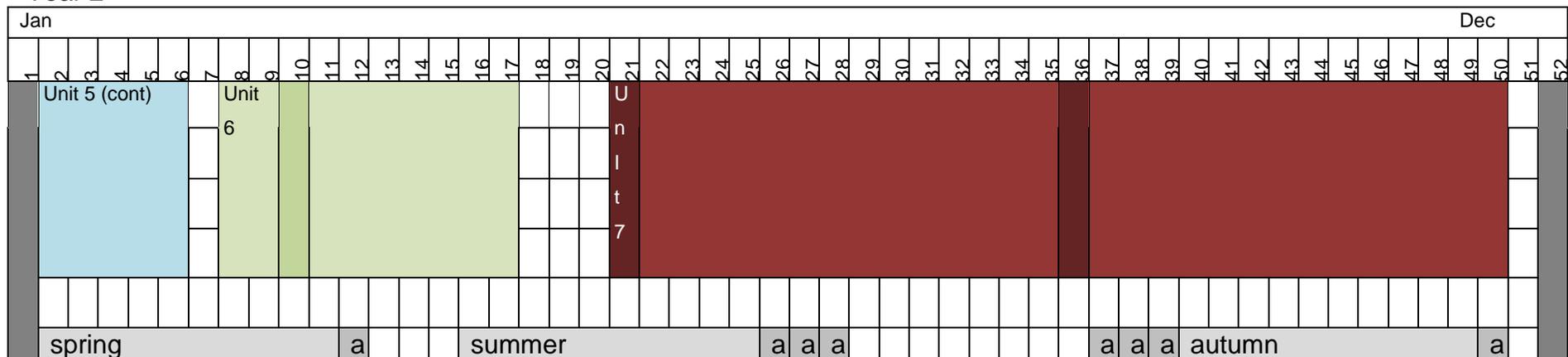
Course Diagram

Insert a course diagram which includes; units and their credit values, plus credit values per year/level, category of units (i.e. core or specialist), progression routes, years/levels of the course, any other relevant characteristics that distinguishes the course

Year 1



Year 2



Indicative contact time (a = admin weeks)

Each 20-credit unit offers a total of 30 hours of taught time (60 hours for the final, 60-credit unit). The 20-credit units feature 17 hours of face-to-face cohort learning at an intensive session, which normally falls in week two or three of each unit (typically over a weekend: e.g. four hours on Friday, seven hours on Saturday, and six hours on Sunday – this is indicated notionally by the darker shaded areas, but exact dates will be confirmed in course timetables), plus a further 13 hours of online learning (both synchronous and asynchronous), covering lectures, seminars, presentations, tutorials and assessment.

Unit 7 has two periods of face-to-face learning. The first period is timetabled towards the start of the unit, the second period is towards the middle. Outside of the face-to-face teaching weekends, teaching on the unit is in small groups, or on an individual basis, using the VLE, email, and other appropriate online communications.

Assignment hand-in, assessment, and feedback

Assignment hand-in is typically at the end of the penultimate week of each unit, with feedback for 20-credit units normally in the second week following the end of the unit (excluding weekends; bank holidays; the week before and after Christmas Day; and the week before and after Easter Day). Unit 7 feedback is normally within eight weeks of the final board of examiners (which is typically in the final week of the unit).